

# ABT

Atlantic Books Today

Holiday 2011 • No. 68  
Publications Mail Agreement 40038836

FREE!  
EXCERPTS • REVIEWS • BOOK NEWS



## BOOKS AND BEVERAGES

THE ULTIMATE HOLIDAY GIFT  
GUIDE PAIRING GREAT READS  
WITH TIPPLES FOR THE SEASON!

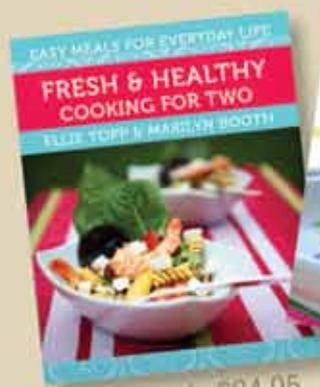
*plus*  
CANLIT'S IT GIRLS  
Ami McKay, Page 14  
Johanna Skibsrud, Page 23

BIBLIOMANIA!  
Impressive collections  
from Maritime bibliophiles

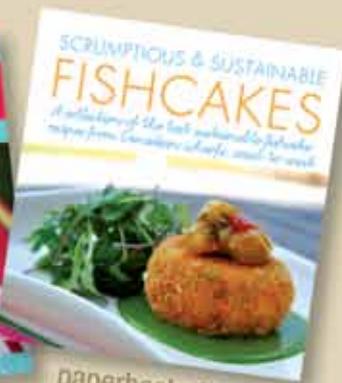
TALES OF SUCCESS FROM A  
LITERARY DRAGON'S DEN



# GIVE SANTA A BREAK WITH THIS GREAT LIST!

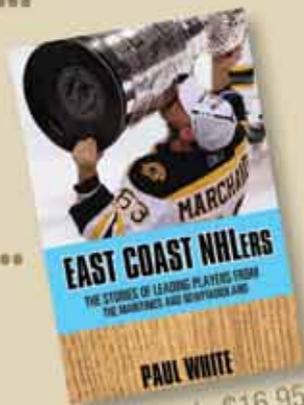


paperback, \$24.95



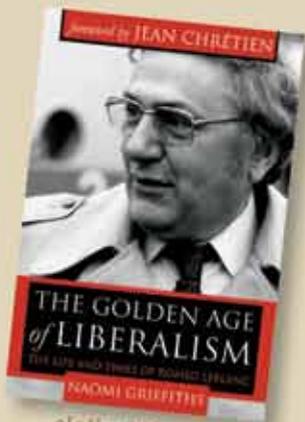
paperback, \$24.95

FOR THE FAMILY FOODIE...



paperback, \$16.95

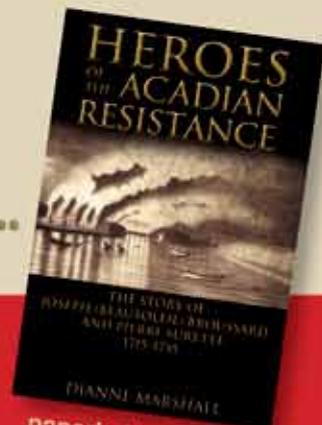
FOR THE SPORTS FAN...



cloth, \$35.00

FOR THE POLITICAL JUNKIE...

FOR THE HISTORY BUFF...



paperback, \$22.95

**FORMAC**  
PUBLISHING COMPANY LTD.  
[www.formac.ca](http://www.formac.ca)

*Wonderful Reads for Winter Nights*

TRUDY J. MORGAN-COLE  
That *Forgetful Shore*

THAT FORGETFUL SHORE  
*Fiction* \$19.95  
TRUDY J. MORGAN-COLE

"...a gripping novel of love, loss, and ambition in the first half of the twentieth century."  
— *Kate Pullinger*

double talk  
PATRICK WARNER

DOUBLE TALK  
*Fiction* \$19.95  
PATRICK WARNER

"Warner writes about people in a way that makes you run to the mirror and take a long, hard look."  
— *Leslie Fyfe*

1.800.563.3333 | [www.BREAKWATERBOOKS.COM](http://www.BREAKWATERBOOKS.COM)

