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RICHARD JERVIS

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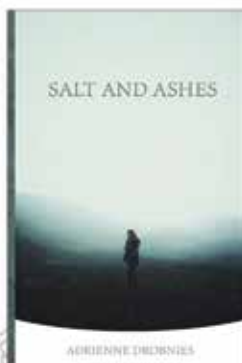
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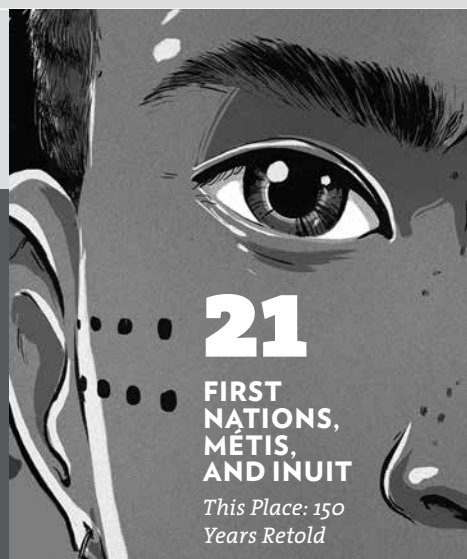
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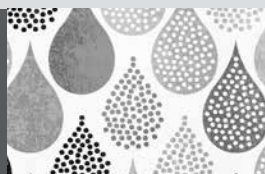
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Novel blends love of art, research, and the vision of Pugg

by Bev Sandell Greenberg

PUGG'S PORTMANTEAU

D. M. Bryan

University of Calgary Press (press.ucalgary.ca)

\$24.99 pb, 392 pages

ISBN: 978-1-77385-050-4

The artist William Hogarth's portrayals of eighteenth-century London have long fascinated Alberta author D. M. Bryan. "When I was a child, my parents had a book of Hogarth's prints," she says. "I loved looking over those pictures, imagining that strange world of brocade dresses, gilded furniture, towering wigs, and muddy streets."

Hogarth's artworks inspired Bryan's engaging new novel, *Pugg's Portmanteau*, which is set in the same era. "When I wanted to write something compelling, I thought at once of those prints," Bryan states. "So I went back to Hogarth's pictures, looking with fresh eyes at his characters and imagining them as people with a life off the page."

Her motley cast of main characters includes two laundresses, a married woman, a female novelist, and two young men – a thief and a con artist. And, of course, Pugg, Hogarth's dog.

Bryan teaches at the University of Calgary, specializing in eighteenth-century English literature, a period in which the novel as a form was pioneered by such authors as Daniel Defoe, Samuel Richardson, Henry Fielding, and Laurence Sterne. "Those first novels traded in excitement and fanciful worlds as well as fast-moving plots," Bryan says. "Above all, they featured female characters well-acquainted with the whole gamut of human experience."

In Bryan's novel, Pugg discovers a leather portmanteau at his late master's house. The travelling bag contains unsorted pages containing fragments of letters, manuscripts of novels, notes from a criminal investigation, and sketches. Pugg then invites readers to learn more about the names

and places mentioned in the papers by accompanying him on a journey through the streets of London.

Occasionally the narrative is written in the voice of Pugg. "He is a version of me – loyal to my master, William Hogarth, and faithful to the legacy of those wonderful prints," Bryan states.

She adds, "The silliness of giving all my grave declarations about the development of the English novel to my snub-nose, waddling friend was a way of reminding myself not to take *Pugg's Portmanteau* too seriously."

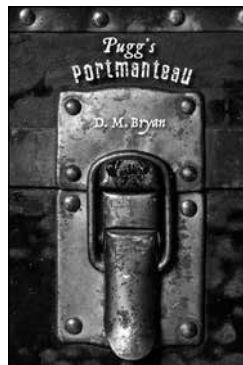
Throughout the book, Bryan incorporates storytelling techniques used in eighteenth-century novels. These

include an epistolary story told by two laundresses and an intriguing autobiographical tale of a woman's unorthodox attempt to end her marriage. Enhancing the variety of narratives are plates of Hogarth's prints.

Pugg's Portmanteau is a book for anyone who loves novels – who reads for the pleasure of extended immersion in another world – and who is curious about the novel's past life.

Bryan did a lot of research for this novel, but in her opinion, knowing when to call a halt was her biggest research challenge. "Day after day," she admits, "I had to struggle to make myself put away my gazetteer of period London street names or cease tracing the various processes involved in engraving or typesetting, inking, pulling prints, binding, and selling a print or a book."

At the same time, the research made Bryan cognizant of parallels between contemporary and eighteenth-century issues. As she notes, "Damaging assumptions about race, gender, sexuality, and disability have firm roots in eighteenth-century English literature and thought." 🐾



"He is a version of me – loyal to my master, William Hogarth, and faithful to the legacy of those wonderful prints." D.M. BRYAN

Mind-bending debut novel tackles issues of identity and progress

Edmonton's re-imagined histories provide background for a tale of growth

by Margaret Goldik



THE MELTING QUEEN

Bruce Cinnamon

NeWest Press (newestpress.com)

\$20.95 pb, 248 pages

ISBN: 978-1-988732-50-3

Bruce Cinnamon doesn't put a foot wrong in *The Melting Queen*, his fantastical debut novel. In addition to providing humour and a surreal plot, the author examines some serious themes: identity, friendship, betrayal, and politicians creating alternative histories.

A college student, Adam Truman, suffers through an Edmonton winter, waiting desperately for the relief of Melting Day. This is the day when Edmonton comes to life with a carnival atmosphere and the naming of the Melting Queen, a woman who will keep the spirit of the day alive throughout the year.



Cinnamon explains the idea behind the Melting Day festival: "I remember standing in the University of Alberta's humanities building and watching the ice on the river start to break up and flow away. It was such a beautiful, powerful sight to behold, and it made me think about how

important that moment is for our city – that key signal that winter is over and spring has arrived."

Adam is anxious to meet his best friends – Sander, who hibernates through winter, and feminist Odessa, who escapes to warmer climes – to share his frightening winter experience: when he looks in the mirror, he no longer recognizes himself. Odessa understands that Adam is genderfluid, a concept that Sander finds difficult to grasp.

Cinnamon remarks that one of the reasons he wrote *The Melting Queen* was "to show one person's journey to a genderfluid identity, and to give some emotional weight to a subject that can often feel like a rarified academic concept that only ivory-tower gender theorists understand." People around Adam don't understand, and they get it even less when he takes on a new name, River Runson.

River considers Edmonton a city to escape from, but Cinnamon says, "I think Edmonton is a really strange and wonderful city. Once you've been around the world, it's amazing how isolated Edmonton feels – perched on the northern edge of the Prairies, far from the excitements and dangers of the world. I love this hidden-gem quality, just as I love the absolutely bonkers local history of Edmonton."

A lot of this history ends up in *The Melting Queen*, and it dramatically imbues the visions haunting River. Cinnamon did a lot of research, and it shows. "I spent literally hundreds of hours reading obscure histories of Edmonton, visiting the city archives, and refracting this real history through the kaleidoscopic prism of my whimsical novel."

The first Melting Queen is proclaimed in 1904, and violent, ugly events from that era, unfortunately repeated in the present day, show that the world is still not safe for people who are perceived to be different. Cinnamon remarks, "Yes, there has been progress, but maybe not as much as we think, and it's maybe not as permanent as we imagine if we don't fight for it."

"One of the ideas I wanted to play with in *The Melting Queen* is the cyclical nature of history – there is always *something* wrong with the Melting Queen, and every era always has people who are upset by changes and challenges to the status quo. I wanted to disrupt the narrative of relentless progress." 🌿

"Yes, there has been progress, but maybe not as much as we think, and it's maybe not as permanent as we imagine if we don't fight for it." **BRUCE CINNAMON**

Gripping crime tale features a love of cars and blue-collar protagonist

Novel inspired by outlaw feel of Winnipeg and a Camaro's personality

by Ian Goodwillie

MAHONEY'S CAMARO

Michael J. Clark

ECW Press (ecwpress.com)

\$18.95 pb, 312 pages

ISBN: 978-1-77041-403-7

The car: In so many stories, in print, on TV, and in the theatres, it's all about the car. The crux of the story could be a supernatural car like in Stephen King's *Christine*. Or the car could just be a car, like in the long-running TV series *Supernatural*, yet still be like another character in the story. Michael J. Clark, author of the new crime novel *Mahoney's Camaro*, certainly thinks so.

"Cars are characters," he says. "They deserve to be treated as such. I've owned over 50 of them, and I truly believe that there's a personality somewhere beneath all that paint and steel."

Mahoney's Camaro is the story of Steve Mahoney, a tow-truck driver working out of Winnipeg in the summer of 1985. He's called on to pull a '67 Camaro out of the Red River, and while the car appeals to Steve, the body handcuffed to the steering wheel doesn't. Mahoney and this car crossing paths is the moment where the crime story takes its first steps.

But who is Steve Mahoney? "The guy from high school that you always knew would go into the trade," Clark says, "the best of blue collar, an amalgamation of many of the incredible car people I've known over the years."

He's a regular guy who loves cars and gets drawn into a much bigger story, kind of like Clark.

After years as an automotive journalist, Clark turned to fiction with his debut novel *Clean Sweep*. To create *Mahoney's Camaro*, he took

inspiration from his former non-fiction writing life.

Classic cars, 1980s Winnipeg, and a gripping crime story – these make up the essence of what Clark brings to readers of *Mahoney's Camaro*.

Considering this is a book that has a car at the centre of it and a lot of car-guy language, non-gearheads might feel a little intimidated. Don't be.

Clark says, "You don't have to be a gearhead to get *Mahoney's Camaro*. If you are, you'll be pleased. If you're not, you won't feel intimidated by the references. There's plenty of references to the business of car that will resonate with any reader." Any reader who loves a good crime story, that is.

Clark's love of crime stories started early. "As a child of the '70s, the only warning I ever received about a police procedural was whether it was being broadcast in black-and-white or living colour." Authors like Mickey Spillane, Elmore Leonard, and James Ellroy reinforced that passion.

Clark is also fan of Winnipeg, the city where both of his novels are set. Writing about Winnipeg is a choice that comes naturally to him.

"I remember someone saying that I must be writing about Winnipeg because I had to, that I didn't have the means to write about other places. Nothing could be further from the truth. Dig into a little Winnipeg history and you discover a place that has always had an outlaw feel," he says.

"Who wouldn't want to write about a place that gives you those kinds of stories?" 🌿



"You don't have to be a gearhead to get Mahoney's Camaro. If you are, you'll be pleased. If you're not, you won't feel intimidated by the references."

MICHAEL J. CLARK



Mother Goose becomes a new character on the Prairies

Revised rhymes incorporate modern social and political themes

by Laura Kupcis

THE MOTHER GOOSE LETTERS

**Karen Clavelle, illustrated
by Bob Haverluck**
At Bay Press (atbypress.com)
\$28.95 hc, 128 pages
ISBN: 978-1-988168-12-8

The *Mother Goose Letters* – an updated and revamped collection of Mother Goose stories, backstories, and rhymes – is certainly not your standard fare of children’s nursery rhymes. Karen Clavelle’s ingenious words, combined with imaginative artwork by Bob Haverluck, bring the reader into an entirely new Goose world – this time a little closer to home in the Canadian Prairies.

“The stories I heard and loved as a child – from nursery rhymes and fairy tales, to Greek myths and traditional First Nations creation stories – were exotic, and un-informing of the place I lived: a little bungalow in an urban community,” Clavelle says. “They didn’t reference my place or reflect what was going on around me. Neither did I hear stories of the place where my grandparents (migrant Scots homesteaders) or my parents (Prairie farm children) grew up.

“In *The Mother Goose Letters*, I wanted to construct a narrative reflective of the place I know: my Prairie. In retrospect, I think I might have brought some of the stories home, so to speak, and I managed to get in a little Prairie history at the same time,” she adds.

Clavelle has not only created a collection of modernized – and Canadian – nursery rhymes and stories, but she has created a character in Mother Goose, who was once just an anonymous writer of children’s rhymes. Clavelle’s Goose is full of sarcasm and humour, imagination and kindness. She’s a

force to be reckoned with. And Haverluck’s whimsical drawings enhance that creation.

Haverluck says, “Karen’s playfulness with this émigré managerial settler matron from the seat of the Scot-fuelled British Empire unearthed images galore.”

The Mother Goose Letters centres on letters

from Mother Goose to her characters as collected by a student conducting research for her thesis. These letters serve to provide context to the revised Prairie rhymes, which Clavelle has filled with political satire, historical humour, and sheer wit.

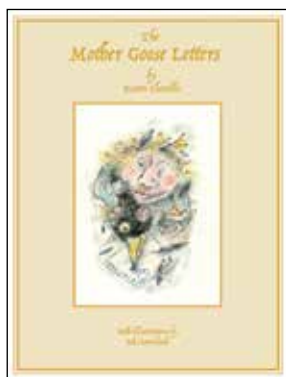
“*The Mother Goose Letters* began with Mother Goose attempting to inveigle her wary cohorts to join her

in the Prairies, a place with room for all,” Clavelle says. “This notion comes from the present as much as from the past: when people migrate to a new place, they often arrive with friends and family, or friends and family follow. The Goose, who sees possibility for friends, also sees the opportunity for new narratives reflective of current time and place, vicissitudes notwithstanding.”

The rhymes are written from the perspective of a twenty-first-century character with a very long history, Clavelle notes, with the name Mother Goose first appearing in the early eighteenth century.

“It interests me that the Mother Goose stories and tales that have travelled around the world (primarily as children’s literature) have generally remained resistant to change in time, setting, and/or context,” she says.

“At present, our society is awash in change happening so fast we are all but drowning in it. The twists in the various narratives in *The Mother Goose Letters*, I would hope, parody that change in our personal and public narratives. Consider sensitivity to diversity, the Me Too movement, gender issues, class issues, the current demand to recast history, political correctness, the unfathomable event of galloping technology – the list goes on.” 🌿



MORE FICTION

NOVELS

THE DEATH OF ANNIE THE WATER WITCHER BY LIGHTNING

Audrey J. Whitson

Majestic, Alberta, is a farm town dealing with low crop prices, disappearing beef markets and severe drought. After Annie is struck by lightning while divining for water, the people tell stories of the town's past at her funeral, revealing Majestic to be a complex character in its own right.

(NeWest Press, \$19.95 pb, 224 pages, ISBN: 978-1-988732-47-3)

ELIZABETH OF BOHEMIA: A NOVEL ABOUT ELIZABETH STUART, THE WINTER QUEEN

David Elias

Written with cinematic flair, this sweeping historical novel recreates the drama and intrigue of seventeenth-century England and the Continent, as it tells of Elizabeth's marriage to Frederic of the Palatinate, her brief reign as Queen of Bohemia, and the struggle to keep her family intact as they are forced into exile. (ECW Press, \$19.95 pb, 360 pages, with maps, afterword, family tree, ISBN: 978-1-77041-463-1)

FANONYMOUS

M. C. Joudrey

Jack, a guerilla street artist, moves to Winnipeg, where he hopes no one will look for him. Under scrutiny from international authorities, and tracked by a relentless special agent, he is on the run, and anonymity is his only protection. (At Bay Press, \$28.95 hc, 408 pages, ISBN: 978-0-9917610-5-0)

LADY FRANKLIN OF RUSSELL SQUARE

Erika Behrisch Elce

John Franklin's doomed Arctic expedition is portrayed from the perspective of Lady Franklin, waiting at home in London, "the Penelope of England." This historical novel examines the boundaries of friendship, propriety and love.

(Stonehouse Publishing, \$19.95 pb, 264 pages, ISBN: 978-1-988754-07-9)

MOLLY OF THE MALL, LITERARY LASS AND PURVEYOR OF FINE FOOTWEAR

Heidi L. M. Jacobs

Delightfully whimsical, this novel explores aspiring novelist Molly's love for the written word, love for the wrong men, and her complicated love for her city, Edmonton, where she sells shoes in the Largest Mall on Earth and writes university term papers instead of novels. (NeWest Press, \$19.95 pb, 314 pages, ISBN: 978-1-988732-59-6)

MY BROTHER CHUCK

Andrew Evans

This novel follows two brothers growing up in the '50s and '60s in a peaceful suburban family. Chuck is a born salesman, starting off selling rocks to the neighbours, and his older brother becomes an engineer, who never ceases to marvel at Chuck's confidence and outgoing nature. Their differences become especially obvious when a crisis hits. (Stonehouse Publishing, \$19.95 pb, 250 pages, ISBN: 978-1-988754-08-6)

THE POOR CLARE

Elizabeth Gaskell

This new edition of Gaskell's gothic novella presents the tale of how the bitter curse of a grieving woman results in the creation of an evil double, ruining lives far beyond her intention, including that of the young lawyer who pieces the story together. (Stonehouse Publishing, \$16.95 pb, 96 pages, ISBN: 978-1-988754-09-3)

RUE DES ROSIERS

Rhea Tregobov

In 1982, 25-year-old Sarah has quit her job in Toronto and headed to Paris with Michael, with whom she is struggling to stay. She begins to come to terms with her Jewish identity when Abu Nidal terrorists attack the restaurant she and Michael are in. Can she survive and continue on her newfound path? (Coteau Books, \$24.95 pb, 264 pages, ISBN: 978-1-55050-699-0)

SEARCHING FOR TERRY PUNCHOUT

Tyler Hellard

Adam Macallister goes home to Nova Scotia to write the story that may save his sportswriting career – a *Sports Illustrated* profile about hockey's most notorious goon, the reclusive Terry Punchout, who just happens to be Adam's estranged father.

(Invisible Publishing, \$19.95 pb, 200 pages, ISBN: 978-1-988784-10-6)

THE STUDENT

Cary Fagan

This compelling and compassionate novel is a portrait of a life in two snapshots, two pivotal times in history, presenting Miriam Moscovitz in 1957 in her final year of university, when she follows a young man to Detroit and the civil rights movement, and then 48 years later, about to attend her gay son's wedding. (Freehand Books, \$21.95 pb, 192 pages, ISBN: 978-1-988298-44-3)

THE WESTERN ALIENATION MERIT BADGE

Nancy Jo Cullen

Set in Calgary in 1982, during the recession following Canada's National Energy Program, this novel follows the Murray family as they struggle with the death of their stepmother and find themselves on the brink of financial ruin. Part family drama, part queer coming-of-age story, this book explores the dynamics of a small family falling apart. (Wolsak & Wynn, \$20.00 pb, 240 pages, ISBN: 978-1-928088-78-3)

SHORT FICTION

ECHOLOCATION: STORIES

Karen Hofmann

With ironic accuracy and sensuous imagery, these stories present characters who struggle to connect or disconnect from entanglements and relationships, characters such as newlyweds who transform into feral beasts, backbiting faculty members, a heretical nun, and an ambitious bylaw officer. (NeWest Press, \$19.95 pb, 200 pages, ISBN: 978-1-988732-56-5)

CONTINUED ON PAGE 10

SEASON OF FURY AND WONDER

Sharon Butala

These stories, which could be called “crone lit,” present the lives of old women, women with experience who have developed opinions and come to conclusions about what it all amounts to. At the same time, the stories pay tribute to other classic works of fiction that Butala has admired. (Coteau Books, \$24.95 pb, 128 pages, ISBN: 978-1-55050-974-8)

WINNING CHANCE

Katherine Koller

Koller explores second chances, how we find them, and how we find the courage to take them, in these stories of characters searching to connect, such as a contractor who runs into an ex while on the job, a busy mother pursuing community theatre, or a family building an illegal ice rink. (Enfield & Wizenty-Great Plains, \$21.95 pb, 192 pages, ISBN: 978-1-77337-013-2)

MYSTERY & NOIR**FROST**

Karen Bate

The murders, kidnappings, and mind games are getting personal for Detective Emma Starr and her homicide team in this fourth and (maybe?) final book of the Mayfair Murder Mystery series. The families and pasts of the team members all come into play as they try to get ahead in the killer's game. (Art Bookbindery, \$20.00 pb, 352 pages, ISBN: 978-0-9919403-5-6)

ONLY PRETTY DAMNED

Niall Howell

This noir novel, in which “deception and desire drive the action” (Micheline Maylor), follows Toby, a former trapeze artist, now bitter clown, behind the big top of the Rowland's World Class Circus. Toby is entangled in his past, trying to break free and regain his position as the headlining act. (NeWest Press, \$19.95 pb, 248 pages, ISBN: 978-1-988732-53-4)

FANTASY & SPECULATIVE FICTION**DREAMTIME**

Mark Le Dain

This collection of 20 tales set in the near future where a person's life is monitored, influenced, and sometimes even crafted by technology includes stories of people condemned to live within their carbon footprint and of clones that expand the empires of the wealthy. (EDGE, \$14.95 pb, 180 pages, ISBN: 978-1-77053-190-1)

MAIDEN, MOTHER, CRONE: FANTASTICAL TRANS FEMMES

Edited by Gwen Benaway

This collection of high fantasy and urban fantasy short stories by transgender women writers explores the realms of magic, supernatural beings, and alternate universes. Contributors include Kai Cheng Thom and Casey Plett. (Bedside Press, \$15.00 pb, 76 pages, ISBN: 978-1-988715-21-6)

SEQUENTIAL ART/ GRAPHIC NOVELS**DEATH THREAT**

Vivek Shraya, illustrated by Ness Lee

Based on vivid and disturbing transphobic hate mail that Vivek Shraya received from a stranger, this comic book uses satire and surrealism to give an unflinching portrayal of violent harassment from the perspective of both the perpetrator and the target, illustrating the dangers of online accessibility. (Arsenal Pulp Press, \$16.95 hc, 60 pages, full colour throughout, ISBN: 978-1-55152-750-5)

PLACE INTO BEING

Robert Pasternak

Exploratory and engaging, the short abstract comics collected in this book use techniques ranging from mathematically precise vector images to pixelation, to collage and casual drawing, playing with what comics might look like and what sequential art can be. Editor Nicholas Burns calls them, “Jazz for the eyes.” (At Bay Press, \$24.95 pb, 96 pages, ISBN: 978-1-988168-16-6)



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UNIVERSITY of ALBERTA PRESS

Debut poetry collection mixes grief with humour

Carefully crafted selection reflects Remlinger's own growth

by Kyla Neufeld

THIS HOLE CALLED JANUARY

Paula Jane Remlinger

Thistledown Press (thistledownpress.com)

\$12.95 pb, 64 pages

ISBN: 978-1-77187-193-8

T*his Hole Called January*, a debut collection of poems by Paula Jane Remlinger, explores the Prairie winter in fresh and personal ways.