A Treasury of Nova Scotia  
**Heirloom Dishes**

**NEW!**

- Traditional Nova Scotia dishes •
- Easy recipes •
- Spiral binding •
- A wonderful gift •

**BOULDER PUBLICATIONS** [www.boulderpublications.ca](http://www.boulderpublications.ca)  
[info@boulderpublications.ca](mailto:info@boulderpublications.ca)

**Feast your eyes . . .**  
**Feed your head.**

**GOOSE LANE**

[www.gooselane.com](http://www.gooselane.com)

# Contents

Atlantic Books Today • Number 68

## FEATURES

- 16 **Pitch the Publisher**  
Tales of success from a literary dragon's den where the publishers don't (usually) bite
- 23 **Woozles Writes! Writing Competition**  
Halifax's children's bookstore announces the winners of their second annual writing contest for children and teens
- 24 **ON THE COVER**  
**Books and Beverages**  
The ultimate holiday gift guide pairing great reads with wine and spirits for the season!
- 29 **Bibliomania**  
Maritime bibliophiles with a passion: impressive collections from sci-fi to comics to maritime history
- 31 **CanLit's It Girl**  
Johanna Skibsrud reflects on her year since winning the Giller Prize, the evolution of her new collection of short stories and the importance of a good writer-editor relationship



You'll find all these books and more in the Atlantic Canadian Books for the Holidays reading guide



# BOOKS & beverages

24



# bibliomania

## IN EVERY ISSUE

7  
**Interview with an Author**  
 Linden MacIntyre completes *ABT*'s questionnaire

8  
**Book Excerpts**

**Mercy of St. Jude**  
 A story of profound loss and the unforeseen effects that secrets can have on those we love

**Jacques Hurtubise**  
 Showcasing the major career highlights and some of the most recent work of printmaker, painter and abstract artist extraordinaire Jacques Hurtubise. This exceptional collection offers new insight into the development of his work and mastery of the medium

**Food and Trembling**  
 This collection of writing by Jonah Campbell explores the world's finest culinary pleasures and approaches eating with nothing more than a fierce appetite for the pleasures of the table

14  
**Inside the Author's Studio**  
 Award-winning writer Ami McKay reflects on where it all began—an old farmhouse in Scots Bay, Nova Scotia

20  
**Children's Books**  
 The best of new children's and young adult books

32  
**Book Reviews**  
 A selection of fiction, poetry, history, non-fiction, art and culture

45  
**Events**  
 A list of upcoming Atlantic book-related events

46  
**Book News**  
 All the latest from the Atlantic book world

48  
**Book Giveaway**  
 Enter to win a beautiful basket of Atlantic Canadian books

## Our contributors

**Tammy Armstrong's** most recent poetry collection is *The Scare in the Crow* from Goose Lane Editions. She is currently a visiting Fulbright scholar at Georgia State University in Atlanta.

**Lis van Berkel** owns WORD: Writing Editing Research. She can be reached at [word@lisvanberkel.ca](mailto:word@lisvanberkel.ca).

**Alec Bruce** received two Golds in the 2011 Atlantic Journalism Awards and one Gold in the 2011 International Editorial and Design Awards (TABBIES).

**John Boileau's** next book will be about Halifax and the *Titanic* and will be published next spring by Nimbus on the 100th anniversary of the disaster.

**Michelle Brunet** is a freelance writer and ESL Teacher based in Halifax, N.S.

**Paul Butler** is the St. John's-based author of *Cupids* and *Hero*.

**Stephen Clare** is a freelance writer and musician living in Halifax, N.S.

**Lisa Doucet** is a children's bookseller at Wozzles in Halifax, N.S.

**Margaret Patricia Eaton**, of Moncton N.B., is a freelance writer, photographer and poet. Her latest collection of poetry, with paintings by Angelica De Benedetti, is *Vision & Voice*.

**Skana Gee** is a Halifax-based freelance writer, editor and communications consultant.

**Shirley Gueller** is a writer and editor who works in Halifax and Cape Town.

**Maura Hanrahan's** latest book, *Sheilagh's Brush*, was on the ReLit longlist.

**Sharon Hunt** is a freelance writer, editor and book reviewer.

**Joanne Jefferson** is a writer and community worker who lives in Lunenburg County, N.S.

**Stephen Kimber**, the author of one novel and seven books of non-fiction, is a Professor of Journalism at the University of King's College.

**Rosalie MacEachern** is a freelance writer living in Stellarton, N.S.

**Laurie Glenn Norris** writes and lives in Lower Kingsclear, N.B. with her husband, Barry, many cats and lots of books.

**Clare O'Connor** is a freelance writer living in Halifax, N.S.

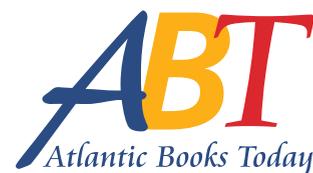
**Elizabeth Patterson** is a writer, musician and broadcaster based in Sydney, N.S.

**Jon Tattie** is a freelance journalist and the author of *Black Snow* and *The Hermit of Africville* (Pottersfield Press).

**Valerie Mansour** is a Halifax-based writer, researcher and restaurant reviewer, as well as senior editor at [thewritingresource.ca](http://thewritingresource.ca).

**Kate Watson** is a freelance writer and theatre critic for *The Coast* living in Dartmouth, N.S.

**ABT** can be found in many libraries, bookstores and cafés throughout Atlantic Canada and here are a few:



**NEW BRUNSWICK**

**BATHURST**

- Bathurst Book Gallery

**DIEPPE**

- Chapters, Champlain Place

**FREDERICTON**

- Chapters, Regent Mall
- Maritime Writers' Workshop
- Owl's Nest Bookstore
- Read's Newstand United Book Exchange
- Strange Adventures
- UNB Bookstore
- Westminster Books
- York Regional Library

**FUNDY GUILD NATIONAL PARK**

- Fundy Guild Bookstore

**MIRAMICHI**

- Books Inn

**MONCTON**

- Centre d'Etudes acadiennes
- Moncton Public Library
- Rags of Time Books and Crafts
- Read's Newstand United Book Exchange

**OROMOCTO**

- Sharla Books

**PLASTER ROCK**

- Blue Mountain Pharmacy/Book Gallery

**RIVERVIEW**

- Cover to Cover

**ROTHESAY**

- Benjamin's Books

**SACKVILLE**

- Rags of Time Books and Crafts
- Tidewater Books

**SAINT JOHN**

- Chapters Indigo Point
- Coles, Brunswick Square
- Coles, Lancaster Mall
- Coles, McAllister Place
- Inprint
- Saint John Regional Library
- Scheherazade Books and Music
- The Museum Shop
- Trinity Enterprise Bookstore
- UNBSJ Bookstore

**ST. ANDREWS**

- Boutique la Baleine/The Whale Store

**WOODSTOCK**

- Owl Books and Gifts

**NEWFOUNDLAND**

**CORNER BROOK**

- Coles, Corner Brook Plaza
- Family Bookstore
- Newfoundland Emporium
- Sir Wilfred Grenfell College Bookstore

**GANDER**

- The Book Worm

**GRAND FALLS-WINDSOR**

- The Bookmark

**ST. JOHN'S**

- Chapters
- Coles, Avalon Mall
- Coles, Village Shopping Centre
- Downhomer
- Memorial University Bookstore

- Newfoundland Public Library
- The Bookery on Signal Hill
- Writers' Alliance of Newfoundland and Labrador

**STEPHENVILLE**

- Beavercraft

**NOVA SCOTIA**

**AMHERST**

- Amy's Used Books
- Coles, Amherst Shopping Centre
- Pugsley's Pharmacy Ltd.

**ANNAPOLIS ROYAL**

- Bainton Tannery Outlet/Mad Hatter Books

**ANTIGONISH**

- Antigonish 5c to the \$1.00
- Bookends
- Coles, Antigonish Mall
- Word by Word Bookstore

**BADDECK**

- Blue Heron Gift Shop Ltd.