“Winter for me suggests themes of darkness and confinement, loneliness, depression, and loss,” Remlinger says. “So many people, including myself, struggle with those things, and I wanted to acknowledge that. I’ve lost a number of people close to me, and it was important to deal with that grieving through writing.”



The poems that deal with the heavier themes of depression and loss, like “You Drift Away on a Thinning Breeze” and “in the days before your death, you fed us,” are interspersed with moments of levity. Poems about seemingly innocuous subjects, like a goldfish in “Ode to Horace (in the Freezer Awaiting Burial)” or crayons in “Burnt

Sienna,” reel the reader in with humour before delivering a gut punch.

“In some ways, the collection is about finding your way in the world,” Saskatoon-based Remlinger says. “Trying different things, testing boundaries, searching for identity. It strongly reflects my own journey and my growth as a writer and as a person.”

Her editor, Michael Kenyon, was invaluable in selecting and ordering the poems. “He looked at everything I’d submitted and was able to arrange the poems in ways that I started to see more connections between them,” she says. “The narrative [of] childhood to adulthood, from innocence to understanding, was already there – it just needed to be shaped.”

For Remlinger, crafting a poem is more than finding the right words.

“If I can make a [line] break where it provides an interesting juxtaposition, or provokes a thought, I’ll choose that. In some poems, it’s more about the rhythm and the breath, but I do spend a lot of time trying to get the right structure.”

But, she adds, “The best thing is to make sure your poetry is reflective of who you are. We often get caught up in trying to write a good poem, and sometimes it’s more important to write *your* poem, to really think about what you’re trying to say, and then work on shaping it after. Not every poem has to be a masterpiece, but you have to write each poem to get to the next one. It takes practice.”

The care Remlinger puts into writing poetry is evident in this collection, and it’s clear that she draws inspiration from a wide array of subjects. Lately, she’s been exploring the Japanese paper craft of origami and its variation kirigami.

“The beauty is in the lines and folds and cuts. It speaks to me about the multiple layers that people have to navigate, and I’m curious to see where those thoughts lead,” she says.

It all feeds the poetry, and poetry feeds her.

“I use poetry to explore and understand the world and my place in it,” says Remlinger. “I often say that I don’t know exactly what I think until I write it down. Writing for me is learning who I am at a particular moment in time.”



“In some poems, it’s more about the rhythm and the breath, but I do spend a lot of time trying to get the right structure.”

PAULA JANE REMLINGER

Return to poetry reveals a new appreciation for formal elements

Hunter explores the impossibility of returning from a path of grief

by melanie brannagan frederiksen

ST. BONIFACE ELEGIES

Catherine Hunter
Signature Editions
(signature-editions.com)
\$17.95 pb, 96 pages
ISBN: 978-1-773240-45-9

St. *Boniface Elegies* is Winnipeg writer Catherine Hunter's fourth book of poetry and her first since 1997's *Latent Heat*. In the intervening years, she's published five novels, most recently *After Light*.

Although more than 20 years have passed since her last book of poetry was published, Hunter has never stopped writing poems, "but it wasn't until recently that it seemed there were enough like-minded poems to make up a book," she explains.

The poems in this collection showcase Hunter's craft: "I'm more aware of formal elements in poetry than I used to be," she says about how her approach to writing poems has changed over the years.

Animated as they are with grief and the anticipation of loss, the poems in *St. Boniface Elegies* are fierce and intense. Their lines and images stick long after the book has been finished.

For Hunter, a focus on visual images bridges the gap between the

intense experience and the process of making art about it: "In 'The News,' I rely on visual memories of the summer of 2016, when my partner, Ron, was treated for cancer. I felt we'd suddenly been transported into the future and, seeing the ends of our lives approaching, began to recall images from childhood. I was haunted by the concept that we'd gone too far, we were way beyond where we should be, and that made me think of the NASA space program."

The images Hunter uses contribute to a sense that these poems are always moving – in time and in space, in imagination and in memory. "Many of us have a home in our imagination, a place we long to be, even if we've never been there," she says.

"Possibly that's the human condition. Possibly art takes us there, briefly from time to time, and connects us to a sense of belonging."

Part of the work of these poems is to claim the complexities of grief

from a tradition that oversimplifies them and appropriates them for aesthetic purposes. "For what I'm losing, / I am losing here, on Earth, not in those other worlds, that other side / where you have so poetically

"Many of us have a home in our imagination, a place we long to be, even if we've never been there." CATHERINE HUNTER

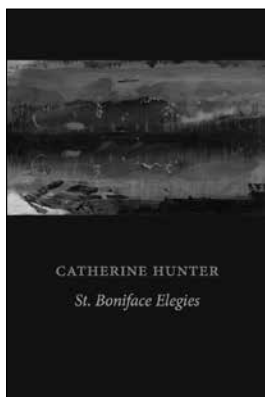


dissolved. Leave me my imperfect troubles, / my empty bungalow, my dusty books," she writes in "The Haunting." This is one of a few glosas in the collection, which are poems structured around four lines from another poet, in this case Rainer Maria Rilke.

"I love Rilke's elegies,"

Hunter says, "but his romantic attitude toward women's suffering, the way he aestheticizes it and makes it beautiful, sometimes seems parasitic. I like talking back to him through the glosa form because my own lines are literally between the lines of his poem. Feels like I'm talking to him from inside his poem, which is a place where I've spent a lot of time."

The collection does not yield the coherent narrative commonly associated with grief that begins in denial and resolves itself in acceptance. "I don't believe we ever get over huge permanent losses like the death of someone we truly love," Hunter says. "We never get back to who we used to be. And we never return to the world we once knew." 🌿



Long walks and the search for stillness help germinate debut collection

Singer-songwriter Nolan lets snippets of the city speak through his poems

by Steve Locke

MOON WAS A FEATHER

Scott Nolan

The Muses' Company-J. Gordon Shillingford
(jgshillingford.com)

\$15.95 pb, 96 pages

ISBN: 978-1-927922-51-4

The neighbourhoods, streets, and interstitial spaces of Winnipeg appear frequently in *Moon Was a Feather*, the first poetry collection from hometown singer-songwriter Scott Nolan. Stripped down to its quiet grit in moments of nostalgia and contemplation, the city spirit of uniqueness and integrity pokes out between lines like blades of grass through cracks in the pavement.

Take this description of spring fever from “Privacy Issues,” for example: “It always brings with it a sort of hysteria. / Two months we have / before we return / to our waking hibernation.”

“Winnipeg has its influence on everything I do,” Nolan says. “I used to defend it, yet now, I often brag about it. We live through four distinct and often difficult seasons, and historically speaking, we are a frontier town. Something about these extremes tends to foster a deficit of pretense.”

Brief but lingering, Nolan’s poems give readers an experience like glancing out through a car window during a pause at an intersection, witnessing small moments from a distance. This makes sense, given Nolan’s creative process, as most of the poems found in *Moon Was a Feather* were typed into an iPhone during pauses on long walks throughout the city.

“These long daily walks found me in the neighbourhood I grew up in, and frequently in the company of a childhood friend. I’m about middle-aged, I suppose, and I’m taking some inventory,” he says.

The inventory includes reflections on addiction and loneliness in “New Year’s Eve,” missing and murdered

Indigenous women in “Springtime in Manitoba,” and rebellion and sharing stamped-out cigarette butts in “Grade Eight.” In “Deli,” the owner is remembered for loving baseball and jazz, and for honouring Nolan by placing a photo of him on his wall of fame.

Also remembered are certain beloved artists who have recently passed, their legacies immortalized in text. In “Telecaster Tears,” the loss of Prince Rogers Nelson is felt as the “colour / formerly known as purple” dissolves into blue and red. Gord Downie lives in “The Man Who Walks Amongst the Stars,” which articulates a feeling of homesickness in singing along with a barroom of strangers to memorized anthems of courage and hockey.

Movement and stillness both play significant roles in the collection, as one flows into the other, leading Nolan to settings that are described in “Cancelled” as “The kind of quiet you could tell your secrets to.” There, the reader becomes intimately acquainted with his introspective, detached voice.

In “Upright Piano,” the speaker watches folks enjoying ice cream on a warm summer day while he is “learning to breathe again.”

Contemplating his detachment, the speaker compares himself to the titular musical instrument, claiming, “I need to at least be in tune with myself.”

These poems come from an authentic need for stillness and contemplation.

“I’ve lived with anxiety disorder for a number of years now, and have had some recent successes with the practice of meditation,” says Nolan. “Quiet and stillness twice a day for 20-minute sittings has done wonders for me.”



“I need to at least be in tune with myself.” SCOTT NOLAN

MORE POETRY

BESTIARY

Dennis Cooley

Bursting with a remarkable cast of spiders and fish, crows and bears, rats, chickens and cows, this collection of poetry gives free rein to very human feelings and the way they grow and stampede out on the Prairie landscape.

(Turnstone Press, \$17.00 pb, 100 pages,
ISBN: 978-0-88801-669-0)

COLD PRESS MOON

Dennis Cooley

Like the best and most magical of fairy tales, this collection of poems catches our anxieties and hopes, glimmers with mischief and mystery, and somehow discovers the truth in ways both playful and profound.

(Turnstone Press, \$17.00 pb, 100 pages,
ISBN: 978-0-88801-673-7)

THE DARK SET: NEW TENDERMAN POEMS

Tim Bowling

A tenderman is a crew member of a fishing vessel. The Tenderman in Bowling's haunting poems is a fiercely independent everyman, the poet's way of wrestling with his own conflicted feelings about masculinity, history, citizenship, and power – a kind of shadow brother.

(Wolsak & Wynn, \$18.00 pb, 80 pages,
ISBN: 978-1-928088-81-3)

DROLLERIES

Cassidy Mcfadzean

These sonically rich lyric poems traverse the vulnerability of confession and the dramatic possibilities of persona, invoking monsters as a way of working through internal turmoil, existential doubt, and heartbreak.

(McClelland & Stewart, \$19.95 pb, 96 pages,
ISBN: 978-0-7710-7317-5)

FIVE RED SENTRIES

Raye Hendrickson

Using vivid Prairie imagery, such as granaries, endless sightlines, oceans of flax, and railroad tracks, this debut collection of poetry explores connection and loss, and celebrates strength and joy.

(ThistleDown Press, \$12.95 pb, 64 pages,
ISBN: 978-1-77187-195-2)

FOLLOWING SEA

Lauren Carter

Carter wades into family history and geography, going back in time almost 200 years, and as far away as the Scottish Highlands, making connections between her Manitoulin memories and her current life as a poet, and exploring issues of identity, migration, and home.

(Turnstone Press, \$17.00 pb, 128 pages,
ISBN: 978-0-88801-657-7)

HORSES, DOGS AND WIVES

Bryce Burnett

In the tradition of cowboy poetry, these verses show the rancher's appreciation of the land, his animals, and the women in his life, with humour and feeling.

(DriverWorks Ink, \$19.95 pb, 128 pages,
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exploring the history, the darkness and the legends, from the failed Franklin expeditions to the Mad Trapper, with vast imagination and sparkling language. (Radiant Press, \$20.00 pb, 100 pages, ISBN: 978-1-77518-396-9)

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Emily Davidson

In poems both colloquial and elaborate, familiar and fresh, direct and compassionate, Davidson writes of the everyday – store mannequins, house parties, classic films, grade-school dramas – with wry humour and inquisitive uncertainty. (Thistledown Press, \$12.95 pb, 64 pages, ISBN: 978-1-77187-192-1)

MAGNETIC EQUATOR

Kaie Kellough

This inventive and visually stunning exploration of place, identity, language, and experience includes poems that drift between South and North America, seek ancestry in Guyana and the Amazon Rainforest, and haunt the Canadian Prairies, mapping the distances travelled. (McClelland & Stewart, \$19.95 pb, 112 pages, ISBN: 978-0-7710-4311-6)

A MATINS FLYWHEEL

John Lent

This new collection of genre-mixing poems and prose sketches about growing up in Edmonton, jazz music, travels to Prague, and the writing legacy of Robert Kroetsch are rooted in the visceral struggles to find the love and honesty required to live through some harrowing health mysteries. (Thistledown Press, \$20.00 pb, 96 pages, ISBN: 978-1-77187-191-4)

MERCY

Shirley Camia

Beginning at her mother's hospital bed, Camia invites readers to keep vigil while she journeys through seasons of bereavement, from the wake to the graveside and into a year of processing, searching, and healing in these elegant poems. (Turnstone Press, \$17.00 pb, 88 pages, ISBN: 978-0-88801-661-4)

MY HEART IS A ROSE MANHATTAN

Nikki Reimer

This darkly humorous collection about grief and isolation includes poems that are cutting yet tender, sorrowful yet angry, that touch on death and loss, architecture, alcohol and horse statues, and draw on the influences of social media and feminist theory. (Talonbooks, \$16.95 pb, 112 pages, ISBN: 978-1-77201-224-8)

NOTHING IS BUT YOU AND I

E. D. Blodgett

The eighth volume in the Apostrophes series includes majestic poems that allow readers to listen to one side of an intimate conversation, while the speaker looks out at a larger world, inviting the reader into contemplations of loss, time, memory, and the ineffable other. (University of Alberta Press, \$19.99 pb, 88 pages, ISBN: 978-1-77212-451-4)

ONE THING – THEN ANOTHER

Claire Kelly

Responding to a move across the country from Fredericton to Edmonton, these poems are largely about contrast: east to west, poverty to comfort, small town to city. They are made up of "Small-talk, love-talk, just plain-talk / jettisoned, weightless debris unlikely to be noted." (ECW Press, \$18.95 pb, 80 pages, ISBN: 978-1-88041-455-6)

OONA RIVER POEMS

Peter Christensen

Intended to be an antidote to the plethora of information, propaganda, and opinion that confronts us every day, this collection

of poems tells stories, and juxtaposes ideas and images to share insight into human and natural affairs.

(Thistledown Press, \$20.00 pb, 112 pages, ISBN: 978-1-77187-190-7)

PUT YOUR HAND IN MINE

Elaine Woo

This collection of poems is a humorous, surreal survey of patterns of behaviour as they relate to the social good. In addition to laughter, the reader will also find unexpected wisdom. (Signature Editions, \$17.95 pb, 96 pages, ISBN: 978-1-773240-47-3)

Q & A


Adrienne Gruber

This memoir in poetry details a first pregnancy, birth, and early postpartum period. Both traumatized and transformed by the birth of her daughter, Gruber examines the dark places the birth takes her, and a grotesque history of the treatment of pregnant and birthing women is revealed. (Book*hug Press, \$18.00 pb, 96 pages, ISBN: 978-1-77166-472-1)

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Adrienne Drobnies

Crafted out of the language of dreams, mythologies, and inventions, these poems of dislocation, cultural migration, rage, healing, and transformation encounter the natural world with intensity and clarity, as they seek out the speaker who walks up and down a mountain over many months. (Signature Editions, \$17.95 pb, 96 pages, ISBN: 978-1-773240-48-0)



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Testing the strength of marriage through time and renovations

Complexities of commitment come to life in a play about otherwise ordinary moments

by Luis Reis

MARRIAGE:

A Demolition in Two Acts

Rick Chafe

Playwrights Canada Press (playwrightscanada.com)

\$17.95 pb, 112 pages

ISBN: 978-1-77091-996-9

Winnipeg playwright Rick Chafe describes his latest comedy, *Marriage: A Demolition in Two Acts*, as a “kind of a state-of-two-unions report: a 20-something couple that might start a marriage and a pair of Boomers whose marriage may have just about run out of rope.



“It’s about being baffled over what we’ve become, fearing what we might become, and a kitchen renovation gone terribly wrong.”

Chafe explains how personal experiences with his own home repairs

sparked his reflection on marriage. “We renovated our kitchen, at about four times the amount we expected to pay, and fought non-stop all the way through. The play isn’t quite just me writing down verbatim the lines we yelled at each other, but maybe close.”

He recognizes that, as metaphor, the house is the centre of most conventional marriages and the kitchen a centre

“What does it mean to say you will love someone forever, I want to live with you for the rest of my life? How can we possibly know that, no matter what age we are?” RICK CHAFE

of family life. Houses are also an expensive part of most marriages, and he guesses finances are the cause of more marital problems than infidelity.

“It’s just a truth of marriage (and reality television) that we repeatedly think it’ll be easier to renovate our cabinets than take care of our marriage,” he says. “Who doesn’t have a story of the attempt to renovate the house that nearly ended in divorce?”

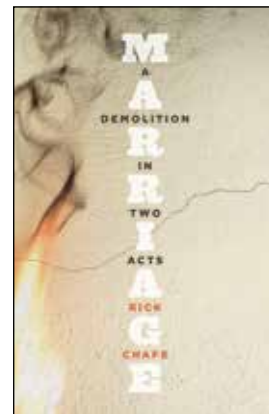
In his play, Chafe portrays marriage as both ordinary and complex. Ordinary in the sense that both the older long-married couple and the young newly engaged couple see marriage as a normal state of being. For the young couple, marriage is seen as a natural next step. For the older couple, marriage is a comfortable habit.

“But from simple beginnings, how can any marriage *not* immediately become complex?” says Chafe. “In North America it begins with love, then quickly ties in a deeply entwined economic relationship with commitments to jobs – the ‘old as time’ marital obligation of putting bread on the table – with mortgages, debt, vacation, and renovation, plus kids, resentments, obligations, co-dependencies, and other manipulations all piled on top of each other. And if we’re lucky – and/or comical – back to love.”

Both couples in the play raise challenging questions about lifelong commitments. “What does it mean to say you will love someone forever, I want to live with you for the rest of my life? How can we possibly know that, no matter what age we are? Is that a bold and wilful lie, is it bragging, is it the ultimate sales job, is it self-delusion? And yet it’s still the starting point for one of our society’s central institutions,” Chafe says.

The play is, he says, “a personal response of shock and disbelief that, after all the experience of the last 50 years or more of the contemporary disposability of marriage, people still get married at all.”

At the same time, Chafe is still with his wife for going on 30 years, so somehow it’s working for them. He says, “This disconnect between what we believe and how we behave, all in the face of the apparent reality around us, I think, makes good stuff for comedy, as it always has.”