**BEAR RIVER**

- Bear River Bargains and Books

**BEDFORD**

- Coles, Bedford Place Mall
- Smithbooks, Sunnyside Mall

**BRIDGEWATER**

- Coles, Bridgewater Mall
- Sagors Bookstore

**DARTMOUTH**

- Chapters, Mic Mac Mall
- Coles, Penhorn Shopping Centre
- Tattletales Books

**DIGBY**

- Magasin Campus Bookstore

**EASTERN PASSAGE**

- Docksides Treasures

**ENFIELD**

- NS Tourism and Information Booth
- Relay Books

**GREENWOOD**

- The Inside Story

**HALIFAX**

- Atlantic News
- Back Pages
- Bookmark II
- Buy the Book and More Ltd.
- Carrefour Atlantique Emporium
- Chapters, Bayers Lake
- Coles, Halifax Shopping Centre
- Coles, Scotia Square
- Dal Tech Bookstore
- Dalhousie University Bookstore
- Diocesan Bookroom
- ETC Press
- Jade W.
- King's Bookstore Cooperative Ltd.
- Little Mysteries Bookstore
- Maps and More
- Mount Saint Vincent University Bookstore
- NS Provincial Libraries
- NS Visitor and Information Centre
- NSCC Bookstore
- Pier 21 Giftshop
- Schooner Books
- St. Mary's University Bookstore
- Strange Adventures
- Trident Booksellers
- United Book Stores

- Woozles Children's Bookstore
- Writers Federation of Nova Scotia

**KENTVILLE**

- R.D. Chisholm Ltd.

**LIVERPOOL**

- Snug Harbour Books & Gourmet Shop

**LUNenburg**

- Admiral Benbow Trading Company
- Bluenose II Company Store
- Elizabeth's Books
- Salt Store Gift Shop
- The Black Duck

**MAHONE BAY**

- Biscuit Eater Books and Café
- Bluestone Magik
- Simple Things Booksellers and Gift Shop

**NEW GLASGOW**

- Coles
- Downtown Book Exchange

**NEW MINAS**

- Coles, County Fair Mall

**PORT HAWKESBURY**

- The Nautical Institute Library

**SHELBURNE**

- The Whirligig Book Shop

**STEWIACKE**

- The Ridge Shop

**SYDNEY**

- Coles, Mayflower Mall
- Cape Breton University Bookstore
- Cape Breton University Library
- Reynolds Bookshop
- The Cape Breton Curiosity Shop
- Hanna's Books
- Tatamagouche Centre

**TRURO**

- Bookstore of the Nova Scotia Agricultural College
- Coles, Truro Mall
- NSCC Bookstore
- NSCC Library
- The Book Nook

**WOLFVILLE**

- Acadia University Bookstore
- Box of Delights

**YARMOUTH**

- At the Sign of the Whale
- Coles, Yarmouth Mall
- Mast Head Gift Shop

**PRINCE EDWARD ISLAND**

**CHARLOTTETOWN**

- Bookmark, Confederation Court Mall
- Bookmark (Publisher's Outlet)
- Holland College
- Indigo Charlottetown
- University of PEI Bookstore

**CORNWALL**

- BookTales
- The Bookmark

**MORELL**

- PEI Provincial Library
- The Bookmark

**SUMMERSIDE**

- Avonlea Bookstore
- Coles, County Fair Mall

*Atlantic Books Today* is published by the Atlantic Publishers Marketing Association ([www.atlanticpublishers.ca](http://www.atlanticpublishers.ca)), which gratefully acknowledges the financial assistance of the Canada Council for the Arts and the Canada Book Fund of the Department of Canadian Heritage. Opinions expressed in articles in *Atlantic Books Today* do not necessarily reflect the views and opinions of the Board of the Atlantic Publishers Marketing Association.



**PUBLISHER**

**Atlantic Publishers Marketing Association**  
Peggy Walt, Executive Director

**MANAGING EDITOR**

Heather Fegan

**EDITORIAL ADVISORY COMMITTEE**

Heidi Hallett  
Kristina Parlee

**ADVERTISING SALES**

**Regional:** Peggy Walt  
(902) 420.0711  
[pwalt@atlanticpublishers.ca](mailto:pwalt@atlanticpublishers.ca)

**National:** Michael Wile  
(416) 531.1483  
[ads@lrreview.com](mailto:ads@lrreview.com)

**DESIGN**

Meghan Rushton – [design@atlanticpublishers.ca](mailto:design@atlanticpublishers.ca)

Printed in Canada. This is issue number 68 Holiday 2011. *Atlantic Books Today* is published three times a year. All issues are numbered in sequence. Total Atlantic-wide circulation: 60,000. ISSN 1192-3652

One-year subscriptions to *ABT* are available for \$15 (\$17.25 including HST). Please make cheques payable to the Atlantic Publishers Marketing Association and mail to address below or contact Heather Fegan for subscription inquiries.