MORE DRAMA

BETTER ANGELS: A PARABLE AND EATING POMEGRANATES NAKED

Andrea Scott

In *Better Angels: A Parable*, Akosua leaves Ghana to work for Greg and Leila Tate in the suburbs of a metropolitan city, becoming trapped in modern-day slavery. In *Eating Pomegranates Naked*, two couples and their single frenemy drink too much wine while examining their relationships. (Scirocco Drama-JGS Publishing, \$15.95 pb, 96 pages, ISBN: 978-1-927922-46-0)

BOYS, GIRLS, AND OTHER MYTHOLOGICAL CREATURES

Mark Crawford

In this hilarious and thoughtful play about our ability to transform, Simon, his new friend Abby, and his older brother Zach improvise a fairy tale drama, but Zach is uncomfortable with the play-acting because Simon wishes to be Princess Simone. (Scirocco Drama-JGS Publishing, \$15.95 pb, 96 pages, ISBN: 978-1-927922-43-9)

CATEGORY E

Belinda Cornish

This black comedy presents two test subjects – Corcoran, a half-blind paraplegic, and Filigree, a clinical psychopath – who are kept in a laboratory cell to be used for the benefit of higher-valued citizens. When Millet arrives, they realize that they are one too many, and the games begin. (Playwrights Canada, \$17.95 pb, 96 pages, ISBN: 978-1-77091-978-5)

THE CURE FOR DEATH BY LIGHTNING

Daryl Cloran

This play was adapted from the acclaimed novel by Gail Anderson-Dargatz, bringing to life the strange summer when Beth Weeks's life changed dramatically. This dark story includes sexual abuse and grief, and examines the relationship between reluctant neighbours. The animals in the play are represented by puppets, Coyote the Trickster looms large, and the land itself is a character. (Talonbooks, \$18.95 pb, 144 pages, ISBN: 978-1-77201-205-7)

THE FIGHTING SEASON

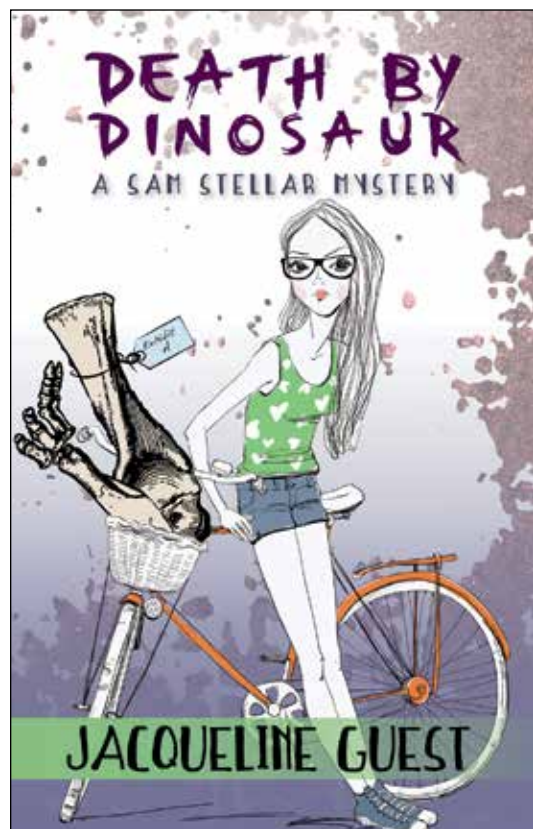
Sean Harris Oliver

This play is a searing investigation into the Afghan War through the eyes of Kristy, a Canadian field medic; Terry, an OR surgeon; and Karine, a recovery room nurse. Through their interwoven monologues, the audience begins to understand the contributions that Canada's medical teams made in Afghanistan, as well as the impact that war had on them. (Scirocco Drama-JGS Publishing, \$15.95 pb, 80 pages, ISBN: 978-1-927922-50-7)

THE FLOOD

Leah Simone Bowen

Inspired by true accounts and the history of Toronto's St. Lawrence Market, under which was located a basement prison, this play tells the story of two incarcerated women who form a friendship, and their fellow inmate Sophia, who calls herself the first Black woman in Canada and the leader of the prisoners, and how they come together to survive a flood of melting ice water. (Playwrights Canada Press, \$17.95 pb, 96 pages, ISBN: 978-1-77091-937-2)



From Coteau Books

MURDER, MYSTERY

AND A DINOSAUR BONE
WORTH KILLING FOR.

A Sam Stellar mystery by
Jacqueline Guest



Sharing stories of colonization across land and language

Groulx draws inspiration from Palestinian poets

by Steve Locke

FROM TURTLE ISLAND TO GAZA

David Groulx

Athabasca University Press (aupress.ca)

\$19.99 pb, 80 pages

ISBN: 978-1-77199-261-9

MÂMITONÊHTA KISÊWÂTISIWIN

David Groulx, translated by Randy Morin

BookLand Press (booklandpress.com)

\$16.95 pb, 104 pages

ISBN: 978-1-77231-092-4



David Groulx



Randy Morin

After a reading in Toronto, an older Palestinian man approached poet David Groulx with appreciation for lines from the poem “Widening the Highway on the Rez”: “now this land becomes our Palestine / broken off from torso and limb / this long execution.”

In the preface to his latest collection, Groulx explains how the brief interaction made the connection between their perspectives on colonialism real, far beyond the analogy. The result of that connection, *From Turtle Island to Gaza*, demonstrates the power of sharing experiences.

“Sharing stories of colonization is power, there is no doubt for me,” says Groulx. “One of the things that colonization does, among others, is

that it isolates. This is one of the reasons reserves were created, why Israel has built walls around Gaza: it makes one feel powerless.

“And when there is someone else across the world that can understand you and acknowledge

your experience, that is power. If we can share our pain, we can also share our healing and learn to be human through each other, because colonization has tried to dehumanize us.”

“If we can share our pain, we can also share our healing and learn to be human through each other, because colonization has tried to dehumanize us.” DAVID GROULX

In this collection, Groulx’s poetry reads like a correspondence with Palestinian poets – Mourid Barghouti, Mahmoud Darwish,

and Ibrahim Tuqan, among others – who are named in the preface “so they may be heard too.”

“I read a lot of poetry from the Third World, because I identify with it much more than say, Western, or White literature,” says Groulx. “And when I see what is happening in Palestine, I recognize it, because it happened here on Turtle Island. Borders become blank and distance becomes naught.”

Another collection from Groulx that embodies the power of sharing stories, *Imagine Mercy*, is being published in Cree as *mâmitonêhta kisêwâtisiwin*, translated by experienced teacher and storyteller Randy Morin. Morin appreciates the way Groulx writes from a place of authenticity and personal understanding.

“I really enjoyed reading his stuff because it all resonates with me and my own experiences



as a Cree man living in Saskatchewan and Canada today,” Morin says. “He was able to talk about many topics that many do not want to talk about, such as how White people think, and how they think about Indigenous Peoples.”

In *Imagine Mercy / māmītonēhta kisēwātisiwin*, Groulx resists the misconceptions mainstream society has of Indigenous Peoples,

declaring, “I ain’t got time to write pastoral poems,” in the poem “He’s Native, He Writes Protest Poems.” Instead, the speaker lists important issues, like high rates of suicide, diabetes, and incarceration; stolen sisters and dead brothers; apprehension of children by children’s aid services; and lack of access to basic living standards – ending with the question, “What do you write about, White boy?”

Yet, despite the tone of resistance, Groulx asserts, “I have an aversion to the term ‘protest poetry,’ a category created to project control. So when the word is used, it implies anger and at the bottom of anger is fear, and I am not afraid.”

Considering that this is the third time Morin has translated Groulx’s work into Cree, it’s surprising that the two have never spoken to one another. Having had other works translated into French and Ojibwe with little to no input, Groulx imagines that most translators wouldn’t want the author intruding on the process.

“So I leave it alone and be glad that I could contribute a little bit to the preservation and continuation of a couple of Indigenous languages,” Groulx says. “By the way, thank you, Randy.” 🌿



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BECOMING RETURNS

Pemmican is delighted to welcome the return of one of its most charming writers for young readers.

Becoming Metis is Deborah L. Delaronde-Falk's delightful story of seven-year-old Tiah, who learns more of her heritage, and her own courage and kindness, in a visit to her town's Metis Culture Days, where her first attempt at moose calling is only one of the highlights. Sheldon

Dawson's illustrations invest it with characteristic wit and warmth.

Becoming Metis
Written by Deborah L. Delaronde-Falk
Illustrated by Sheldon Dawson
ISBN 978-1-926506-13-5
\$10.95

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Meet the Mighty Muskrats, a crew of sleuths and activists

Hutchinson drew from memories of his home territory to craft mystery for First Nations readers

by Shirley Byers

THE CASE OF WINDY LAKE

Michael Hutchinson

Second Story Press (secondstorypress.ca)

\$10.95 pb, 160 pages

ISBN: 978-1-77260-085-8



Young readers who like a mystery have a new series to enjoy and anticipate. *The Case of Windy Lake*, the first in the Mighty Muskrats Mystery series for middle grade readers, introduces Sam, Otter, Atim, and Chickadee, four cousins growing up on the Windy Lake First Nation. They have already earned a reputation for solving mysteries, so when a visiting archeologist goes missing, they are immediately on the case.

After their chores are done, the first step is to go to their well-hidden and well-supplied (with a computer, complete with internet connection) secret fort to find out all they can about the missing man.

At the same time, their activist cousin Denice is working to obtain consultation with the mining company that is operating on their land. She secures herself to a post on the company grounds and refuses to move.

Winnipeg-based author Michael Hutchinson grew up on Misipawistik

Cree Nation in Treaty 5 territory in northern Manitoba, an area very much like Windy Lake.

“My first memories were of my grandparents’ house in town and then out in the bush at their different camps where they gathered berries or fished or shared time with family,” he says.

As a preteen, he moved with his parents to a farm in southern Manitoba, but the family travelled back to their home territory every spring break, summer holiday and Christmas.

And life in the fictional Windy Lake mirrors both those homes. “Wherever we were, my brothers and

cousins and I would create cool forts, sometimes out of old vehicles, sometimes out of piles of brush and rock. No matter where we lived, our Elders had chores for us to do. The outdoors was our playground, and we only went home when we were hungry.”

Books were a mainstay in his childhood home, including series such as *The Hardy Boys* and *The Three Investigators*, which gave Hutchinson the idea to create a similar series for Indigenous kids.

“I wanted to write a book that made Indigenous youth feel proud and capable,” he says. “I grew up doing things that my city friends didn’t consider possible for a kid to do. First Nations youth have knowledge, talents, and skills that fit their environment. I wanted to have First Nations kids read about things that they might do in a way that is positive and appreciative.

“I hope any young person who reads my book learns a little about First Nations people, their different ways of thinking, and the relationship they have with Canada.”

Hutchinson is currently working on the second book in the Muskrats series. While the first one has a secondary storyline about economic development and activism, the next has a secondary storyline about the struggles Indigenous youth face when they move to the city.

“I have two children, so I write when I can. Writing is both enjoyable and painful for me. So fun when it flows, so painful when it doesn’t,” he says. “I pace a lot, pull my lip, swear at the cat. Then snap my fingers, skip over to the computer, and type the rest of the conversation my characters were having.” 🐾



Retelling the history of Canada's 150 through an Indigenous lens

Collection of lesser-known stories created by a stellar lineup of contributors

by David Jón Fuller

THIS PLACE:

150 Years Retold

Various authors and illustrators
HighWater Press-Portage & Main
Press (portageandmainpress.com)
\$36.00 pb, 272 pages
ISBN: 978-1-55379-758-6

If you're used to looking at Canadian history one way, a new graphic novel anthology will help you see it from new perspectives – Indigenous ones.

"It was birthed out of the Canada 150 celebrations that were happening," anthology contributor Niigaan James Sinclair, who has also worked as an acquisitions editor at HighWater Press, says. "And many Indigenous people were asking questions such as 'What are we so proud about?' because it had been 150 years of violence and oppression and so on. Canada 150 for an Indigenous person was a pretty complicated time.

"The question HighWater Press asked was: 'What might Canada look like from Indigenous eyes over the past 150 years?'"

This Place: 150 Years Retold compiles often-overlooked stories from different periods since Canada's Confederation. The contributors are a who's who of Indigenous and non-Indigenous writers and artists, including Richard Van Camp, Katherena Vermette, Chelsea Vowel, David A. Robertson, GMB Chomichuk, and Scott B. Henderson, among many others.

Each story takes place in a given 15-year period, weaving a thread of previously unrecognized history. Vowel's piece looks 300 years ahead to a future of hope and healing.

Katherena Vermette tells the story of Annie Bannatyne, a Métis woman so outraged by Toronto writer Charles Mair's mischaracterization of the Red River settlement and the Métis in 1869 that she horsewhipped him.

Jen Storm dramatizes, from a woman's perspective, the case of Jack Fiddler, a community leader who killed wendigos in a time of famine in northwestern Ontario, and who was charged as a serial killer.

David A. Robertson tells the story of Francis Pegahmagabow, an Anishinaabe First World War sniper and later Supreme Chief of the National Indian Government.

Sinclair writes about the summer of 1990, one he describes as a seminal moment in Indigenous and Canadian history. His story, "Warrior Nation," illustrated by Andrew Lodwick, starts with Manitoba MLA Elijah Harper's refusal to vote to ratify the Meech Lake Accord, continues with the standoff between Mohawk warriors and Canadian military and RCMP in Oka, Quebec, and carries forward to the Kelowna Accord in 2005.

"I wanted to tell a love story about complicated, divisive events, because that's what it's like to be Indigenous: constant contradiction and complicatedness," he says.



The story follows a young teen, Washashk, who learns about the struggle for Indigenous rights in Canada and is sparked into a life of activism. Sinclair says there are definite parallels between his life and his character's.

"1990 woke me up to the realization that I was living in a legacy of incredible violence and division. And I've never turned back. I've never turned away from that. It was a very eye-opening time – a time, for me, of incredible anger but also of incredible beauty."

Sinclair shows how the struggles of the past continue today.

"Probably the most mind-blowing thing for me is there are young people who don't know who Elijah Harper was," he says. "But without Elijah Harper you wouldn't have Idle No More. Without Oka, you would never have the Trans Mountain pipeline activism." 🌿

"I wanted to tell a love story about complicated, divisive events, because that's what it's like to be Indigenous: constant contradiction and complicatedness."

NIIGAAN JAMES SINCLAIR

Retired prairie police officer still has many stories to tell

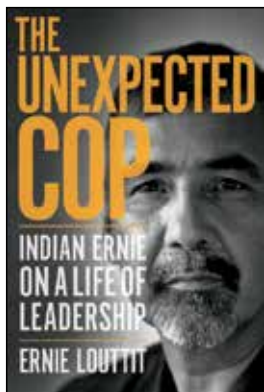
Louttit champions openness and dialogue in his tale of leadership

by Michelle Bailey

THE UNEXPECTED COP:
Indian Ernie on a Life of Leadership
 Ernie Louttit
 University of Regina Press (uofrpress.ca)
 \$21.95 pb, 212 pages
 ISBN: 978-0-88977-599-2

Erne Louttit completed his third memoir in a place called “Buzzy’s Bug Hut.” This “ideal location” was a screened enclosure at a cabin in the woods of northern Ontario.

As with his first two manuscripts, *The Unexpected Cop: Indian Ernie on a Life of Leadership* came to life using the “two-finger” typing method as he transcribed pages of handwritten thoughts.



“You tell people you are considering writing some more and they encourage you because they believe there are still many stories to share,” the retired Canadian soldier and police officer chuckles.

One of the first Indigenous police officers hired by the Saskatoon Police Service, the best-selling author and public speaker chose leadership as the main focus of his latest book.

“People are very passionate about policing and leadership,”

Louttit writes in the preface. “Not a day has gone by since I left where policing and leadership are not featured in a news headline. Policing and justice are emotional topics for a lot of people. Issues where policing and race intersect always start the water boiling.”

The moniker “Indian Ernie” is something Louttit talks about with a sense of pride as it was given to him by those he encountered in an inner-city community he wanted to improve. “I would go into areas of Saskatoon where young people, predominantly Aboriginal youth, would



take a good look at me, see my face and wonder what I was doing in a uniform,” he says.

“I would make it clear I was on duty and had a job to do, but that I cared about the area and wanted to use my job to make positive change.”

BILL HAMILTON

“I would make it clear I was on duty and had a job to do, but that I cared about the area and wanted to use my job to make positive change.” ERNIE LOUTTIT

Sometimes, resentment set in while he was on the job. “I’d be called an apple (red on the outside/white in the middle) or just someone working for the man. It bugged me a bit, but then there were the moments when I knew my presence meant something and that I actually was making a difference.”

In *The Unexpected Cop*, the husband

and father reflects on his journey from growing up in northern Ontario to being a member of the Canadian Armed Forces, to serving as a police officer in Saskatoon, and finally to his life as a writer and public speaker there.

Clarifying the role a true leader needs to take on to make change happen, Louttit examines such topics as racism, sexism, the media, the use of force, post-traumatic stress disorder, and the writer’s life through his experiences as a military and police officer and as a leader and speaker.

The message that comes through loud and clear in all of this reflection and advice is that in order to deal with and learn from trauma, racism, sexism, and other conflicts, we need to talk openly about them.

Louttit is already thinking about his next book, and he’s ready for readers’ responses. “I don’t expect everyone who reads about my journey to agree with my take on the controversial issues, but I would hope they are able to at least reflect on what I’ve had to say.” 🌿

Short story collection aims to connect present losses with the past

Mehlmann explores life on reserve that draws from her own experience

by Shirley Byers

ADAM'S TREE

Gloria Mehlmann

Radiant Press (radiantpress.ca)

\$22.00 pb, 326 pages

ISBN: 978-1-98927-405-7

A*dam's Tree* by Gloria Mehlmann is a collection of linked short stories, set in a First Nations community, in the time period immediately after the Second World War. Young Sophie is the protagonist in several of them, providing a child's perspective of some very adult happenings. In "Beating Heart," six-year-old Sophie sees how her Moshum treats her Aunt Mary, who has arthritis, and connects that to the way her own father treats her.

Through the eyes of Sophie and Mehlmann's other characters, readers see a view of reserve life that is compelling and at times disturbing.

Mehlmann writes from experience. She grew up on the Cowessess First Nation in Saskatchewan. Her first book, *Gifted to Learn*, was a memoir of her years as a public school teacher. Her latest book goes back further.

She was born in 1941 and, at one time or another, lived the life she now tells in fiction. "A sharp ear and vivid memory allowed me to recast the stories in the light of their origins," Mehlmann says. "Also, my practical life experiences helped round out the stories that reflect, for instance, education as an organization, government policy as an inhibiting force, and the modern church as a human invention."



"Some of the material in the stories is a real source of conflict for me as a writer, especially since relatives, family associates, friends, and so on are forced upon the stage, albeit in disguise." GLORIA MEHLMANN

Besides teaching for about 20 years, Mehlmann has also worked as a government consultant in curriculum development and as a college/university administrator. She has been recognized repeatedly for her contributions to educational, Indigenous, and civic initiatives, and in 2005, she was awarded the Saskatchewan Centennial Medal. She now writes full time.

Authors are urged to "write what you know." Sometimes, this is not an easy assignment.

"Some of the material in the stories is a real source of conflict for me as a writer, especially since relatives, family associates, friends, and so on are forced upon the stage, albeit in disguise," Mehlmann says.

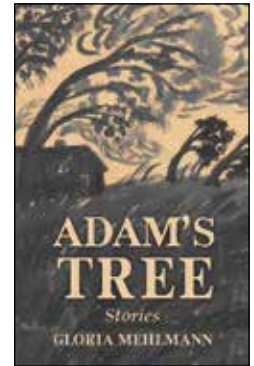
"It is painful to expose events that, even though these can now be seen as outcomes of one killing field or other, like war, they remain a source of ambivalence – to what extent is an abused citizen (as child and adult) blameworthy for present conditions?"

Mehlmann has always wanted to write. At 12, she had a poem titled "To Grandma" published in the *Winnipeg Free Press*. "I had read the poetry of E. Pauline Johnson in school, and since I liked poetry, wrote the little verse," she recalls. "That was major, for me."

She also read a lot, writers like Doris Lessing, Susanna Moodie, and Alice Munro "who revealed magical things in everyday existence." She still enjoys rereading the works of her Saskatchewan mentors, writers like Dianne Warren, and Saskatchewan poets.

Mehlmann has learned much about craft, and it shows in this debut collection of stories. But she also wants her stories to have a social impact.

"My wish for *Adam's Tree* is that it open the door for readers to look into a past that can be seen and felt today," she says. "I hope they will relate these stories to the reality of global displacement so often associated with loss of cultural moorings and loss of family connections." 🌿



Sharing the joy of outdoor play and the Michif language

Desjarlais hopes to inspire kids to get outside, to play, and to learn

by Laura McKay

WE LIKE THE WINTER/ ON L'AIME LIIVERRE

**Edgar D. Desjarlais, illustrated by
Kimberly McKay, translated by
William Sanderson**

Pemmican Publications Inc.
(pemmicanpublications.ca)

\$10.95 pb, 24 pages

ISBN: 978-1-926506-09-8

Maintaining the Michif language is important to Winnipeg-based Métis author and musician Edgar Danny Desjarlais. “I was never given the opportunity to retain the language. I spent my formative years in the city, speaking English as my first language. When you don’t use it, you lose it,” he says.

The follow-up to his picture book *I Don’t Like Bugs! / J’aime paa lii biibiits!* is *We Like the Winter / On l’aime liiverre*, which, like the first book, gives readers the opportunity to use the Michif language alongside an English translation. It brings back the irrepressible young girl and boy, and their dog, to celebrate a season many of us would prefer to spend under a blanket indoors.

“Similar to the dislike I have of bugs in *I Don’t Like Bugs!*, I do share the characters’ love of winter,” Desjarlais says.

The story opens with a cozy indoor scene, but by the second spread, readers see that the fun and magic happens outside in the snow. Illustrator Kimberly McKay paints winter as a cheerful, lively season with bright colours and a touch of whimsy. She says her favourite scene to create was of the children making snow angels – for its perspective and simplicity – but she sees the illustrations serving another purpose as well.

“I am hoping that this book will inspire young people to get outdoors with their friends in winter and have fun, rather than staying indoors playing videos games and watching TV,” she says.

Michif translator William Sanderson also hopes that children will take something from the story. “It is a pleasure to put down the Michif language in a written format for children,” he says, and he hopes that they will learn some new words in the process.

On each spread, English and Michif translations appear together, giving the reader the choice of which language to use. The activities featured will also be familiar to many Canadians. Staples such as tobogganing, playing hockey, and drinking hot chocolate all make an appearance.

According to Sanderson, Michif is deeply influenced by its Manitoba roots, representing a mixture of 17th-century French, Ojibwe, and Cree. As a result, it is a language



“Everything I do, such as my stories and my music, I see as a legacy I’m leaving behind.”

EDGAR DANNY DESJARLAIS

“very, very rich in nouns and expressive words” related to winter, snow, and activities of the season.