Publications Mail Agreement No. 40038836  
Return undeliverable Canadian addresses to:  
Atlantic Publishers Marketing Association  
Atlantic Books Today  
1484 Carlton Street, Halifax, NS B3H 3B7

E-mail [apma.admin@atlanticpublishers.ca](mailto:apma.admin@atlanticpublishers.ca)  
Phone (902) 420.0711  
Fax (902) 423.4302  
[www.atlanticpublishers.ca](http://www.atlanticpublishers.ca)



## Dear reader,

We are, without a doubt, strong advocates of the gift of reading. This season we're approaching holiday shopping with a twist. We have prepared the ultimate holiday gift guide, pairing great reads with wine and spirits for the season. We've paired over forty brand new books with beverages for everyone on your gift-giving list, so this year, shopping is a breeze. Combine some great Atlantic Canadian reads with a little something extra to sip between pages and we can almost guarantee you will be praised and admired as gift-giver of the year.

While you're at it, pour yourself a healthy dose of eggnog and nestle in with a copy of our Atlantic Canadian Books for the Holidays Reading Guide. Look for a copy at a bookstore near you or online at [atlanticbookstoday.ca](http://atlanticbookstoday.ca). For the first time ever, Atlantic Canada e-books are available and titles available in digital format are

indicated throughout the guide with an e-book symbol. You can browse the best books of the season from the comfort of your own home.

This issue we've highlighted some Maritime bibliophiles with some impressive book collections of their own (starting on page twenty-nine). Their personal libraries are vast, and not only are they passionate about their hobby, they're all so *organized!* Looking around the teetering stacks and piles of books forever cramming our office, these book collectors could probably teach us a thing or two.

We've also collected some tales of success from our literary dragon's den, also known as Pitch the Publisher, our popular event held at Word On The Street every September. Every year, both aspiring and established writers bravely pitch their ideas to a panel of publishers in the hopes of landing a

coveted book deal. And many have! Find out more on page sixteen.

The rise of e-readers and print-on-demand options may seem like a golden, fast-track opportunity for a new author to publisher their work. However, it's important to remember the role of the publisher and develop an understanding of the publishing process and all that it offers, from developing a manuscript to editing, design, marketing and promotion.

We also have interviews with CanLit It Girls Ami MacKay and Johanna Skibsrud and delve into the personal space of Linden MacIntyre as he puts the finishing touches on the much-anticipated follow-up to his Giller-winning *The Bishop's Man*.

Keep up with us until spring @abtmagazine, on Facebook and at [atlanticbookstoday.ca](http://atlanticbookstoday.ca).

Heather Fegan & Peggy Walt

—Atlantic Books Today

**AL-QAEDA**  
From Global Network to Local Franchise  
Christina Hellmich 9781552664582 \$19.95  
A penetrating overview of the organization, its members and ideological make-up.

**PAVED WITH GOOD INTENTIONS**  
Canada's Development NGOs on the Road from Idealism to Imperialism  
Nik Barry-Shaw, Yves Engler & Dru Oja Joy 9781552663998 \$14.95  
A critical history that examines the relationships between NGOs, the Canadian government and social movements.

**ABOUT CANADA: MEDIA**  
Peter Steven 9781552664476 \$17.95  
Canadian people must reclaim the media from elite interests in order to ensure its democratic and quality future.

**ABOUT CANADA: QUEER RIGHTS**  
Peter Knight 9781552664377 \$17.95  
Is Canada a "queer utopia"? This book examines the history of the struggle for queer rights in Canada to create a better understanding of the present.

**FERNWOOD PUBLISHING**  
critical books for critical thinkers [www.fernwoodpublishing.ca](http://www.fernwoodpublishing.ca)



How does a printing company in a small Nova Scotia town become a major force in the Atlantic Canadian print industry and a hands-down favourite for clients?

roots work ethic ability diversity desire

# Advocate

[www.advocateprinting.com](http://www.advocateprinting.com)

1-800-236-9526

Pictou, NS | Dartmouth, NS | St. Stephen, NB | Moncton, NB

Our goal is simple. Be indispensable.

# ISER BOOKS

Institute of Social & Economic Research

## RECENT PUBLICATIONS

ISER Books publishes manuscripts of academic and general interest relevant to Newfoundland and Labrador.



**Remote Control: Governance Lessons for and from Small, Insular, and Remote Regions (2009)**, edited by Godfrey Baldacchino, Rob Greenwood and Lawrence Felt

ISBN 978-1-894725-08-8, 314 pp, \$29.95, paperback



**To Employ and Uplift Them: The Newfoundland Naval Reserve, 1899-1926 (2009)**, Mark C. Hunter

ISBN 978-1-894725-07-1, 235 pp, \$24.95, paperback



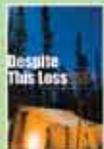
**Folksongs and Folk Revival: The Cultural Politics of Kenneth Peacock's Songs of the Newfoundland Outports (2008)**, Anna Kearney Guigné

ISBN 978-1-894725-06-4, 331 pp, \$29.95, paperback



**The Diary of Bishop Edward Felld in 1844 (2010)**, edited by Ronald Rompkey

ISBN 978-1-894725-10-1, 224 pp, \$19.95, paperback



**Despite This Loss: Essays on Culture, Memory and Identity in Newfoundland and Labrador (2010)**, edited by Ursula A. Kelly and Elizabeth Yeoman

ISBN 978-1-894725-09-5, c.266 pp, \$26.95, paperback

[www.arts.mun.ca/iserbooks/](http://www.arts.mun.ca/iserbooks/)



*Newfoundland and Labrador Studies*

Memorial University's journal about the society and culture of Newfoundland and Labrador, past and present.

Publishes spring and fall.

For more information visit our website:

[www.mun.ca/nls/](http://www.mun.ca/nls/); or telephone 709 864 2144



**PEN Canada would like to thank the sponsors of our benefit, "Words by Design: An Evening with Bruce Mau," at the 32nd Annual International Festival of Authors for their generous support.**

McLEAN CLINIC  
KENTVILLE AFFILIATE

Naylor

Indigo

BRUCE MAU DESIGN

PERSON EXPERT

THE GLOBE AND MAIL

TORONTO STAR

STANDARD

blogTO

LRC

SOAPBOX

KPMB

BOOKS BY THE BAY

authors at

Florence Minz

PEN CANADA  
FOR FREEDOM OF EXPRESSION

[pencanada.ca](http://pencanada.ca)

- 104 years experience
- Eco Friendly/FSC certified
- High Volume/Short Runs
- Hard/Soft Cover
- Offset/Web/Digital
- Specialty Bindings
- ebook conversion
- Competitive pricing

Ron Such  
52 Holmes Hill, PO Box 653  
Hantsport, NB B0P 1P0  
T. 902.684.0888  
E. rons@friesens.com

**Friesens**  
[friesens.com](http://friesens.com)



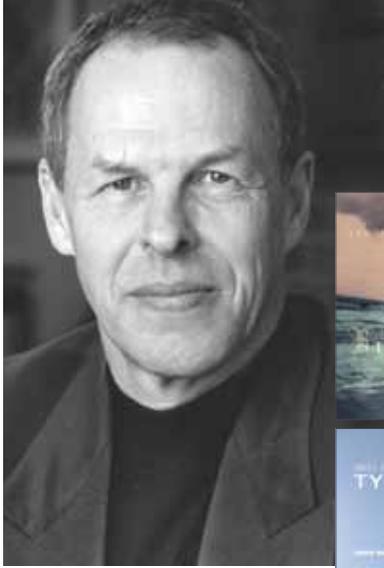
Your Premier  
**Canadian**  
Book Manufacturer

# ABT's Proust Questionnaire

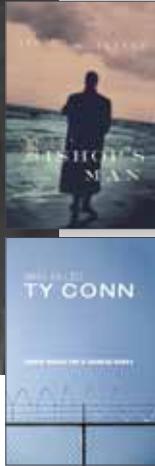
## LINDEN MACINTYRE

Linden MacIntyre is a co-host on CBC's *the fifth estate* and the winner of nine Gemini Awards for broadcast journalism.