However, not all concepts and activities are easy to translate. For example, Desjarlais’s original manuscript featured a passage about skiing, but there’s “no such thing in the Michif language because it wasn’t really taking place in Michif culture” when the language was born, says Sanderson. Another activity was chosen to replace it.

This is Desjarlais’s second book with Sanderson and McKay. He has also written and published a novel for young adults, but he finds the writing process for picture books “less stressful and less time-consuming,” while nevertheless important.

“Everything I do, such as my stories and my music, I see as a legacy I’m leaving behind,” he says, “not only for my grandchildren, but for the next generation.” 🌿



MORE FIRST NATIONS, MÉTIS, AND INUIT

PICTURE BOOKS

AWÂSIS AND THE WORLD-FAMOUS BANNOCK
Dallas Hunt, illustrated by Amanda Strong

This charming story of Awâsis, who accidentally loses the batch of bannock she is delivering, introduces readers to Cree vocabulary and worldviews as various other-than-human relatives help her. The book includes the recipe and a pronunciation guide.

(HighWater Press, \$19.95 hc, 28 pages, ISBN: 978-1-55379-779-1)

BECOMING MÉTIS

Deborah L. Delaronde-Falk,
illustrated by Sheldon Dawson

Seven-year-old Tiah goes with her parents to the annual Métis Culture Days in their hometown, where she has fun and makes a new friend while snowshoe racing, moose calling, bannock making, Métis sash weaving, and leg wrestling.
(Pemmican Publications, \$10.95 pb, 40 pages, ISBN: 978-1-926506-10-4)

THE BOY WHO WALKED BACKWARDS

Ben Sures, illustrated by
Nicole Marie Burton

This moving story tells how Leo is forced to leave his family in Serpent River First Nation to attend residential school and how he deals with his struggles with the help of an Ojibway childhood game.
(Manitoba First Nations Resource Centre, \$12.95 pb, 42 pages, ISBN: 978-1-927849-49-1)

FISHER FINDS THE BAG OF SUMMER

David A. Robertson, illustrated
by Amber Green

Warren has a dream about an unending winter and animals working together to search for the lost bag of summer. As in the Anishinaabe and Ininew legend, Fisher is chosen to bring the bag of summer back – but will he find the bag in time?
(Manitoba First Nations Resource Centre, \$12.95 pb, 26 pages, ISBN: 978-1-927849-38-5)

THE GIRL AND THE WOLF

Katherena Vermette,
illustrated by Julie Flett

In this charming twist on the traditional fairy tale, when the little girl in the red dress loses her mother in the forest, the big gray wolf with the white teeth is neither scary nor dangerous.

(Theytus Books, \$19.95 hc, 32 pages, ISBN: 978-1-926886-54-1)

**KEEPING BABY CLOSE: THE
MAKING OF A MOSS BAG**

Doris Pratt, illustrated by Amber Green

This two-part book first explores the features and purpose of moss bags with text and softly coloured illustrations, and then includes step-by-step instructions for making a moss bag, with explanatory photos.

(Manitoba First Nations Resource Centre, \$7.95 pb, 42 pages, ISBN: 978-1-927849-53-8)

KERRI BERRY LYNN

Sonya Ballantyne, illustrated
by Celeste Sutherland

Kerri Berry Lynn is a little Cree girl with a big heart, and she wants a big family to love. Her dog-obsessed Chapan gives her seven dogs, who become her family and who look after her, even when a feral dog appears.
(FriesenPress, \$17.50 pb, 32 pages, ISBN: 978-1-5255-3876-6)

WEST COAST 123s

Jocey Asnong

Canmore-based author and illustrator Jocey Asnong's new board book, with its vibrant and whimsical illustrations, takes readers on a colourful 123 adventure along the West Coast, surfing with starfish and sea otters at Tofino, swimming with sea wolves in the Great Bear Rainforest, and treasure hunting at the bottom of the Salish Sea.
(Rocky Mountain Books, \$12.00 board book, 28 pages, ISBN: 978-1-77160-302-7)

**WHEN WE HAD SLED DOGS: A STORY
FROM THE TRAPLINE – ĀCIMOWIN
OHCI WANIHİKISKANĀHK**

Ida Tremblay and Miriam Körner

Inspired by Elder Ida Tremblay's childhood memories, and told in English with Woodland Cree words and phrases, this

brightly illustrated story follows the seasonal cycle of trapline life in northern Saskatchewan. The book includes a Woodland Cree pronunciation guide.
(Your Nickel's Worth Publishing, \$19.95 hc, 32 pages, ISBN: 978-1-988783-39-0)

YOUNG ADULT

GHOSTS

David A. Robertson

The final book in The Reckoner trilogy picks up in the very scary place where *Monsters* left off – the investigation Cole Harper started into the work of the local research facility must now be taken up by Eva and Choch before the whole community dies of the illness manufactured there.

(HighWater Press, \$19.95 pb, 230 pages, ISBN: 978-1-55379-762-3)

GRAPHIC NOVEL

SURVIVING THE CITY

Tasha Spillett, illustrated
by Natasha Donovan

Best friends Miikwan and Dez navigate the challenges of growing up Indigenous in the city. When Dez's grandmother becomes too sick for Dez to continue living with her, Dez disappears, devastating Miikwan, whose memories of her missing mother resurface.

(HighWater Press, \$18.95 pb, 56 pages, ISBN: 978-1-55379-756-2)

FICTION

MOCCASIN SQUARE GARDENS

Richard Van Camp

Van Camp's latest collection of stories creates a funny and loving portrayal of a diverse group of characters, from shamans and time-travelling goddess warriors to con artists, archivists, and men who need to grow up, but the book is also haunted by the presence of Wheetago, human-devouring monsters of legend who returned due to global warming.
(Douglas & McIntyre, \$19.95 pb, 160 pages, ISBN: 978-1-77162-216-5)

CONTINUED ON PAGE 26

THOSE WHO WALK THE ROAD

Will George

How much tragedy can two guys take? Alex's best friend, Ben, committed suicide, and his grandparents abandoned him, leaving him homeless. And Amy, his new girlfriend, is moving in a dangerous direction. Derek, his teacher, lost his young son and wife in a car accident. Can Alex and Derek help each other enough to heal? (Pemmican Publications, \$20.95 pb, 160 pages, ISBN: 978-1-926506-11-1)

DRAMA & POETRY**AS LONG AS THE SUN SHINES**

Janet Rogers

The distinctive voice of Janet Rogers reveals the beautiful and the bitter of life in today's Canada, using a variety of forms and techniques – list poems, chants, mirror poems, oral word play – to both critique past and current practices and attitudes and to build unity and peace. (BookLand Press, \$16.96 pb, 116 pages, ISBN: 978-1-77231-083-2)

DISINTEGRATE/DISSOCIATE

Arielle Twist

This powerful debut collection of poetry explores, with both rage and tenderness, the parameters of grief, trauma, displacement, and identity, and navigates what it means to be an Indigenous trans woman. (Arsenal Pulp Press, \$16.95 pb, 70 pages, ISBN: 978-1-55152-759-8)

HONOUR BEAT

Tara Beagan

A contemporary look at the significance of faith and family, this play about two sisters who face off over their mother's deathbed explores the stories this Indigenous family has told itself through the years. (Scirocco Drama-JGS Publishing, \$15.95 pb, 80 pages, ISBN: 978-1-927922-47-7)

HONOURING THE STRENGTH OF INDIAN WOMEN: PLAYS, STORIES, POETRY

Vera Manuel, edited by Michelle Coupal, Deanna Reder, Joanne Arnott, and Emalene A. Manuel

This comprehensive collection of the works of Ktunaxa-Secwepemc writer

and educator Vera Manuel features her most famous play, *Strength of Indian Women*, along with other plays that were performed but never before published, and three previously unpublished short stories, poetry written over three decades, and a 1987 college essay – all of which deal with the trauma of residential schools. (University of Manitoba Press, \$24.95 pb, 296 pages, ISBN: 978-0-88755-836-8)

HOPE MATTERS

Lee Maracle, Columpa Bobb, and Tania Carter

Written collaboratively by award-winning Lee Maracle and her two daughters, this book of poetry focuses on the journey of Indigenous Peoples from colonial beginnings to present-day attempts at reconciliation, but it is also about the journey of a mother and her daughters. (Book*hug Press, \$18.00 pb, 96 pages, ISBN: 978-1-77166-497-4)

THE VOYAGEURS: FOREFATHERS OF THE MÉTIS NATION

Zoey Roy, illustrated by Jerry Thistle, translated into Michif by Norman Fleury
Roy has eloquently transformed the history of the voyageurs into a spoken-word performance poem, a form popular with today's youth. Included with the evocatively illustrated book is a DVD of Roy's masterful delivery. (Gabriel Dumont Institute, \$20.00 pb, 48 pages, with DVD, ISBN: 978-1-926795-90-4)

ART & PHOTOGRAPHY**PERCEPTION: A PHOTO SERIES**

KC Adams

Tired of negative stereotypes and disparaging remarks directed at Indigenous people, Adams created a photo series that revealed a more contemporary, truthful story. Portraits of Indigenous people are presented in diptychs, with one image presenting a stereotype and the other counteracting it with the subjects' own words, describing their achievements and values. (HighWater Press, \$34.00 hc, 120 pages, ISBN: 978-1-55379-786-9)

TRADITIONAL KNOWLEDGE**THE MAN WHO LIVED WITH A GIANT:**

STORIES FROM JOHNNY NEYELLE, DENE ELDER
Edited by Alana Fletcher and Morris Neyelle

Johnny Neyelle used storytelling – the core of Dene knowledge-keeping – to teach Dene youth and others to understand and celebrate Dene traditions and identities. Johnny's entertaining voice makes the stories accessible, and his wisdom teaches how to live in harmony with people and places. (University of Alberta Press-Polynya Press, \$24.99 pb, 152 pages, ISBN: 978-1-77212-408-8)

WISDOM ENGAGED: TRADITIONAL KNOWLEDGE FOR NORTHERN COMMUNITY WELL-BEING

Edited by Leslie Main Johnson

In this collection, voices of Elders, healers, physicians, and scholars are gathered to demonstrate how traditional knowledge, Indigenous approaches to healing, and Western bio-medicine can complement each other when all voices are heard in a collaborative effort to address changes to Indigenous communities' well-being. (University of Alberta Press-Polynya Press, \$39.99 pb, 424 pages, with photos, diagrams, maps, bibliography, index, ISBN: 978-1-77212-410-1)

NON-FICTION**BECOMING OUR FUTURE: GLOBAL INDIGENOUS CURATORIAL PRACTICE**

Edited by Nici Cumpston, Julie Nagam, and Megan Tamati-Quennell

This book investigates international Indigenous methodologies in curatorial practice from Canada, Aotearoa (New Zealand), and Australia, exploring how Indigenous art and culture operate within and from a structural framework that is positioned outside of the non-Indigenous cultural milieu. (ARP Books, \$30.00 pb, 228 pages, ISBN: 978-1-927886-22-9)

**CANADIAN JUSTICE, INDIGENOUS JUSTICE:
THE GERALD STANLEY AND COLTEN
BOUSHIE CASE**

Kent Roach

This book critically examines the Canadian criminal “injustice” system as it relates to Indigenous Peoples by focusing on the Gerald Stanley/Colten Boushie case in Saskatchewan, providing historical, social, economic, and political contexts, a detailed reconstruction of the investigation and trial, and a discussion of the need for radical change.

(McGill-Queen’s University Press, \$34.95 hc, 328 pages, ISBN: 978-0-7735-5638-6)

**IMPLICATING THE SYSTEM: JUDICIAL
DISCOURSES IN THE SENTENCING
OF INDIGENOUS WOMEN**

Elsbeth Kaiser-Derrick

This book explores how judges navigate issues in sentencing, such as the interconnection of incarceration rates of Indigenous women and the ongoing processes of colonization, by examining related discourses in selected judgments from a review of 175 decisions.

(University of Manitoba Press, \$34.95 pb, 336 pages, ISBN: 978-0-88755-828-3)

IROQUOIS IN THE WEST

Jean Barman

This history tracks four clusters of Iroquois who left what is now Kahnawà:ke two centuries ago: a band that settled in Montana, another ranging across the western U.S., others who opted for British Columbia and the Pacific Northwest, and a group in Alberta who were evicted when their longtime home became Jasper National Park.

(McGill-Queen’s University Press, \$29.95 pb, 346 pages, with figures, bibliography, ISBN: 978-0-7735-5625-6)

**LEGACY: TRAUMA, STORY, AND
INDIGENOUS HEALING**

Suzanne Methot

This book, in provocative prose, explores the results of intergenerational trauma in Indigenous communities – higher rates of addiction, depression, diabetes, and other chronic health conditions than other

North Americans – and looks at strategies for healing.

(ECW Press, \$24.95 pb, 368 pages, ISBN: 978-1-77041-425-9)

**MÉTIS POLITICS AND GOVERNANCE
IN CANADA**

Kelly Saunders and Janique Dubois

Drawing on interviews with Elders, leaders, and community members, Saunders and Dubois offer a practical guide to who the Métis are and the challenges they face. The authors look to the Michif language to identify Métis principles of governance that emerged during the fur trade era and that continue to shape Métis governing structures.

(UBC Press, \$89.95 hc, 190 pages, ISBN: 978-0-7748-6075-8)

NITINIKIAU INNUSI: I KEEP THE LAND ALIVE

Tshaukuesh Elizabeth Penashue,

edited by Elizabeth Yeoman

The recipient of a National Aboriginal Achievement Award and an honorary doctorate from Memorial University and the subject of films, books, and articles, activist Tshaukuesh Elizabeth Penashue began this book as a diary, as a way of

documenting what was happening to the Innu and their land, and her writing evolved into an account of her own life and reflections on Innu land, culture, politics, and history.

(University of Manitoba Press, \$29.95 pb, 240 pages, with colour illustrations, glossary, map, bibliography, ISBN: 978-0-88755-840-5)

**NO SURRENDER: THE LAND
REMAINS INDIGENOUS**

Sheldon Krasowski

Newly uncovered eyewitness accounts of the negotiations between the Canadian government and the Cree, Anishnabeg, Saulteaux, Assiniboine, Siksika, Piikani, Kainaa, Stoney, and Tsuu T’ina Nations resulting in Treaties One through Seven show that the Canadian treaty commissioners deliberately deceived the Indigenous chiefs over the “surrender clause” and land sharing, demonstrating that the land remains Indigenous.

(University of Regina Press, 368 pages, \$90.00 hc, ISBN: 978-0-88977-606-7; \$27.95 pb, ISBN: 978-0-88977-596-1)

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FRONTENAC HOUSE FINDS MENTORSHIP FOR NEW AUTHORS PARTICULARLY REWARDING

Small press prides itself on committing to each new author they work with

by Steve Locke

Founded in 2000 by Rose and David Scollard, Frontenac House is an independent press primarily focused on poetry with its annual Quartet series. They are also expanding into fiction, art books, political satire, drama, and non-fiction, as well as many collections and anthologies.

With a philosophy of publishing fresh, edgy literature to push the boundaries as much as possible, Frontenac has been home to a diverse and intersectional lineup of LGBTQ+ writers, Indigenous writers, and writers of colour.

Recently, veteran Frontenac designer Neil Petrunia stepped into the role of publisher, when Rose and David Scollard decided to move away from the company. Associated with the press since the beginning and having designed virtually all of their books, Petrunia says he wasn't ready to quit publishing. He and his wife, Terry Davies, now managing editor, bought the company from the Scollards, keeping them on as "publishers emeriti" and advisors.

With a degree in creative writing, and a lifetime working with authors and creative people as a graphic designer, Petrunia was in a perfect position to take advantage of the opportunity. He had other reasons to become a publisher, as well.

"I was the recipient of some excellent mentoring when I was starting out, and I feel it's important to pay that forward," Petrunia says. "If we can offer publishing opportunities to some new voices, and mentor some young authors, a little bit of my own good fortune can hopefully be spread around."

Based in Calgary, Petrunia strives to publish as many local authors as possible. Well-connected to the province's community of vibrant and well-developed writers through poetry editor Micheline Mayor, he says it's only natural

for Frontenac to maintain their first criterion of quality and freshness by representing that group. Also within that criterion, the press is committed to being open to new talent, or as Petrunia puts it, "writers who are on the radar but haven't broken through yet."

He continues, "I haven't looked up the number of first-time authors we've published, but it is a significant number. We've functioned as a stepping stone for some authors who went on to publish with bigger houses, and we are all right with that. We have also had many authors come back to us for their second and third books, and we are all right with that, too."

A small press publishing rarely more than eight titles a year, Petrunia promises that when they do take on an author, their commitment is honoured as they work closely to make the book the best it can be.

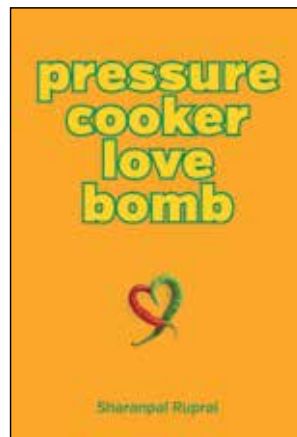
"We have had authors tell us that they have never been treated so well by a publishing house, and that makes us proud," he says.

Still, despite its strong philosophy and connection to its local literary community, Petrunia claims that some in the national community are surprised to find out Frontenac's place of origin. He quotes one attendee of the 2018 Griffin Prize event in Toronto as saying, "Surely with a name like

that, Frontenac House must be from Quebec or Ottawa."

At that particular awards gala, Frontenac celebrated a big win for Billy-Ray Belcourt's first collection, *This Wound Is a World*. The award gave Frontenac (and Belcourt himself!) a bump in that the book is now in its eighth printing. Petrunia reflects on the original 500-copy run, wishing he would have "printed 10,000 of that book the first time." The bump also puts Frontenac on the radar of new authors, and bodes well for future Quartet series, of which *This Wound Is a World* is an alumnus.

An annual series of four simultaneously published collections, the Quartet was born from the Scollard spirit



"If we can offer publishing opportunities to some new voices, and mentor some young authors, a little bit of my own good fortune can hopefully be spread around." NEIL PETRUNIA

of publishing “the wild stuff.” Petrunia says he “was in,” remembering them wanting to have as much fun doing that as possible, while balancing cost with maintaining the quality of work, as publishing four books at once was much less expensive.

Petrunia believes all of Frontenac’s books are standout publications. In April, he is looking forward to releasing Sharanpal Ruprai’s *Pressure Cooker Love Bomb* and *A Love Letter to Emily C*, a play from spoken word legend Sheri-D Wilson, the publication of which aligns with the stage production in Calgary.

“And of course,” he says, “we are in production with Quartet 2019. We have returning author Keith Garebian’s *Against Forgetting*; Natalie Meisner’s *Baddie One Shoe*; Laura Zacharin’s *Common Brown House Moths*; and Conrad Scott’s *Waterline Immersion*. As always, we are excited about this group.” 🌿



**A BRUSH WITH DEPTH:
THE ART OF RICK SEALOCK**

Christina Vester and
Rick Sealock

This art book is a retrospective of the wild and wacky illustrations of Rick Sealock, who has contributed to such publications as *Rolling Stone* and *GQ Magazine*, but it is also a how-to guide on how to keep your work fresh and how to deal with clients.

(Frontenac House, \$34.95 pb, 256 pages, ISBN: 978-1-927823-69-9)

A LOVE LETTER TO EMILY C
Sheri-D Wilson

This interdisciplinary play – fusing theatre, poetry, visual art, and music – from spoken word legend and Calgary poet laureate Wilson explores the life and times of Emily Carr as she playfully interacts with her beloved monkey, Woo.

(Frontenac House, \$19.95 pb, 96 pages, ISBN: 978-1-927823-99-6)

PRESSURE COOKER LOVE BOMB

Sharanpal Ruprai

Ruprai’s humorous poetry collection includes poems masquerading as recipes and as survival guides and simmered in love. Her work explores sexuality, racial tensions, and questions of gender conformity.

(Frontenac House, \$19.95 pb, 80 pages, ISBN: 978-1-927823-83-5)

THIS WAS OUR VALLEY

Shirlee Smith Matheson
and Earl K. Pollon

First released in 1989, this fully updated and redesigned edition continues the story of the dams constructed along the Peace River in British Columbia – first the W. A. C. Bennett Dam in the 1960s, then the Peace Canyon Dam completed in 1980, and most recently Site C Dam currently in development.

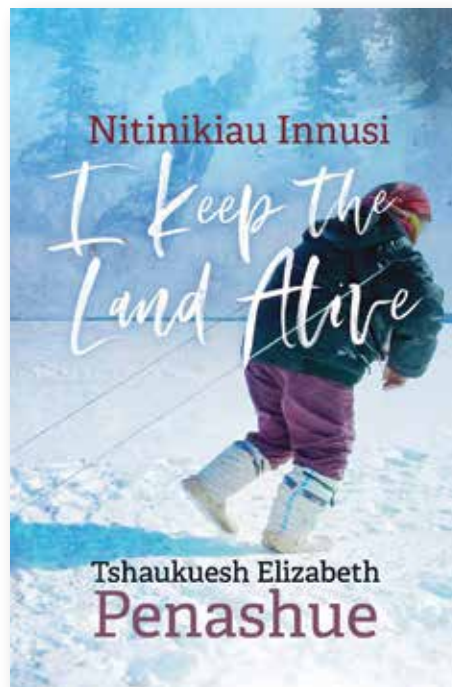
(Frontenac House, \$29.95 pb, 432 pages, ISBN: 978-1-927823-77-4)

U O F M P R E S S . C A

A life on the land

“Here is the diary of a living legend.
We can walk now with Tshaukuesh Penashue.”

—Natasha Kanapé Fontaine, Innu poet and actress.



NITINIKIAU INNUSI • \$29.95 • 9780887558405



UNIVERSITY OF
MANITOBA PRESS

A cover-to-cover exhibition of works that couldn't otherwise come together

Bovey shares artist Don Proch's passion for rural sustainability

by Paula E. Kirman

DON PROCH:

Masking and Mapping

Patricia Bovey

University of Manitoba Press (uofmpress.ca)

\$49.95 hc, 152 pages

with full colour images throughout, bibliography

ISBN: 978-0-88755-834-4



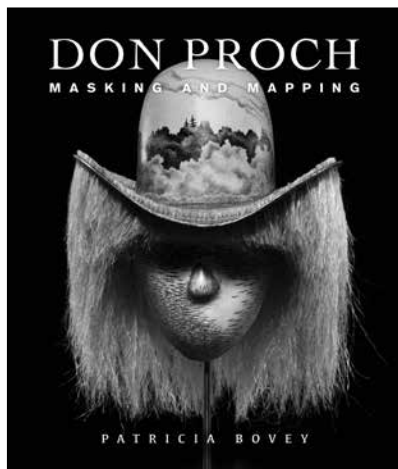
LEIF NORMAN

Manitoba artist Don Proch's immense body of work includes complex sculptures, silkscreen prints, and life-sized masks. The stunning new book *Don Proch: Masking and Mapping* follows the course of his career, and provides a rare and intimate look into his working process as well as over 80 plates of illustrations.

Author Patricia Bovey is an art historian and curator who has worked in the visual arts in Western Canada for decades. She is the former director of the Winnipeg Art Gallery and the Art Gallery of Greater Victoria and is also an adjunct professor of art history at the University of Winnipeg. She has long wanted to do something significant on Don Proch's work, so she jumped at the opportunity to write this book.

She was the curator of the Winnipeg Art Gallery in 1970 when Proch's breakthrough sculpture, *Asessippi Tread*, was a highlight of the Twelfth Winnipeg Show, catapulting him into becoming an important and well-known artist.

Bovey has studied Proch's work thoroughly since then, reading all that had been written about him, viewing public collections of his work, researching archival materials and exhibition catalogues, and reviewing past interviews she had had with his colleagues. She also reviewed a number of private collections of his work.



In addition, Bovey spent many hours with Proch in his studio, discussing his work, his ideas, and his approaches, and following work in progress.

Bovey says that Proch was very involved in the creation of this book. "I met with him at the studio. He was very generous in allowing me to interview him, he organized photographs of his work and loaned me his sketchbooks. He read the text, and we pored over images together."

Proch's work is deeply intriguing and multifaceted. "Proch's masks, grain elevators, sculptures, installations, drawings, and prints evoke the Prairie in all its dimensions, drawing viewers into his beautiful, yet disquieting, creative world," Bovey says.

"Illuminating the inter-relationship between the land and humankind, Proch's art encourages respect for the histories and places of his youth," she continues. "Using foreboding visual elements, he implores humanity to halt the current tides towards ecological devastation and he challenges society to embrace the urgent need to stem climate change and steward the environment. His portrayals of rural icons and vanishing lifestyles steadfastly underline the need to secure rural sustainability."

Bovey, who was appointed to the Senate of Canada in 2016, wants readers to "see the innovation of Don's work, the power of his message, his passion and commitment to environmental issues, and his love of the Prairie."

The book is also the only chance most people will get to see such a comprehensive collection of Proch's work. "It will not be possible for a retrospective exhibition of his work to be coordinated as it is in collections which are far flung and the pieces are fragile," Bovey explains.

"Thus this volume becomes an important compendium of his ideas and creative expression in various media." 🌿

Comprehensive history of Assiniboine Park marks its 110th birthday

Spector writes of “leaders, rogues, and villains” integral to creating the space

by Margaret Anne Fehr

ASSINIBOINE PARK:

*Designing and Developing
a People’s Playground*

David Spector

Great Plains Publications

(greatplains.mb.ca)

\$29.95 pb, 240 pages

with colour photos, maps

ISBN: 978-1-77337-012-5

When David Spector retired from his position as research manager at Parks Canada, his chief passion project was to delve into the history of Winnipeg’s Assiniboine Park, the site of many enjoyable excursions with his parents in the ’50s and ’60s.

“My parents introduced me to Assiniboine Park including the Zoo, English Gardens, the original Conservatory, and cake and ice cream in the Pavilion. As an adolescent, I cycled to Assiniboine Park regularly from my parents’ home in River Heights,” he recalls.

After nearly five years of research, writing, and working with the publisher, Spector’s *Assiniboine Park: Designing and Developing a People’s Playground* is being published as a beautifully illustrated and designed oversized book.

From the onset, Spector, a trained historian, reveals that the preliminary research presented an unanticipated challenge. “I searched

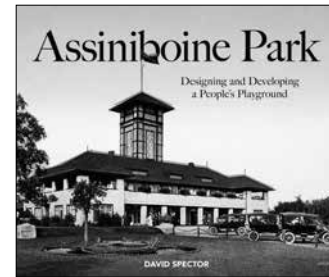
for a good published history of the park but, much to my surprise, no comprehensive history had been written,” he says.

So, it was literally back to square one for Spector, who decided to research and write the book as a record for anyone interested in the park’s development in terms of infrastructure, its social history, and its relationship to the growth of Winnipeg.

Spector recalls the research process with exuberance. “The book was a delight to research and write and full of surprises,” he says.

The City of Winnipeg Archives records and daily and weekly newspapers provided unexpected information about the vehement initial opposition by the Municipality of Assiniboia to the creation of the park, the religious focus of Sunday social activities until the 1920s, the use of the park for military recruitment purposes during the two World Wars, and the City’s underfunding of the park for over 20 years until the 2008 takeover by the Assiniboine Park Conservancy.

Spector discovered that the inspiration for Assiniboine Park was Como Park in St. Paul, Minnesota. He describes the robust north-south relationship between Winnipeg and St. Paul in the 1890s and early 1900s, when there was frequent passenger train service between the two centres. “The parks communities in Canada and the United States were closely knit. Politicians, public servants, and



landscape architects involved in parks design, creation, and management knew one another through correspondence and conferences.”

Como Park in the late 1880s offered various opportunities for recreation – horseback riding, walking, and unstructured play. Later, floral gardens, a conservatory, a pavilion, an aquarium, a zoo, and playing fields were added to the mix. When Assiniboine Park was conceived in 1903, municipal politicians and Public Parks Board officials chose to emulate the features of this closest American example.

Spector felt it was essential to include in his book details not only of the construction of the physical park, but also “biographical sketches of community leaders, rogues, and villains who were involved in the park’s development.” His goal was to make the book appealing to the general reader as well as to convey useful information to park administrators and volunteers.

“This Victoria Day, 2019, will mark the 110th anniversary of the completion and official opening of Assiniboine Park,” Spector says. “I want readers to learn that Assiniboine Park has enjoyed a long and colourful past. It is a history worth preserving.”



Consider the city's various life forms while leafing through essays

Gordon investigates treed spaces from a range of perspectives

by Margaret Anne Fehr

TREED

Ariel Gordon

Wolsak & Wynn

(wolsakandwynn.ca)

\$18.00 pb, 160 pages

ISBN: 978-1-928088-75-2

Ariel Gordon's latest book, *Treed*, is a collection of essays that represents a new path for the award-winning poet. "It feels like I've been writing this book for ages but only really learned how to write essays that worked this year. Though I'd written a few short prose pieces and I had training as a journalist, this was the first long-form prose piece I'd ever written," she says.



MIKE DEAL

"It was an exhilarating process and I appreciated that the essay allowed me to discuss things

"I'd love it if people read this book outdoors, sitting under a tree. I'd love it if people made spore prints on or pressed leaves between its pages." ARIEL GORDON

at length. Though poetry has an enormous emotional range and can bring in so much, it wasn't great at parsing a lot of detail."

Gordon's poetic sensibilities are evident in the book's title. She says, "As someone who loves language, I really appreciated how it felt in my mouth: the long *leel* sound in the middle and then the hard */d/* at the end. And if you look at definitions of *treed*, it means to force something, usually a hunted animal, to take refuge in a tree and also describes an area that is planted with trees."

Gordon's research revealed that there are eight million trees in Winnipeg's urban forest. "As a Winnipegger, I feel like I live in a treed city. I also frequently take refuge in stands of trees or near individual trees, so in some ways that makes me a treed writer living in a treed city. I'm doubly treed!"

Gordon took a freewheeling approach to her subject, moving from history to urban planning to botany to Pokémon; from how disease is affecting the urban forest to what species are used for Xmas trees to making baskets out of dogwood branches.

Gordon realized that she couldn't write a book about Winnipeg's urban forest without talking about climate

change and Indigenous peoples.

"I had worked on essays on those subjects along the way, but they were really hard to write, because I was

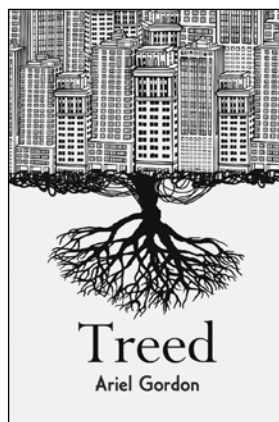
really scared of getting things wrong. But as my deadline approached in late 2018, I buckled down and wound up writing two 5,000-word essays in a month."

Gordon foresees a wide audience for *Treed* that includes "people who have boulevard trees in front of their houses; people who post on social media when they see a group of deer emerge from the trees

or a hawk on a dead snag; people who live in Winnipeg or any treed city in Canada."

Modestly profound in her ambitions for *Treed*, Gordon says, "I'd love it if people read this book outdoors, sitting under a tree. I'd love it if people made spore prints on or pressed leaves between its pages."

"My goal for *Treed* is to have people really look around them, to ask what, besides them, is living on the landscape? Cities are full of trees and animals, insects and mushrooms. You just have to look. You just have to pay attention. And if this book provokes someone to feel like they're in relationship with their boulevard tree, provokes someone to go for a walk in a park or green space, then it's done its job." 🌳



Reflecting on running from the flames in Fort McMurray

Greenwood's memoir circles around the few treasured items she was able to save

by Laura Kupcis

WHAT YOU TAKE WITH YOU:

Wildfire, Family and the Road Home

Therese Greenwood

University of Alberta Press (uap.ualberta.ca)

\$24.99 pb, 156 pages

ISBN: 978-1-77212-449-1

Imagine you've got 15 minutes to pack. This isn't, however, a last-minute vacation down south. This is an emergency evacuation that might last mere hours. But, it could be days, weeks, or months. It might also be the last time you see your house and everything in it. So, what treasured belongings do you bring?

This was what Therese Greenwood and the other residents of Fort McMurray faced in 2016 when a wildfire threatened – and ultimately tore through – their town, their homes, and their lives.

In her memoir *What You Take with You: Wildfire, Family and the Road Home*, about the largest natural disaster of its kind in Canada, Greenwood begins with the moment she realized she needed to pack up her life and get on the road to safety.

Having previously worked for emergency management teams, Greenwood always had a go-bag at the ready, filled with 72 hours' worth of necessities. This meant she had a little more time to focus on personal items.

"While the go-bag was a logical collection of things I would need, the personal stuff I took seemed random," Greenwood says. "Later on, I kept asking myself, why did I take some objects – a rolling pin and a plaster saint and a mirror? Why didn't I take the espresso maker, which I missed every day?"

The book follows Greenwood as she and her husband flee the fire, spending hours in an overheated car at a

standstill, and then finally making it onto "Suicide 63," the highway to Edmonton that is dangerous at the best of times.

"Smoke was everywhere, ash drifting down, a line of cars on the road as far as the eye could see, and vehicles abandoned on the roadside where they ran out of gas," Greenwood says. "Every time I turned a corner, I saw something new: the hospital being evacuated, flames coming down a hillside, houses burning with no fire trucks in sight."

The story of their evacuation is structured around the "random" objects Greenwood packed – a quilt made by her mother-in-law, her father's two guitars, her storytelling grandfather's sleigh bells, to name a few – objects that were, in effect, ghosts, carrying memories of people who had "gone on ahead."

"When I started to think about it," Greenwood says, "I realized how much power was in those objects and my memories of the people associated with them."

And so, interwoven with the story of dramatic escape, is the history of a family, and a discovery of how memories thought long buried can surface.

Ultimately, the book is about people, not objects, and how they lend their strength, even if only through memories, to get her through.

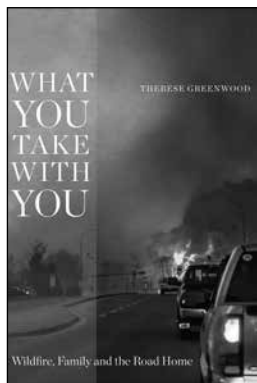
"I want others to see the city as I do – a family town full of complex and interesting people," Greenwood says. "I also wanted to celebrate my family and friends, who helped me through what insurance companies call 'a total loss event.'"

"And if anything I wrote helps someone feel a little less alone as they struggle with a loss, that makes my story worth sharing." 🌿



"I realized how much power was in those objects and my memories of the people associated with them."

THERESE GREENWOOD



Family's tale of long-term travel reveals life beyond the what-ifs

Common experiences weave through a year-long adventure in parenting on the road

by Paula E. Kirman

DON'T TRY THIS AT HOME:

One Family's (mis)Adventures around the World

Daria Salamon and Rob Krause

Turnstone Press (turnstonepress.com)

\$21.00 pb, 228 pages

ISBN: 978-0-88801-653-9

Imagine taking a year off to travel the world. Now, add two young children. Winnipeg couple Daria Salamon and Rob Krause did just that in 2015. They sold their car, rented out their home, and headed around the world for 12 months.



Don't Try This at Home: One Family's (mis)Adventures around the World documents the family's experiences through 15 countries in the Southern Hemisphere, both the highs and lows, while exploring themes such as parenting, marriage, security, and personal loss.

Salamon, the author of the novel *The Prairie Bridesmaid*, was offered a book contract once news of their upcoming trip got out. This was a new way of

writing for her, and she quickly included Krause in the deal.

"The plan was to write while on the road – but we were so busy trying to keep ourselves afloat most days," Salamon says. "Also, I think doing the bulk of the writing post-trip allows for reflection. I thought that having two, sometimes conflicting, perspectives of the same scenarios would make the book interesting."

Krause's impression of how he came to be a co-author is a bit different. "When [Turnstone Press] approached her about writing a book about the year off, she was excited but also freaked out because she wasn't sure that she'd

be able to pull off a whole book by herself. So she pitched that I write half of it. Not only did she save herself a bunch of writing, but she now had a scapegoat in case people think the book is bad – 'I know, it's his first time writing. Let's just try and be positive. At least he tried.'"

The challenge of writing was nothing compared to the challenge of parenting on the road.

"I think this book is great for parents in general," Krause says, "because no matter how bad you think you are at parenting, reading this book will make you feel like you are a genius at all things in the child-raising department."

Despite the title of the book, the couple does not want to discourage travel. In fact, they are already in the midst of planning their next adventure, which may include seven months in a camper heading from Alaska to South America.

Krause says the fear of what might happen is much worse than anything they experienced on the trip. "Not once during that year did I think we had made a mistake or that we wouldn't make it," he says.

"Don't let the fear of what-ifs stop you."

Salamon notes that the book is not a chronological account of places they went and things they did. "It's structured around ideas that everyone can identify with, like parenting, family, fear, safety, love, and misunderstanding. We build the stories and our year-long life on the road into these ideas.

"This year did not screw us up like I thought it might at times! Long-term travel is so different from short trips because life must still carry on on the road as opposed to taking a break from it. It's something everyone should experience at least once in their lifetime." 🌿



SIERRA FRIESEN

"Not once during that year did I think we had made a mistake or that we wouldn't make it." ROB KRAUSE

MORE NON-FICTION

BIOGRAPHY/MEMOIR

THE ACCIDENTAL VETERINARIAN: TALES FROM A PET PRACTICE

Philip Schott, D.V.M.

Despite little experience with pet animals (one gerbil as a child) and his desire to be an academic, Schott decided to become a veterinarian, where he discovered that animals are endlessly charming and “people are often at their most human around animals.” He has the stories to prove it.

(ECW Press, \$20.00 pb, 232 pages, ISBN: 978-1-77041-480-8)

DEAR SCARLET: THE STORY OF MY POSTPARTUM DEPRESSION

Teresa Wong

This intimate graphic memoir tells the story, in text and illustrations, of Wong’s struggle with postpartum depression in the form of a letter to her daughter Scarlet, perfectly capturing the quiet desperation and profound feelings of inadequacy and loss.

(Arsenal Pulp Press, \$19.95 pb, 128 pages, ISBN: 978-1-55152-765-9)

FINDING FATHER: STORIES FROM MENNONITE DAUGHTERS

Edited by Mary Ann Loewen

Written by both well-known and first-time writers, the stories in this collection illuminate the often close and sometimes troubling relationships found between fathers and daughters. Contributors include Carrie Snyder, Hildi Froese Tiessen, Magdalene Redekop, and Julia Spicher Kasdorf.

(University of Regina Press, \$21.95 pb, 160 pages, ISBN: 978-0-88977-590-9)

GHOSTS WITHIN: JOURNEYING THROUGH PTSD

Garry Leech

Journalist Garry Leech draws from his experiences as a war correspondent, his ongoing personal struggle with PTSD, and the latest research to examine the long-term psychological costs of violence and war, removing some of the stigmas, fears, and ignorance related to mental illness by shedding light on it and providing a message of hope.

(Roseway Publishing, \$20.00 pb, 150 pages, ISBN: 978-1-77363-206-3)

ONE LUCKY DEVIL: THE FIRST WORLD WAR MEMOIRS OF SAMPSON J. GOODFELLOW

Sampson J. Goodfellow, edited
by Edward Willett

Born in Scotland and moving to Canada as a child, Sam returned to Europe to serve his new country in the First World War, first as a truck driver, and then as a navigator on Handley Page bombers. He survived tornados, seasickness, artillery fire, anti-aircraft fire, being a prisoner of war, and more.

(Shadowpaw Press, \$19.95 pb, 198 pages, ISBN: 978-1-9993827-6-6)

THE ORGANIST: FUGUES, FATHERHOOD, AND A FRAGILE MIND

Mark Abley

Abley tells how he came to terms with the divided legacy he received from his father Harry, who was depressed, self-absorbed, and emotionally unstable, but who was also gentle, courageous, and musically gifted.