His novel, *The Bishop's Man*, was a number one national bestseller, won the Scotiabank Giller Prize, the Dartmouth Book Award for Fiction and the CBA Libris Fiction Book of the Year and has been published in the U.K. and the U.S. and has been translated into eight languages.



Linden MacIntyre



**What do you consider your best quality?**

Punctuality, when I have time.

**A quality you desire in a partner:**

Punctuality and passion.

**What do you appreciate most about your friends?**

Passion and discretion.

**Your worst quality:**

Procrastination.

**Your favourite occupation:**

Cryptic crossword puzzles.

**What is your idea of happiness?**

Solitude, a still mind and an easy *Guardian* cryptic.

**Your idea of misery:**

Crowds of strangers, the Friday *New York Times* crossword.

**If you could be someone else for a day who would it be?**

Myself as I should be.

**Where you would most like to live?**

Nearest those I love.

**Favourite colour:**

The sea and all its hue.

**Favourite Animal:**

A wise dog.

**Your favourite poet(s):**

Dylan Thomas, T.S. Eliot, Anna Akhmatova.

**Favourite author(s):**

John McGahern, William Trevor, John le Carre.

**Your favourite fictional heroes:**

Leopold Bloom, George Smile.

**Your real life heroes:**

True public servants in all walks of life.

**Your favourite food & drink:**

Pasta and Scotch.

**What is your greatest fear?**

Loss.

**A natural talent you'd like to possess:**

Music.

**How you want to die:**

Done.

**Your present state of mind:**

Pessimistic, restless.

**Favourite or personal motto:**

Gaelic: Obair la toiseachadh—It's a day's work to get started. **ABT**

In March 2012, the much-anticipated *Why Men Lie* (Random House) will hit bookshelves, a story about Effie, the fascinating sister of the troubled priest at the heart of *The Bishop's Man*.

**Why Men Lie**

Effie has had her fair share of lovers and husbands, including the Gillis cousins from Cape Breton, who have been a source of as much guilt as joy. She first married John, then ran away to Toronto with the charismatic Sextus, who is still in her life despite her having divorced him years ago. But she's more or less given up on being swept away by love, until, in a chance encounter, she meets a person who might very well be the perfect man. And love once again rears its thorny head, with all its troublesome illusions, at an age when maintaining illusions is hard.

Even Effie, as wise as any woman can be to the ways of men, is unprepared for the maelstrom her new love affair will unleash. Or for the particularly male desperation and vanity that is its cause. \$32.00 (hc) 978-0-30736-086-1, 384 pp. Random House of Canada, March 2012

Recently rereleased by Creative Publishing, *Who Killed Ty Conn* is a brilliant investigative work by Linden MacIntyre and Theresa Burke, producer of *the fifth estate*. It tells the tragic story of Ty Conn's life of crime and misfortune. Originally published by Viking Canada in 2000, the book has been updated and reissued with a new afterword from the author and a new foreword by author and criminologist Elliott Leyton. A classic in the literature of true crime, *Who Killed Ty Conn* portrays a man coming to terms with a life of rejection—and the social system that failed to save him.

**Who Killed Ty Conn**

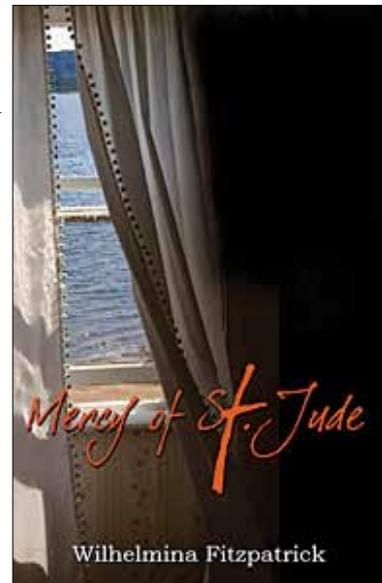
In May 1999, there was a media frenzy when Ty Conn, a convicted bank robber, broke out of Kingston penitentiary, one of the most heavily secured correctional facilities in the country. When the police finally tracked him down after a full-scale search, he chose death over prison. At the moment he shot himself, around midnight on May 20, 1999, Conn was on the phone with Theresa Burke, associate producer of CBC's *the fifth estate*. Burke and Linden MacIntyre had met Conn in a Saskatchewan Correctional Institute in 1994 when they featured him on a show dealing with the effects of child abuse. In their opinion, Conn was not a hardened criminal but a man trying to come to terms with a life of rejection, and a danger to no one but himself. \$19.95 (pb) 978-1-897174-74-6, 300 pp. Creative Book Publishing, April 2011