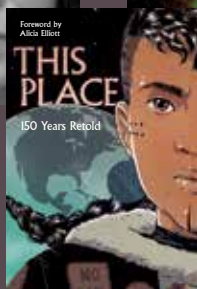
(University of Regina Press, \$24.95 hc, 312 pages, ISBN: 978-0-88977-581-7)

CONTINUED ON PAGE 36

In their OWN VOICE

NEW

Fall/Winter 2019-20



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PRESS



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SAVING MANNO: WHAT A BABY CHIMP TAUGHT ME ABOUT MAKING THE WORLD A BETTER PLACE
Spencer Sekyer

After experiences as a teacher in Sierra Leone, the West Bank, Afghanistan, and Haiti, Spencer met Manno, a young chimpanzee who had been kidnapped from his family in central Africa and sold to a zoo in Duhok, Kurdistan. Spencer, against amazing odds, set in motion an international effort to get Manno safely back to his home.
(Simon & Schuster Canada, \$32.00 hc, 224 pages, with colour photo insert, ISBN: 978-1-5011-8374-4)

TINY LIGHTS FOR TRAVELLERS

Naomi K. Lewis

When her marriage ends, and a diary documenting her grandfather's escape from Nazi-occupied Netherlands is discovered, Lewis travels alone to retrace his journey and learn her family history. In this memoir, she asks questions about her identity as a secular Jew, the accuracy of family stories, and the impact of the Holocaust on subsequent generations.
(University of Alberta Press, \$26.99 pb, 280 pages, ISBN: 978-1-77212-448-4)

UNDER THE NAKBA TREE: FRAGMENTS OF A PALESTINIAN FAMILY IN CANADA

Mowafa Said Househ

Mowafa visited his family's homeland of Palestine in 2000, after living in Edmonton since 1970. Witnessing first-hand the effects of prolonged conflict and occupation at the beginning of the Second Intifada inspired him to tell his story and made him realize that he shared intergenerational and colonial traumas with the Indigenous Peoples of Turtle Island.
(Athabasca University Press, \$24.99 pb, 180 pages, ISBN: 978-1-77199-203-9)

WHEN TRAINS RULED THE ROCKIES: MY LIFE AT THE BANFF RAILWAY STATION
Terry Gainer

This memoir documents life at the Banff Railway Station from 1948 to 1962, tracing the huge role the station played in the local community. As a child, Gainer lived with his family in the residence on top of the station, and as a teen he began working first in the baggage room and then as a redcap.
(Rocky Mountain Books, \$22.00 pb, 240 pages, ISBN: 978-1-77160-301-0)

YOU DON'T KNOW ME, BUT YOU LOVE ME: THE LIVES OF DICK MILLER

Caelum Vatnsdal

This first book-length biography of the "household face" Dick Miller portrays his early years as a fun-loving teen, his 55-year acting career (starting with big parts in small movies and ending with small parts in big movies), and his long-lasting marriage to Lainie, all told with a charm worthy of its subject.
(ARP Books, 368 pages, with b/w photos, \$38.00 hc, ISBN: 978-1-927886-14-4; \$29.00 pb, ISBN: 978-1-927886-18-2)

WIDE OPEN: A LOVE STORY

D. M. Ditson

D leaves the narrow path of "faith" once she finds that God and her parents are judgmental and confusing, and she is left to learn about love and sex by trial and error – too much error, where she keeps reliving the same traumatic experiences, searching for a better ending, for self-respect and agency over her own life.
(Coteau Books, \$24.95 pb, 248 pages, ISBN: 978-1-55050-966-3)

ABOUT WRITING

BLACK WRITERS MATTER

Edited by Whitney French

This anthology of African-Canadian writing offers a cross-section of established writers and newcomers who tackle contemporary and pressing issues – such as publishing and Black and Indigenous solidarity – with beautiful, sometime raw, prose.
(University of Regina Press, \$27.95 pb, 208 pages, ISBN: 978-0-88977-616-6)

FORTY-ONE PAGES: ON POETRY, LANGUAGE, AND WILDERNESS

John Steffler

These 41 meditations, or poetic essays/essays in prose, about reading and culture, writing and raw experience, language and nature, technology and wilderness, give the reader a peek into one poet's mental workshop – under the surface and beyond the edges of the page – sparking further ideas and desires to investigate the world.
(University of Regina Press, \$21.95 pb, 136 pages, ISBN: 978-0-88977-587-9)

HOW MIND AND BODY MOVE: THE POETRY OF PATRICK FRIESEN

Maurice Mierau

In this monograph, Mierau discusses Friesen's career as a poet, playwright, translator, and spoken word artist, as well as his numerous collaborations across disciplines such as theatre, dance, and music, and his influences, particularly that of Dorothy Livesay.
(Frog Hollow Press, \$20.00 pb, 74 pages, ISBN: 978-1-926948-71-3)

MOST OF WHAT FOLLOWS IS TRUE: PLACES IMAGINED AND REAL

Michael Crummey

This latest volume in the CLC Kreisel Lecture Series examines the complex relationship between fact and fiction, asking important questions about how writers use history and real-life figures to animate fictional stories.
(University of Alberta Press with Canadian Literature Centre, \$11.99 pb, 64 pages, ISBN: 978-1-77212-457-6)

VOICE: ADAM POTTLE ON WRITING WITH DEAFNESS

Adam Pottle

This brilliant memoir focusing on the development of a writer explores how Pottle's imagination, capacity to observe, voice, relationship with text, and comfort with silence and solitude – all key to being a sensitive and powerful writer – have grown out of his deafness.
(University of Regina Press, \$18.95 pb, 160 pages, ISBN: 978-0-88977-593-0)

TRAVEL

110 NATURE HOT SPOTS IN MANITOBA AND SASKATCHEWAN: THE BEST PARKS, CONSERVATION AREAS AND WILD PLACES
Jenn Smith Nelson and Doug O'Neill

This beautifully illustrated guidebook explores the natural splendour of Manitoba and Saskatchewan, providing destination profiles, photographs, and at-a-glance information about special features and activities for such hot spots as Churchill, Riding Mountain National Park, Athabasca Sand Dunes Provincial Park, and the Big Muddy Badlands.
(Firefly Books, \$29.95 pb, 224 pages, with colour photos, maps, index, ISBN: 978-0-2281-0169-7)

BIKEPACKING IN THE CANADIAN ROCKIES

Ryan Correy

Before his death from cancer in 2018, veteran cyclist Ryan Correy rode through the most popular national parks in the Rockies to complete this guidebook, which features beginner, intermediate, and expert routes in Waterton, Kananaskis, Banff, and more.

(Rocky Mountain Books, \$25.00 pb, 192 pages, with photos, maps, ISBN: 978-1-77160-237-2)

EVERY DAY WE DISAPPEAR

Angela Long

This book tells of Long's travels around the world – planting trees in northern B.C., hitchhiking to Mexico, exploring her spirituality in India, and showing her Italian lover the “edge of the world,” Haida Gwaii – in playful and poetic personal essays. (Radiant Press, \$22.00 pb, 208 pages, ISBN: 978-1-77518-393-8)

FAMILY WALKS AND HIKES IN THE CANADIAN ROCKIES, VOLUME 1: BRAGG CREEK – KANANASKIS – BOW VALLEY – BANFF NATIONAL PARK

Andrew Nugara

This book provides detailed directions, colour maps and photographs, seasonal information and difficulty ratings for comfortable walks and spectacular hikes in diverse locations in the Rockies, including Elbow Falls, Tunnel Mountain, and Stanley Glacier.

(Rocky Mountain Books, \$20.00 pb, 192 pages, ISBN: 978-1-77160-224-2)

MONUMENTAL MANITOBA

Meghan Kjartanson

Kjartanson tells the stories of the often wacky monuments of over 60 sites of interest throughout Manitoba – from the giant Van Gogh sunflowers of Altona to the Happy Rock of Gladstone, from Sara the camel in Glenboro to Bruce the mosasaur in Morden – in this guide to diverse communities.

(Turnstone Press, \$27.50 pb, 200 pages, with colour photos throughout, ISBN: 978-0-88801-665-2)

NORTHERN STONE: CANADA'S BEST ROCK CLIMBS

Brandon Pullan and David Smart

This guide focuses on 65 of Canada's best rock climbs in Western Canada (B.C., Alberta, and Yukon) and Eastern Canada (Ontario, Quebec, Nova Scotia, New Brunswick, and Newfoundland-Labrador), providing maps, photos, access notes, approach information, and pitch-by-pitch descriptions of each climb.

(Rocky Mountain Books, \$40.00 pb, 304 pages, ISBN: 978-1-77160-260-0)

RIVER OF DREAMS: A JOURNEY THROUGH MILK RIVER COUNTRY

Liz Bryan

With lyrical prose, stunning colour photographs, and thoughtful reflections on the history and geography of the region, this book moves readers along the Milk River, from southern Alberta into northern Montana.

(Heritage House Publishing, \$19.95 pb, 160 pages, ISBN: 978-1-77203-241-3)

NON-FICTION

THE AMERICAN POLITICS OF FRENCH THEORY: DERRIDA, DELEUZE GUATTARI, AND FOUCAULT IN TRANSLATION

Jason Demers

Taking May 1968 as the start of a decade of global revolt, Demers documents the cross-pollination of French philosophy, international activist movements, and American countercultures.

(University of Toronto Press, \$55.00 hc, 240 pages, with illustrations, ISBN: 978-1-4875-0448-9)

APPLIED POLITICAL THEORY AND CANADIAN POLITICS

Edited by David McGrane and Neil Hibbert

Contributors to this collection present current and archival research supplemented with insights drawn from political theory to examine such complex topics as equality, social justice, democracy, citizenship, and ethnic diversity.

(University of Toronto Press, 496 pages, \$74.00 hc, ISBN: 978-1-4426-5047-3; \$49.95 pb, ISBN: 978-1-4426-2843-4)

ART-MEDICINE COLLABORATIVE PRACTICE: TRANSFORMING THE EXPERIENCE OF HEAD AND NECK CANCER

Edited by Pamela Brett-MacLean and Lianne McTavish

Fusing essays and artwork, this book helps readers understand the lives of individuals with head and neck cancer. The voices of patients, health care practitioners, and researchers together with artists' empathic visualizations offer a more human understanding of cancer treatment and its aftermath.

(University of Alberta Press, \$39.99 pb, 96 pages, with colour plates, notes, bibliography, ISBN: 978-1-77212-415-6)

BASIC INCOME FOR CANADIANS: THE KEY TO A HEALTHIER, HAPPIER, AND MORE SECURE LIFE FOR ALL

Evelyn L. Forget

Forget provides a thorough description of, history of, and arguments for a basic income program in Canada, discussing the effects it would have on the health and well-being of Canadians in general and on specific populations and outlining how it could be implemented and at what cost.

(Lorimer, \$24.95 pb, 216 pages, with figures and tables, ISBN: 978-1-4594-1350-4)

BLACK LIFE: POST-BLM AND THE STRUGGLE FOR FREEDOM

Rinaldo Walcott and Idil Abdillahi

This book seeks to place the activist work of Black Lives Matter Toronto into the broader context of Black Canadian activist struggles and Black struggles globally.

(ARP Books, \$15.00 pb, 120 pages, ISBN: 978-1-927886-21-2)

BUCKING CONSERVATISM: ALTERNATIVE STORIES OF ALBERTA FROM THE 60S AND 70S

Edited by Leon Crane Bear, Larry Hannant, and Karissa Robyn Patton

Drawing on archival records, newspaper articles, police reports, and interviews, the contributors highlight the individuals and groups who challenged Alberta's conservative status quo in the 1960s and '70s, including Indigenous protesters, student activists, and anti-capitalist environmentalists.

(Athabasca University Press, \$34.99 pb, 404 pages, ISBN: 978-1-77199-257-2)

CONTINUED ON PAGE 38

CIVILIZATION CRITICAL: ENERGY, FOOD, NATURE, AND THE FUTURE

Darrin Qualman

Qualman argues that sustainability requires that we focus on material and energy flows, and reconfigure the linear human systems to match the circular, recycling flows of nature. Once this transformation is undertaken, many environmental problems will abate. (Fernwood Publishing, \$25.00 pb, 360 pages, ISBN: 978-1-77363-086-1)

THE CLASS POLITICS OF LAW: ESSAYS INSPIRED BY HARRY GLASBECK

Edited by Eric Tucker and Judy Fudge

The 11 contributions from scholars across several disciplines follow Glasbeek's lead, showing how capitalism shapes the law and how the law protects capitalism, looking at such issues as corporate killing, workplace violence, surveillance, worker resistance, and income inequality. (Fernwood Publishing, \$28.00 pb, 192 pages, ISBN: 978-1-77363-100-4)

CRACKING LABOUR'S GLASS CEILING: TRANSFORMING LIVES THROUGH WOMEN'S UNION EDUCATION

Cindy Hanson, Adriane Paavo, and Sisters in Labour Education

This collection includes vibrant examples of women-only labour education events and the women who develop, implement, research, evaluate, and facilitate them. The contributors identify the methods used in pursuit of learner empowerment and transformation, and discuss the outcomes. (Fernwood Publishing, \$30.00 pb, 216 pages, ISBN: 978-1-77363-209-4)

DEALING WITH PEACE: THE GUATEMALAN CAMPESINO MOVEMENT AND THE POST-CONFLICT NEOLIBERAL STATE

Simon Granovsky-Larsen

This book presents the struggles of the Guatemalan campesino social movement during the country's post-conflict transition from 1996 to the present. The author asks whether accepting neoliberal resources hampers the potential for transformative social change. (University of Toronto Press, \$65.00 hc, 312 pages, with illustrations and tables, ISBN: 978-1-4875-0143-3)

DIS/CONSENT: PERSPECTIVES ON SEXUAL CONSENT AND SEXUAL VIOLENCE

Edited by KelleyAnne Malinen

The contributors to this collection argue that the conversations happening today around consent and sexual violence ignore and erase the multiple forms of oppression that make up that sexual violence, highlighting the sexism, racism, misogyny, homophobia, transphobia, and ableism that are deeply intertwined with our social structures and institutions. (Fernwood Publishing, \$25.00 pb, 112 pages, ISBN: 978-1-77363-089-2)

ENVIRONMENTAL ACTIVISM ON THE GROUND: SMALL GREEN AND INDIGENOUS ORGANIZING

Edited by Jonathan Clapperton and Liza Piper

This refreshing collection illustrates the processes and possibilities central to the survival of the environmental movement, going beyond the doom and gloom of the headlines, and highlighting the power of local, small-scale environmental and Indigenous organizing and activism. (University of Calgary Press, \$39.99 pb, 380 pages, ISBN: 978-1-77385-004-7)

FIGHTING WITH THE EMPIRE: CANADA, BRITAIN, AND GLOBAL CONFLICT, 1867-1947

Edited by Steve Marti and William John Pratt

This collection of case studies examines the paradox of French Canadians, Indigenous Peoples, and those with roots in Continental Europe and beyond fighting wars for the British Empire for the first 80 years of Confederation. (UBC Press, \$89.95 hc, 220 pages, ISBN: 978-0-7748-6040-6)

FLAX AMERICANA: A HISTORY OF THE FIBRE AND OIL THAT COVERED A CONTINENT

Joshua MacFadyen

This book examines the changing relationships among farmers, urban consumers, and the land through the story of Canada's first and most important industrial crop, flax, which produced not only seed for food, but also fibre for textiles and linseed oil for paint. (McGill-Queen's University Press, 368 pages, with photos, maps, tables, diagrams, bibliography, \$110.00 hc, ISBN: 978-0-7735-5346-0; \$34.95 pb, ISBN: 978-0-7735-5347-7)

FOUR UNRULY WOMEN: STORIES OF INCARCERATION AND RESISTANCE FROM CANADA'S MOST NOTORIOUS PRISON

Ted McCoy

McCoy tells the shocking and heartbreaking stories of Bridget Donnelly, Charlotte Reveille, Kate Slattery, and Emily Boyle, who served sentences at different times in the Kingston Penitentiary from 1835 to 1935 – stories of the inhumanity they suffered, including starvation, corporal punishment, sexual abuse, and neglect. (UBC Press, 152 pages, \$89.95 hc, ISBN: 978-0-7748-3887-0; \$21.95 pb, ISBN: 978-0-7748-3888-7)

GENDER PHYSICS: UNLOCK THE ENERGY YOU NEVER KNEW YOU HAD TO GET THE RESULTS YOU WANT

Betty-Ann Heggie

This book is a guide to help aspiring business leaders use the advantages of both masculine and feminine energies for maximum impact and success, and respond appropriately depending on the venue, situation, or audience. (Betty-Ann Heggie, \$20.00 pb, 304 pages, ISBN: 978-1-9994187-0-0)

GENDERED MEDIATION: IDENTITY AND IMAGE MAKING IN CANADIAN POLITICS

Edited by Angelia Wagner and Joanna Everitt

Taking an original, intersectional approach, this book argues that political communication and reporting reinforce impressions of politics as a masculine domain that privileges men and treats women as outsiders. (UBC Press, \$89.95 hc, 242 pages, ISBN: 978-0-7748-6055-0)

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Marq de Villiers

This funny and well-researched guide to the human imaginings of hell, far-ranging in time and faiths, goes beyond Dante's Hell and medieval Christian visions into descriptions from Buddhism, Jewish legend, Japanese traditions, and more. (University of Regina Press, \$24.95 pb, 312 pages, ISBN: 978-0-88977-584-8)

IMPERIAL STANDARD: IMPERIAL OIL, EXXON, AND THE CANADIAN OIL INDUSTRY FROM 1880

Graham D. Taylor

This first full-scale history of Imperial Oil illuminates Imperial's longstanding connections to Standard Oil or Exxon Mobil and the benefits and costs the relationship brought. Taylor provides insights into one of Canada's most influential oil companies and the industry itself.

(University of Calgary Press, \$39.99 pb, 432 pages, with illustrations, ISBN: 978-1-77385-035-1)

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Art, poetry, and essays by cultural anthropologists, experimental plant biologists, philosophers, botanists, and foresters expose the complex interactions of the living world around us and give readers a lens through which to explore how the lives of plants intertwine with human lives.

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KEYWORDS: THE NEW LANGUAGE OF CAPITALISM

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In a series of short essays on terms such as *entrepreneur*, *sustainability*, and *synergy*, Leary chronicles the penetration of market logic into every aspect of our lives, exploring how each popular term displays an affinity for hierarchy, competition, "the marketplace," and the virtual technologies of our time.

(Fernwood Publishing, \$20.00 pb, 266 pages, ISBN: 978-1-77363-194-3)

LAW, POLITICS, AND THE JUDICIAL PROCESS IN CANADA

Edited by F. L. Morton and Dave Snow

This fourth edition of the leading source for students interested in the *Charter of Rights and Freedoms* provides an introduction to the issues raised by the changing political role of Canadian judges, with over 40 new readings, including chapters on the Harper Conservatives and Aboriginal law.

(University of Calgary Press, \$49.99 pb, 670 pages, with figures, tables, appendices, bibliography, ISBN: 978-1-55238-990-4)

MAGNIFICENT FIGHT: THE 1919 WINNIPEG GENERAL STRIKE

Dennis Lewycky

In addition to a dramatic account of the biggest and longest strike in Canadian history, Lewycky also analyzes the social, political, and economic conditions leading up to it, and the effects of the strike on workers, unions, and all three levels of government in the decades that followed. (Fernwood Publishing, \$22.00 pb, 216 pages, with b/w photos, ISBN: 978-1-77363-097-7)

THE NEW NDP: MODERATION, MODERNIZATION, AND POLITICAL MARKETING

David McGrane

McGrane argues that the key to the NDP's electoral success of 2011 lies in the moderation of its ideology and the modernization of its campaign structures. This book provides lessons on how to win elections in the age of the Internet, big data, and social media.

(UBC Press, \$99.00 hc, 534 pages, with charts, tables, ISBN: 978-0-7748-6045-1)

THE NEXT INSTALMENT: CONTINUING STORIES BY NELLIE MCCLUNG, L. M. MONTGOMERY, AND MAZO DE LA ROCHE

Wendy Roy

Roy argues that McClung, with her Pearlle Watson trilogy; Montgomery, and her Anne of Green Gables books; and de la Roche, with her Jalna novels, were influenced by early-20th-century publishing, marketing, and reading practices to become invested in the continuing story, encouraging repeated consumption.

(Wilfrid Laurier University Press, \$85.00 hc, 322 pages, with illustrations, ISBN: 978-1-77112-391-4)

ORANGE CHINOOK: POLITICS IN THE NEW ALBERTA

Edited by Duane Bratt, Keith Brownsey, Richard Sutherland, and David Taras

In 2015, the New Democratic Party of Alberta won the provincial election, forming an NDP government for the first time in the history of the province. This analysis of the election looks at the campaigns of the Progressive Conservatives and the NDP, and the roles of polling, social media, leadership styles, Indigenous activism, and the oil industry. (University of Calgary Press, \$29.99 pb, 464 pages, ISBN: 978-1-77385-025-2)

ORGANIZED VIOLENCE: CAPITALIST WARFARE IN LATIN AMERICA

Edited by Dawn Paley and Simon Granovsky-Larsen

The contributors to this volume question the idea that violence in Latin America is mainly a product of the drug trade, arguing instead that global capital and violence serve corporate and state interests and reinforce conditions that strengthen the current economic order.

(University of Regina Press, 288 pages, \$80.00 hc, ISBN: 978-0-88977-620-3; \$34.95 pb, ISBN: 978-0-88977-610-4)

OURS BY EVERY LAW OF RIGHT AND JUSTICE: WOMEN AND THE VOTE IN THE PRAIRIE PROVINCES

Sarah Carter

Carter describes the hard and long work of Prairie suffragists such as Nellie McClung and Cora Hind, but she also shows the dark side, how while fighting for settler women's right to vote, they approved of that same right being denied to "foreigners" and Indigenous men and women.

(UBC Press, \$27.95 hc, 272 pages, ISBN: 978-0-7748-6187-8)

THE POLITICS OF VIOLENCE IN LATIN AMERICA

Edited by Pablo Policzer

This collection critically reassesses how violence in Latin America is addressed and understood, examining topics such as the root sources of violence in Haiti, kidnapping in Colombia, the role of property rights in patterns of violence, and the challenges of peace-building.

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RADICAL MEDICINE

Essyllt W. Jones

A visionary and politicized new history of medicare, this book traces medicare's international origins in the New Deal in the U.S., the October Revolution in Russia, and the British Labour Movement.

(ARP Books, \$28.00 pb, 232 pages, ISBN: 978-1-927886-16-8)

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(University of Calgary Press, \$39.99 pb, 368 pages, ISBN: 978-1-77385-040-5)

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Brian Orend

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Bohdan S. Kordan

This book studies the role Canada has played in Ukraine's transition to independence, investigating the shaping of Canada's foreign policy throughout the governments of Mulroney, Chrétien, Martin, and Harper.

(McGill-Queen's University Press, 174 pages, \$110.00 hc, ISBN: 978-0-7735-5520-4; \$29.95 pb, ISBN: 978-0-7735-5521-1)

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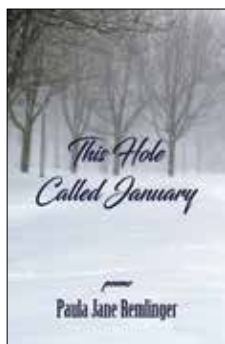
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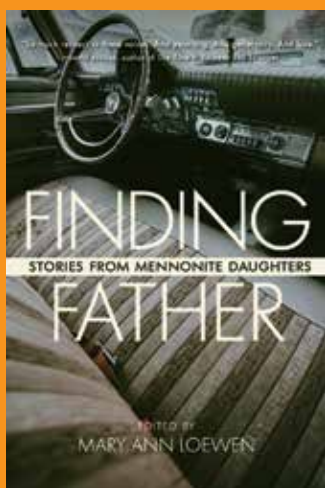
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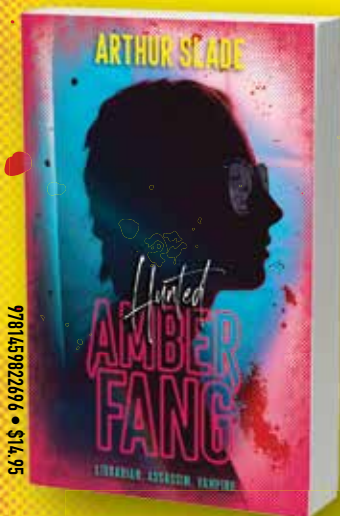
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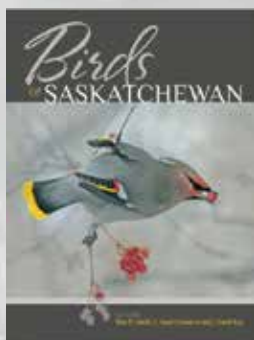


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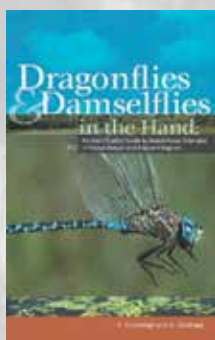
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by Amanda Sanders

SWAN DIVE

Brenda Hasiuk

Groundwood Books (groundwoodbooks.com)

\$17.95 hc, 192 pages

ISBN: 978-1-77306-146-7

Winnipeg-based author Brenda Hasiuk tackles life in a new country, changing friendships, heroic journeys, lies, and guilt in her new novel for young adults, *Swan Dive*. Lazar (who goes by Cristoff or Cris to his friends) now lives in Winnipeg with his family after fleeing Sarajevo during the Bosnian War. This complex novel unfolds in the form of the journal he writes at the request of his therapist, in which he tells the story of his relationship with Elle, his best friend since he arrived in Canada at age 10.



DUNCAN THORNTON

Now, Cris is almost 16, and he's trying to put together his world that blew apart with a lie he told, a lie that grew and multiplied like cancer cells.

Cris isn't dying, but Hasiuk was inspired by what has been called "sick lit" in the young adult genre. "The drama and profundity that comes with exploring death, especially death that comes far too early for smart, attractive teens in their prime,

"One day, Cris/Lazar – an awkward, slightly spoiled kid who was too young to internalize the brief war of his childhood but deep down understands the mythic power of death all too well – came to me and would not let go." **BRENDA HASIUK**

is definitely a ripe topic for fiction," she says.

"But I've always felt that, though the dying have much to share with us about how to (or how not to!) experience death, they have little to share about the day-to-day slog of living."

Day-to-day living is not easy for Cris, and only his friendship with Elle, a fellow outsider, makes him truly happy. With dreams of making it big, the two form their band CristElle and practise and perform.

But that relationship changes when Elle matures and starts moving in popular circles. They leave their band behind and join a choir, and they meet Ivan. Cris sees him as a threat to his friendship with Elle, but Hasiuk is quick to say, "Ivan is no villain. He's a perfectly nice kid who just happens to be everything Cris is not." Cris craves the kind of positive attention that Ivan draws effortlessly.

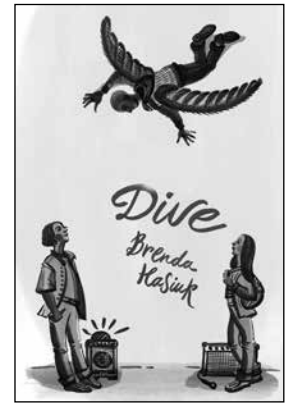
Interspersed with Cris's journal entries are hostile email messages from Elle, hinting at the dramatically changed nature of their relationship.

Cris's experiences as a refugee and as a Winnipeg high school student have forced him to understand only too well that change is a fact of life.

Hasiuk has gained her knowledge of the refugee experience through helping to sponsor Syrian families who are coming to Canada, fleeing a war zone in a way similar to how Cris's family did, leaving their homes quickly to ensure the safety of their families. Fleeing conditions like that causes a child to grow up quickly, and moving to a safe country can be a big shock.

Hasiuk explains, "I guess this is all to say that one day, Cris/Lazar – an awkward, slightly spoiled kid who was too young to internalize the brief war of his childhood but deep down understands the mythic power of death all too well – came to me and would not let go.

"His journey of navigating the everyday trials of safe, nice, banal public schools in a safe, nice, banal city like Winnipeg became the story I had to tell." 🌿



Bringing the 1919 Winnipeg General Strike to life through new eyes

Novel completed 17 years after author's death marks 100th anniversary of the Strike

by Paula E. Kirman

PAPERGIRL

Melinda McCracken

with Penelope Jackson

Roseway Publishing-Fernwood

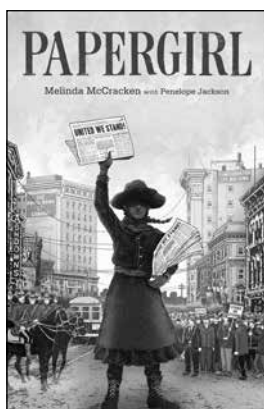
Publishing (fernwoodpublishing.ca)

\$13.00 pb, 144 pages

ISBN: 978-1-77363-129-5

The Winnipeg General Strike in 1919 was organized by workers who were frustrated with long hours and low wages. *Papergirl* takes a fictional look at the strike through the eyes of a child: Cassie is 10 years old and lives in Winnipeg with her working-class family. She volunteers for the strike committee as a papergirl, witnessing the strike take shape as she distributes their bulletin at Portage and Main. Then the violence of Bloody Saturday changes her forever.

Aimed at middle years readers, *Papergirl* is timely in that 2019 marks the 100th anniversary of the Winnipeg General Strike. It also comes 17 years after author Melinda McCracken's death in 2002. Her daughter, Molly McCracken, was instrumental in getting the manuscript finally published.



Molly McCracken hadn't read the novel before her mother's death. "I was 28 years old and her only child. I did a lot of work to wrap up her things and always said I'd get to reading her archived work when I'm ready," she says.

She found a file called "Papergirl" in the University of Manitoba Archives. "I read it and heard my mother's voice jump off the pages," she says. She made a copy and submitted it to a publisher.

Melinda McCracken wrote *Papergirl* as her first major full-length work and her first attempt at youth fiction. She tried to have it published at the time, but for some reason, she didn't pursue it when publishers requested changes to the manuscript.

Penelope Jackson, a youth fiction writer, was brought in by Roseway Publishing to both edit and enhance the story. "Melinda's manuscript came to me as a 17,000-word story with a funny, delightful protagonist, 10-year-old Cassie, who, along with her family, is wrapped up in the events of the Winnipeg General Strike," Jackson explains.

"I added about 15,000 words that flesh out the rest of Cassie's world. I wanted Cassie (and the reader) to see the poverty and desperation of Winnipeg's workers up close, so I gave her a best friend, Mary, whose war-widowed mother

was struggling to make ends meet as a factory worker."

Jackson also added a fictionalized version of Helen Armstrong, "a brilliant labour leader who's been largely overlooked by historians (like many other women). Using information from primary sources and from a riveting documentary by Paula Kelly called *The Notorious Mrs. Armstrong*, I was able to weave her into the text; she becomes a mentor and role model for Cassie and Mary," Jackson says.

Jackson hopes that *Papergirl* will help make the history of the Winnipeg General Strike come alive to young readers, especially because it is written from the perspective of a girl.

"Historical fiction is a fantastic way for young readers to start learning about history. It's like colourizing old black-and-white photos; suddenly everything seems more real. And the Winnipeg General Strike is this huge moment in Canada's history that I never heard about it in school – I'm glad readers can learn about it from *Papergirl* now," she says.

"I'm also so glad that Melinda thought to create the book from the perspective of a girl, which is not a historical perspective that's explored enough." 🌿



Penelope Jackson

Pair of spring releases celebrates the power of connection through story

Natasha Deen credits family history and practice of observing people for her inspirations

by Shirley Byers

LARK AND THE DESSERT DISASTER

Natasha Deen, illustrated by Marcus Cutler

Orca Book Publishers (orcabook.com)

\$6.95 pb, 104 pages

ISBN: 978-1-4598-2067-8

THICKER THAN WATER

Natasha Deen

Orca Book Publishers (orcabook.com)

\$9.95 pb, 144 pages

ISBN: 978-1-4598-2198-9

Prolific writer Natasha Deen is celebrating the publication of two books this spring. *Thicker than Water* and *Lark and the Dessert Disaster* are her 17th and 18th books.

Lark and the Dessert Disaster is the fourth in a series of mysteries for early years readers about twins Lark and Connor. In this book, they are asked to solve a mystery at a neighbourhood baking contest. Someone has wrecked the dessert that was almost sure to win. Lark and Connor must find the culprit before the judging begins.



RICHARD JERVIS

Thicker than Water is a mystery for older kids. This fast-paced novel is written from the viewpoint of 17-year-old Zack as he struggles to know, while not wanting to know, why his father is lying to him, why he is denying being with Zack's friend the day she disappeared.

Zack and his friend Ayo investigate exactly what Zack's father was doing that day and why Zack's parents are fighting all the time. They try to figure out where Ella is and if she's all right.

And over and under and through it all, Zack's culture permeates. "My life is all about respecting my elders and not questioning my parents. It's the West Indian way," he says.

These are two very different books for two very different audiences.

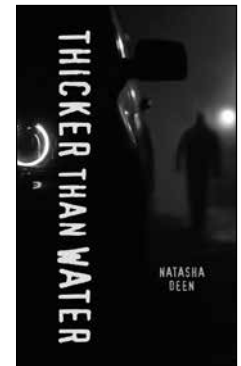
"The stories have very different premises and tones," Edmonton-based Deen says, "but they touch on similar themes – solving a mystery, family dynamics, friendship, the connections we have to others, and the responsibilities we hold to ourselves."

To get ideas for her stories, Deen says she loves watching and listening to people as she plays what she calls her "What Game," asking questions such as: What would happen if...? What if this thing happened? What would be funny/sad/hilarious...? What could happen next?

"Those questions, asked in everyday situations, help me get my ideas," she says. "They remind me that if I look at an event from a different point of view, emotion, or perspective, I can usually find the crack that will allow me into the story world."

Stories are very important to Deen. "The only reason I'm here, able to live the life I imagine, is because of stories. My parents brought us to Canada because of the stories they'd heard about the country. But beyond that, the fact that I have rights, that I freely walk where I please, that I'm allowed to dream and fulfill those dreams is because of stories."

"Because starting long ago and continuing today," she explains, "there are people who are brave enough, strong enough, to stand up and share their stories, to say, 'I know I don't look like you, worship like you, love like you, move like you, but listen to my words, listen to my story, and see that even if I am not like you, I have worth and value, just like you. I am precious and beautiful, just like you. Listen to my story and allow me to listen to yours. Take my hand and let our stories shape this world.'" 🌿



MORE YOUNG ADULT & CHILDREN TITLES

PICTURE BOOKS

ANNA AT THE ART MUSEUM

Hazel Hutchins and Gail Herbert,
illustrated by Lil Crump

Just when Anna decides the art museum is no fun with too many rules – don't touch, be quiet – she is invited into a "secret workshop" where paintings are being cleaned and repaired, and she learns to appreciate the way that art imitates life. (Annick Press, \$21.95 hc, 32 pages, ISBN: 978-1-77321-043-8)

BUILDER BROTHERS: BIG PLANS

Drew and Jonathan Scott,
illustrated by Kim Smith
Twin brothers Drew and Jonathan are dreaming big in this first picture book by the hosts of the HGTV show *Property Brothers*. And their creativity really comes out when their fabulous plan doesn't quite turn out like they thought it would. (HarperCollins, \$21.99 hc, 32 pages, ISBN: 978-0-06-284662-4)

THE COLD LITTLE VOICE

Alison Hughes, illustrated by Jan Dolby
When that voice inside our heads tells us we aren't good enough or smart enough or that we can't do anything right, we can learn to overcome it with some self-acceptance and love. (Clockwise-Firefly Books, \$19.95 hc, 32 pages, ISBN: 978-1-9883471-1-0)

I DIDN'T STAND UP

Lucy Falcone, illustrated by Jacqueline Hudon
This book was inspired by the iconic poem "First They Came for the Socialists" by Martin Niemöller, looking at common circumstances of oppression that children encounter through the eyes of the bystander – until he or she becomes the victim. (Clockwise-Firefly Books, \$19.95 hc, 32 pages, ISBN: 978-1-9883470-6-6)

A LITTLE HOUSE IN A BIG PLACE

Alison Acheson, illustrated
by Valérie Leblond
Every morning, in a little house in a little town in the middle of a big place with a big

sky and a wide horizon, a girl waits by the window for a train to go by so she can wave to the engineer and think about where he goes and where she might go some day. (Kids Can Press, \$18.99 hc, 32 pages, ISBN: 978-1-77138-912-9)

THE SILENCE SLIPS IN

Alison Hughes, illustrated by Ninon Pelletier
With soft illustrations and soothing text, this is a quiet story about learning to find comfort in silence when the world becomes too busy and noisy. (Orca Book Publishers, \$19.95 hc, 32 pages, ISBN: 978-1-4598-1706-7)

EARLY YEARS CHAPTER BOOK

BEATRICE MORE AND THE PERFECT PARTY

Alison Hughes, illustrated by Helen Flook
In this follow-up to *Beatrice More Moves In*, super-organized Beatrice is planning the most special birthday party for her little (less organized) sister, Sophie, even though her parents' attempts to help make it difficult. (Orca Book Publishers, \$6.95 pb, 104 pages, ISBN: 978-1-4598-1709-8)

MIDDLE YEARS

CEDAR DANCE

Monica Nawrocki
Charles Cedar Dance encounters the father he's never known at the annual school camp, and while spying on him at an anti-logging protest, Charles winds up in the middle of a mystery involving a saboteur turned kidnapper. (Yellow Dog-Great Plains, \$11.95 pb, 128 pages, ISBN: 978-1-77337-016-3)

DEATH BY AIRSHIP

Arthur Slade
Prince Conn is ninth in line to be the king of the pirates, which is fine with him – he's happy to sail the skies in his airship. But when his siblings start being murdered, one by one, Conn is immediately under suspicion and must prove his innocence. (Orca Book Publishers, \$9.95 pb, 128 pages, ISBN: 978-1-4598-1870-5)

A GRAIN OF RICE

Nhung N. Tran-Davies
After surviving the Vietnam War and the ensuing famine, persecution, and the flood

that destroyed their village, 13-year-old Yen and her family decide to risk everything and escape to the high seas and eventually, they hope, to safety somewhere. (Tradewind Books, 168 pages, \$19.95 hc, ISBN: 978-1-926890-33-3; \$12.95 pb, ISBN: 978-1-926890-25-8)

LENA'S STORY: THE D-DAY LANDINGS

Patricia Sinclair, illustrated
by Wendi Nordell
Lena, an older, single woman, is telling the story of D-Day in 1944 in the Second World War to her young neighbour friend – how the victory for the Allies was bittersweet because of all the young men, and one man in particular, who were killed that day. (DriverWorks, \$12.95 pb, 48 pages, ISBN: 978-1-927570-46-3)

OPERATIC

Kyo Maclear, illustrated by
Byron Eggenschwiler
In this gorgeous debut graphic novel from Maclear and Calgary artist Eggenschwiler, Charlie and her small circle of friends are navigating their way through the end of eighth grade, finding themselves through the power of music – in Charlie's case, through the drama and passion of Maria Callas, the ultimate diva. (Groundwood Books, \$21.95 hc, 160 pages, ISBN: 978-1-55498-972-0)

TRIAL BY WINTER: CRISIS IN THE BARR COLONY Anne Patton

In this concluding novel of the Barr Colony trilogy, the Bolton family faces a truly bitter Saskatchewan winter in an improperly built soddie that is failing to keep out the cold, so much so that they are in genuine danger. (Coteau Books, \$10.95 pb, 216 pages, ISBN: 978-1-55050-978-6)

YOUNG ADULT

AMBER FANG: HUNTED

Arthur Slade
Amber Fang is the most charming, if anti-social, librarian-vampire ever. She is picky about her meals, dining only on unrepentant murderers, and when she becomes hunted by an unnamed

organization, she must decide whether to join them or try to escape them.

(Orca Book Publishers, \$14.95 pb, 192 pages, ISBN: 978-1-4598-2269-6)

BAGGAGE

Wendy Phillips

Multiple voices and points of view present the murky world of third-world refugees and human trafficking and show how Canadian teens respond to the truly dire circumstances of people from elsewhere. (Coteau Books, \$14.95 pb, 304 pages, ISBN: 978-1-55050-970-0)

THE CHANGELING OF FENLEN FOREST

Katherine Magyarody

Elizabeth enters a strange part of the Fenlen Forest, in search of her treasured unicorn fawn. But the people there think she is a changeling, and their fear

of her is becoming dangerous. Can she find her unicorn and solve the mystery of her lost double before fear turns to hatred?

(Yellow Dog-Great Plains, \$14.95 pb, 208 pages, ISBN: 978-1-77337-019-4)

COLD WHITE SUN

Sue Farrell Holler

This novel is based on the real-life experiences of a young boy smuggled out of Ethiopia to begin a new life in Canada. Tesfaye's life here includes being sheltered by fellow expats, threatened by the authorities, and shunted from group home to foster care, all with no knowledge of what has become of the family he left behind. (Groundwood Books, \$18.95 hc, 288 pages, ISBN: 978-1-77306-081-1)

PUSH BACK

Karen Spafford-Fitz

Sixteen-year-old Zaine has been abandoned by his mother and kicked out of his aunt's house, and now lives on the streets. His anger builds until he vandalizes a shed and injures the owner. He agrees to participate in a restorative-justice program, but he has to resist the gang recruiters and trust that someone will care for him.

(Lorimer, \$12.95 pb, 184 pages, ISBN: 978-1-4594-1375-7)

TRAIL OF CRUMBS

Lisa J. Lawrence

Like the fairy tale siblings, twins Greta and Ash are abandoned by their father at the urging of their stepmother. In addition, Greta is struggling with the shame and confusion of being raped. Discovering that family can mean more than blood relations, the two find shelter and support in unlikely places.

(Orca Book Publishers, \$14.95 pb, 256 pages, ISBN: 978-1-4598-2121-7)

NON-FICTION

BREAKING THROUGH: HEROES IN CANADIAN WOMEN'S SPORT

Sue Irwin

Amidst chapters on such great athletes as bobsledder Kaillie Humphries and hockey player Hayley Wickenheiser are facts about the athletes that paved the way, such as Beckie Scott and Clara Hughes, as well as black-and-white photos of the women in action.

(Lorimer, \$12.95 pb, 144 pages, ISBN: 978-1-4594-1372-6)

FOR TEACHERS

FREEWriting WITH PURPOSE: SIMPLE CLASSROOM TECHNIQUES TO HELP STUDENTS MAKE CONNECTIONS, THINK CRITICALLY, AND CONSTRUCT MEANING

Karen Filewych

This book argues that freewriting is a powerful method teachers can use to help students develop strong social-emotional skills and become confident, compassionate citizens, as it explores innovative ways to use writing as a form of thinking in all areas of the curriculum.

(Pembroke Publishers, \$24.95 pb, 144 pages, ISBN: 978-1-55138-339-2)

TEACHING WELL: HOW HEALTHY, EMPOWERED TEACHERS LEAD TO THRIVING, SUCCESSFUL CLASSROOMS

Lisa Bush

This practical book shows teachers how to balance the needs of busy, sometimes overwhelming classrooms with the needs of their own health and well-being to avoid burning out and to create an effective learning community.

(Pembroke Publishers, \$24.95 pb, 116 pages, ISBN: 978-1-55138-337-8)

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Traduire sans trahir : le ton juste et le mot juste

La série de Vermette inspirée des Sept enseignements sacrés des Anishinaabeg maintenant disponible en français

par Lucien Chaput

Pourquoi vouloir que son œuvre paraisse en traduction? « Pourquoi se limiter à l'anglais? », répond Katherena Vermette, poète et romancière Métisse de Winnipeg.

Puis elle ajoute : « Je trouve aussi le processus fascinant. J'ai parlé avec quelques traducteurs au sujet de mes ouvrages et chaque personne voit quelque chose de différent, chaque personne veut montrer quelque chose de différent dans ses traductions. Ça ajoute une couche supplémentaire à l'ouvrage que je ne pourrais pas possiblement faire moi-même. »

Sa principale préoccupation a toujours été de transmettre correctement les choses autochtones, métisses. « Aucune des personnes chargées de mes traductions n'est autochtone, alors il y avait des choses à expliquer », indique Vermette. « Pour les traductions québécoises, j'avais demandé à des amis autochtones francophones de lire les traductions afin d'identifier les écarts, comme le parler populaire, que je ne pourrais jamais connaître. »

Son roman *The Break* (*La ligne brisée*) et son recueil de poésie *North End Love Songs* (*Ballades d'amour du North End*) sont disponibles en français. De plus, les

The right tone and the right word not lost in translation

Vermette's series based on Seven Sacred Teachings of the Anishinaabe now available in French

by Lucien Chaput

What is the importance in having an author's works appear in translation? "Who wants to be limited to English?" replies Katherena Vermette, the award-winning Métis poet and novelist from Winnipeg.

She adds, "I also find the process fascinating. I have spoken to several translators of my work, and each one sees something different, wants to show something different in their translations. It really adds a layer to the work that I couldn't possibly do myself."

Her main concern has been properly relaying Indigenous, Métis things. "All of my translators, up to this point, have been non-Indigenous, so there were a few things to explain," Vermette says. "For the Quebec translations of my novels and poetry, I had asked my francophone Indigenous writer friends to read the translation so they might catch the discrepancies, things like slang, that I would never be able to know."

Her award-winning novel, *The Break*, and poetry book *North End Love Songs* are already available in French. Éditions des Plaines has decided to publish her Seven Teachings Stories (*Les sept enseignements en histoire*),



AMIK AIME L'ÉCOLE :
une histoire sur la sagesse

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une histoire sur l'amour

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une histoire sur le respect

ISBN : 978-2-89611-754-3

Katherena Vermette
Illustration de Irene Kuziw
Traduction de Louise Binete
Éditions des Plaines (plaines.ca)
9,95 \$ papier, 24 pages

Katherena Vermette
Illustrated by Irene Kuziw
Translated by Louise Binette
Éditions des Plaines (plaines.ca)
\$9.95 pb, 24 pages

Éditions des Plaines ont décidé de publier la série Les sept enseignements en histoire, commençant avec *Amik aime l'école : une histoire sur la sagesse*.

La série s'inspire des Sept enseignements sacrés des Anishinaabeg – amour, sagesse, humilité, courage, respect, honnêteté et vérité. Se déroulant en milieu urbain, des enfants autochtones racontent des histoires au sujet de la famille, de l'école et la communauté.

« Ces histoires proviennent de mon travail comme enseignante en maternelle et pré-maternelle il y a belle lurette », dit Vermette. « Je travaillais dans un programme spécial destiné aux Premières Nations et j'ai appris des Anciens leurs enseignements. J'ai ensuite tenté d'intégrer ces concepts complexes et sacrés dans les cours destinés à de très astucieux élèves. Ce travail a fourni toute l'inspiration pour ces petits livres d'histoire. »

La traduction de *Amik aime l'école* a été confiée à Louise Binette, qui a plus de 180 traductions de livres pour enfants et jeunesse à son actif. « J'ai eu la chance de toujours traduire des textes qui étaient bien écrits au départ », souligne Louise Binette, « ce qui facilite grandement la tâche de tout traducteur. C'était également le cas pour *Amik aime l'école*, et tous les autres livres de la série, d'ailleurs. »

Elle a utilisé un lexique autochtone-anglais-français, et les Éditions des Plaines ont également consulté une spécialiste des langues autochtones.

« *Amik aime l'école* étant destiné à de jeunes lecteurs, le texte est simple, bien écrit et va droit au but », dit Binette. « Il a été facile pour moi de respecter le ton juste

utilisé par l'auteure. J'ai dû effectuer quelques recherches pour trouver la traduction exacte de certains mots, par exemple *smudging*, traduit en français par 'cérémonie de purification du matin.' C'est d'ailleurs un bel exemple d'un texte français plus long que le texte original anglais!

« Il faut souvent composer avec une contrainte d'espace dans un livre illustré, et tenter d'être le plus concis possible sans rien omettre. » 🌿

starting with *Amik aime l'école : une histoire sur la sagesse* (*Amik Loves School: A Story of Wisdom*).

The stories are inspired by the Seven Sacred Teachings of the Anishinaabe – love, wisdom, humility, courage, respect, honesty, and truth. Set in urban landscapes, Indigenous children tell familiar stories about home, school, and community.

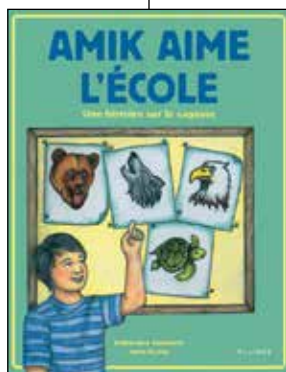
“Those came from my work as a kindergarten/nursery instructor many moons ago,” Vermette says. “I worked in a special Indigenous-focused program and learned from Elders about the teachings, then tried to centre those very complicated, sacred concepts in our lessons to our very wily students. That work provided all the inspiration for these little storybooks.”

Amik aime l'école was translated by Louise Binette, who has translated over 180 children's and young adult books. “I've always had the good fortune of translating well-written works, which makes the task of any translator a lot easier,” Binette says. “It was the case for *Amik Loves School* and the other books in the series.”

She used a lexicon of English-French-Aboriginal vocabulary, and at Éditions des Plaines, they consulted with a specialist in Aboriginal languages.

“Since *Amik Loves School* was written for young readers, the text is simple, well written, and goes straight to the point,” Binette says. “I found it very easy to respect the right tone used by the author. I had to undertake some research to find the exact translation of certain words. For example, *smudging* is translated in French to ‘morning purification ceremony.’ It's a good example of the French text being longer than the English text!”

“When dealing with an illustrated book, you have to compose with space constraints and try to be as concise as possible without leaving anything out.” 🌿



« Je travaillais dans un programme spécial destiné aux Premières Nations et j'ai appris des Anciens leurs enseignements. J'ai ensuite tenté d'intégrer ces concepts complexes et sacrés dans les cours destinés à de très astucieux élèves. »

KATHERENA VERMETTE

“I worked in a special Indigenous-focused program and learned from Elders about the teachings, then tried to centre those very complicated, sacred concepts in our lessons to our very wily students.”

KATHERENA VERMETTE

Des conversations philosophiques qui jouent avec les règles de la langue

Pour son dernier roman, Chicoine s'inspire de la jeunesse québécoise des années 1970.

par Liz Katynski

LE FERMIER DE LA NOOSPHERE

Jean Chicoine

Les Éditions du Blé (ble.refc.ca)

21,95 \$ papier, 264 pages

ISBN : 978-2-924378-97-7

Des jeunes adultes québécois passent une fin de semaine ensemble. Ils vivent, ils discutent et partagent leurs opinions.

« Sans le savoir, ce sont des jeunes fermiers de la noosphère. Ils veulent changer le monde, mais ils ne savent pas comment », dit Jean Chicoine, de son nouveau livre, *le fermier de la noosphère*.

La notion de la noosphère est tirée de la philosophie. C'est un terme qui a été créé par le Père Pierre Teilhard de Chardin à partir des mots grecs pour *nous* et *sphères*. C'est la sphère de la conscience humaine, la toile des pensées de tout le monde.

Le livre est écrit d'un style unique, développé par Chicoine. Il est marqué par l'absence de phrases complètes commençant avec une lettre majuscule et terminant avec un point final. Les mots sont écrits en phonétiques, pour exprimer comment parlent les Québécois, et les pauses entre les chapitres sont indiquées avec des virgules.

« J'ai commencé à massacrer ma langue au Québec il y a 30 ans. J'écrivais en phonétique. C'était un long parcours », dit Chicoine. « Mais même si tu veux jouer avec les règles, il faut rester dans la logique. »

Dans son premier livre, le narrateur est francophone au Manitoba. « J'ai traduit son accent. Je trouve tout ce jeu de langue intéressant. C'est la fluidité du texte et de la pensée. La langue est en train d'être

Philosophical conversations play with the rules of language

Chicoine draws novel's inspiration from youth in the '70s in Quebec

by Liz Katynski

LE FERMIER DE LA NOOSPHERE

Jean Chicoine

Les Éditions du Blé (ble.refc.ca)

\$21.95 pb, 264 pages

ISBN: 97802-924378-97-7

Young adults from Quebec spend a weekend together. They enjoy life. They discuss and share their opinions.

“Without realizing it, these are young farmers of the noosphere. They want to change the world, but they don't know how,” says Jean Chicoine, author of *le fermier de la noosphère* (*the farmer of the noosphere*).

The concept of noosphere is drawn from philosophy.

It's a term coined by Father Pierre Teilhard de Chardin from the Greek words for *us* and *spheres*. It is the sphere of human consciousness, the canvas of everyone's thoughts.

The book is written in a unique style developed by Chicoine. It is marked by the lack of complete sentences beginning with a capital letter and ending with a period. The words are written in phonetics, to express the way Québécois speak. The pauses between chapters are marked with commas.

“I started to butcher my language in Quebec 30 years ago. I wrote in phonetics. It's been a long road,” says Chicoine. “But even if you want to play with the rules, you have to retain the logic of the language.”

In his first book, the narrator is a francophone in Manitoba. “I translated his accent. I find playing with language interesting. It's the fluidity of text and thought. Language is being transformed. This shows one way of thinking. It breaks the rules.”



transformée. Cela représente une façon de penser. C'est briser des barrières. »

Ce livre c'est un peu l'histoire de sa propre jeunesse au Québec, et se déroule en 1970. Chicoine dit, « J'ai condensé en fin de semaine les événements d'une époque, avec un peu d'imaginaire et la notion de la noosphère. »

Chicoine s'inspire du rêve d'un de ses professeurs du secondaire, d'écrire un roman à la deuxième personne du singulier avec des phrases longues qui continueraient de couler comme un fleuve pendant deux ou trois pages avant d'arriver au point.

« J'ai toujours voulu écrire », dit-il. « Quand j'étais jeune, je rêverais d'être astrononaute. Mais je portais des lunettes. Alors j'ai fait un autre choix, être poète. »

Chicoine est arrivé au Manitoba en 1989, et il a publié son premier livre en 2007. « Au courant de ma vie, j'ai eu toute sorte de métiers. Mais pendant ce temps, j'écrivais. J'écris ce que j'ai envie d'écrire. »

Il veut écrire un cinquième livre. « Je n'ai pas d'idées de romans en tête maintenant, mais ça va me venir. Je suis très libre avec mon imaginaire. Mon père m'a dit que quand tu as une question, mets-la dans ton cerveau le soir. Laisse mijoter et les choses viennent. Il ne faut pas trop s'en faire. »



This book is a bit of the story of his own youth in Quebec, taking place in 1970. Chicoine says, "I condensed the events of that age into a weekend, with a bit of imagination and the concept of the noosphere."

Chicoine was inspired by the dream of his high school teacher, to write a novel in second person with long sentences that continued to flow like a river for two or three pages before arriving to the final point, period.

"I always wanted to write," he says. "When I was young, I dreamed of being an astronaut. But I wore glasses. So I made another choice, to be a poet."

Chicoine arrived in Manitoba in 1989 and published his first book in 2007. "During my life, I have had all kinds of jobs. And I wrote.

I write what I want to write."

He wants to write a fifth book. "I don't have any ideas in mind for a novel right now, but it will come to me. I am very open to my imagination. My father told me that when you have a question, put it in your head at night. Let it simmer and the answers will come. You don't have to worry."

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VIENNENT DE PARAÎTRE EN FRANÇAIS

LA CONFÉDÉRATION, 1864–1999 : NOUVELLES PERSPECTIVES

Sous la direction de Daniel Heidt, avec la collaboration de Colin M. Coates

La Confédération, 1864–1999 : nouvelles perspectives regroupe plusieurs grands spécialistes d'histoire du Canada dont le but est de porter une attention renouvelée sur la manière dont les provinces, les territoires ainsi que les régions sujettes aux Traités ont acquis leurs formes actuelles. *Reconsidering Confederation* brings together Canada's leading constitutional historians to explore how provinces, territories and Treaty areas became the political frameworks we know today.

(University of Calgary Press, histoire, 39,99 \$ papier, 416 pages, ISBN : 978-1-77385-063-4)

MISSION RIVIÈRE-ROUGE : L'HISTOIRE D'UN PEUPLE ET DE SON ÉGLISE Robert Freynet

Mission Rivière-Rouge : L'histoire d'un peuple et de son Église est une bande dessinée qui met en scène des événements historiques marquants dans l'Ouest canadien depuis 200 ans. Par cette oeuvre, l'histoire prend vie : la traite des fourrures, les voyageurs, la chasse au bison sur la prairie, la bataille de la Grenouillère, la bataille du Grand Coteau, l'épopée des Métis et des Premières Nations, la fondation de la province du Manitoba, l'histoire de Louis Riel. *Red River Mission: The Story of a People and Their Church* is a graphic novel that relates remarkable historic events in Western Canada over the past 200 years. Featured are the fur trade, the voyageurs, the bison hunt on the Prairies, the saga of the Métis and First Nations and the founding of the Province of Manitoba.

(Éditions des Plaines, Bande dessinée, 16,95 \$ papier, 48 pages, ISBN : 978-1-988182-81-0)

MONICA-CLAIRE AU FESTIVAL DU VOYAGEUR

Ginette Fournier, illustrations de Chantal Piché

Découvrez ce qui attend Monica-Claire, Lili et leurs amis à cette grande fête hivernale. Ce deuxième tome de la collection Monica-Claire est une histoire d'amitié et de joie de vivre franco-canadienne, qui rend hommage au plus grand festival hivernal de l'Ouest canadien et à l'époque des voyageurs. Discover the surprises that await Monica-Claire, Didi and their friends at this wonderful Manitoban winter celebration. This tale of French-Canadian joie de vivre, the second title in the Monica-Claire series, is an imaginative story that pays homage to the largest winter festival in Western Canada and the legendary voyageur era.

(Éditions des Plaines, Album jeunesse, 12,95 \$ papier, 32 pages, ISBN : 978-1-989282-17-5)

LE PETIT GARÇON DE LA JAMAÏQUE

Devon et Pearlene Clunis, illustrations de Emily Campbell, traduit de l'anglais par Diane Lavoie

L'histoire d'une personne ayant surmonté des difficultés pour atteindre l'impossible est une source d'inspiration sans pareille, surtout quand il s'agit d'un enfant. Un des meilleurs exemples est Devon Clunis, Jamaïcain élevé à la campagne sans électricité ou eau courante, pourtant devenu le premier chef de police noir du Canada. There's nothing like the inspiration to be drawn from a story of someone overcoming challenges and achieving the impossible, especially when that story involves a child. And no example sings so loudly as this one, about a little black boy growing up in rural Jamaica without electricity or indoor plumbing who would go on to become Canada's first-ever black Chief of Police.

(Éditions des Plaines, Album jeunesse, 14,95 \$ papier, 28 pages, ISBN : 978-2-89611-786-4)

LE SILENCE SE GLISSE PRÈS DE TOI

Alison Hughes, illustrations de Ninon Pelletier, traduit de l'anglais par Rachel Martinez

Voici une histoire tout en douceur, aux illustrations vaporeuses et au texte réconfortant, sur la façon de trouver le calme dans l'agitation qui nous entoure. With soft illustrations and soothing text, this is a quiet story about learning to find comfort in silence when the world becomes too busy and noisy.

(Orca Book Publishers, Album jeunesse, 19,95 \$ lc, 32 pages, ISBN : 978-1-4598-228-5)

A STORY FOR ALL SEASONS

We Like the Winter/On l'aime l'iverre, by Edgar Danny Desjarlais, continues the adventures of two plucky children—and their dog—in a joyful celebration of a season that's cold but never barren.

The story is told simultaneously in English and the traditional language of Michif, with William Sanderson returning to translate. Another artist making her welcome return is Kimberly McKay, whose lively characters are guaranteed to charm.

**We Like the Winter/
On l'aime l'iverre**
Written by Edgar D. Desjarlais
Michif translation
by William Sanderson
Illustrated by Kimberly McKay
ISBN 978-1-926506-09-8
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Dispatches

Insights from the life of a librarian

by Monique Woroniak

I'm a librarian and I have a confession to make: when I think about the work I do, books aren't the first thing that comes to mind. I work in a public library (this past December I celebrated my 11th "librarian birthday") and what I see when I close my eyes on the bus ride home is waves, clusters, and crowds of people.

The second thing that comes to mind is information. The third is email (seriously, help!). And the fourth is – yes, absolutely – books. And though books, and especially, I think, books in print form, are what many people think of when I tell them where I work, my job is to connect people with information – in whatever format is best suited to the task.

Often I meet people's needs with articles, government websites, data sets, blog posts, images, presentation slides, Reddit threads, YouTube channels, and just about everything in between. Sometimes I provide these sources to people who insist that they want a book.

During these interactions I find myself alternating between convincing a person that the resource is, very likely, exactly what they're looking for, and building their confidence in themselves to explore new formats.

The flip side of this is when I serve people who don't think to look for

answers in a book – and, especially, in a print book. My work in these instances is the same, though. I introduce the information as something that's going to complement and strengthen their search. I build up their confidence in using it ("Trust me, the index is your friend").

And then I give them one of the original mindfulness exercises: browsing the library stacks with gentle curiosity and awareness.

I still think the serendipitous finds are one of the best things physical libraries make possible, and for that you've got to browse.

So what's my point? Right! People. My work is all about people and their information needs, and those needs are a reflection of their pasts, their presents, and what they may be

hoping for their futures. I find that this is true no matter the person, no matter the nature or scope of the question.



"My own not-so-secret wish? To be able to match every person I serve with 'perfect' information."

Meeting those needs requires the mother of all cross-referencing dances – across formats, topics, perspectives, literacy levels, politics, biases, insecurities, goals, and secret wishes.

My own not-so-secret wish? To be able to match every person I serve with "perfect" information. To me that perfection is achieved when a person's question is answered in such a way that they immediately go on to ask more questions, and on it goes.

If you're looking for a timeline of residential schools in Canada, okay, done, here's the link – but if you want to have a deeper understanding of what happened, you should consider reading Rosanna Deerchild's poetry in *calling down the sky*.

Non-fiction needs poetry, fiction can speak to science, a heavy index needs the right playlist. People's questions need all the answers. See you at the library. 📖

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LIZ KATYNSKI est une écrivaine de Winnipeg.

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BOOKENDS

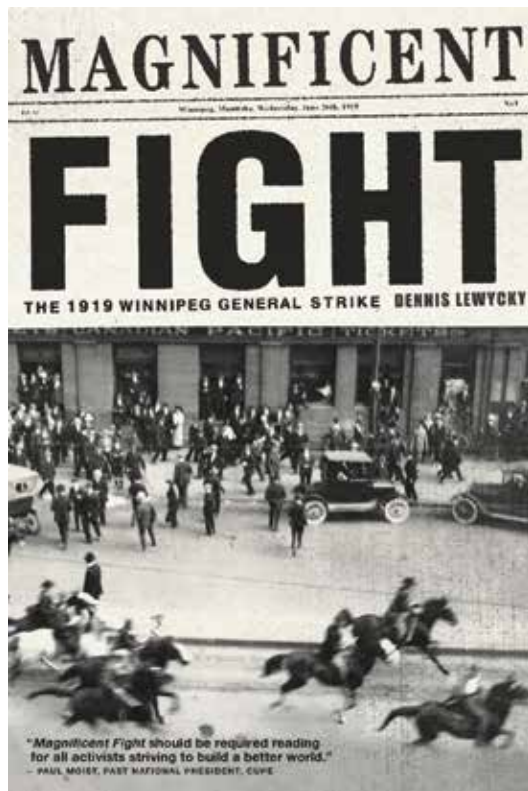
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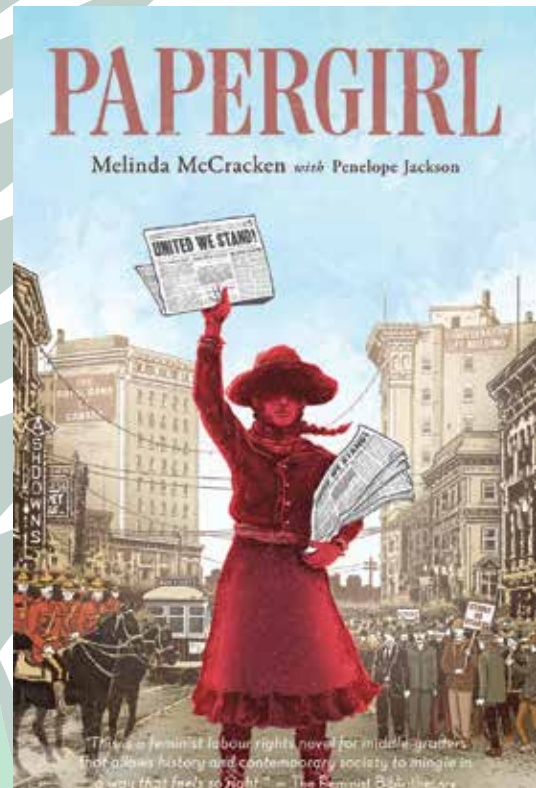
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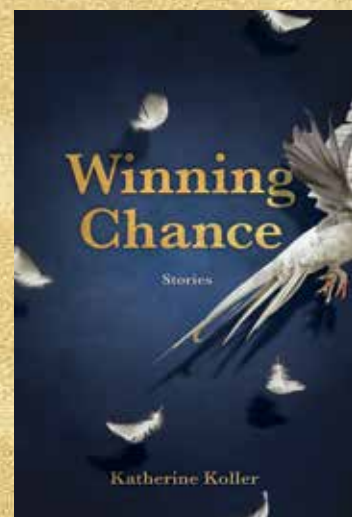
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