# ABT book excerpt: Mercy of St. Jude

By Wilhelmina Fitzpatrick

Excerpted from *Mercy of St. Jude* by Wilhelmina Fitzpatrick  
Creative Publishing, \$19.95 (pb) 225 pp. 978-1-89717-475-3, April 2011

At times irreverent and darkly humorous, *Mercy of St. Jude* is a story of profound loss, and the unforeseen effects that secrets can have on those we love.



New fiction from Creative Publishing

A crust of congealed milk has collected at the triangular opening of the can of Carnation. Behind it in the fridge is his mother's cocoa-caramel cake, an elaborate treat that takes hours to prepare—further evidence of the time she has invested in welcoming him home. Gerry remembers the chocolates in his suitcase down the hall.

“Back in a minute,” he says. Halfway to the bedroom he stops and turns back. If he doesn't say something his mother will pile his plate so high he'll never reach the bottom. As he approaches the kitchen, he sees her sneak a small bottle from the pocket of her apron. She quickly unscrews the top and tips it into one of two cups of tea on the table. He retreats again to get the chocolates.

Back in the kitchen, he holds out the box. “Maple chocolates, my favourite! Some thoughtful, you are. And tall and handsome. Them women up there must be all over you.”

Gerry pretends not to have heard. He has no intention of talking to his mother about his love life. “A cold beer sure would go good with that feast.”

“You don't want beer this time of night. Have a cup of tea instead.”

She has never liked to see him drink,

even though he rarely does around her. He doesn't drink much at other times either, perhaps in reaction to his mother, who has been preaching abstinence and sneaking booze as long as he can remember. He reaches out to take a cup; at the last second, he doesn't know why, he goes for the one she spiked.

“No,” she says instantly. “I already put sugar in that one. Take that other cup. It's stronger and hotter. The Lord knows you probably needs it.”

“No, no. I like a bit of sugar.” He has his finger around the handle.

“Yes, but I already drank from that cup and I got a cold sore coming. See?” She screws up her lip in his direction. “I can feel it, right below the surface it is. Don't want you catching that.” Her hand is closing around the cup.

“Darn cold sores. Milk?” he asks, although he already knows the answer. It's either milk and sugar or a tip of the bottle, never both.

“Think I'll have it black for a change.” She takes a big noisy slurp.

Gerry winces. “It's still scalding hot, Ma.”

“I got one of them asbestos mouths sure. Now drink up and we'll have a yarn while there's no one else here. How's your company?”

His job, “his company,” as she calls it, is one of her favourite subjects. He started with an investment firm right out of business school, anxious to help his mother and start paying back Mercedes. The salary is more than decent, and as far as he can tell, he's good at his job. He must be—they keep giving him promotions and raises. He likes it well enough, but the truth is, he gets tired when he thinks about doing it for the rest of his life. His field of study, and his job, have been pragmatic decisions.

“They treat me fine. I can't complain.” That's something he never does around his mother. She wouldn't understand that there could be anything to complain about, that he'd rather be in a classroom. On the other hand, he doesn't tell her the good news anymore either. The one time he mentioned a promotion—his first, a small one, nothing to rave about—half the town congratulated him the next time he came home, people coming up to him at church and on the sidewalk, talking about what a good job he had, how the company was lucky to have him, and how proud St. Jude was to have him for a son. For all they knew he'd been made president of the company. He was too embarrassed to say anything. After that, he told only Mercedes about future promotions.

*Mercedes had secrets, too, secrets that shaped how she lived her life.*

*“A person must make up for the sins of the past by doing good in the present,” she told him once. He’d been surprised; Mercedes rarely spoke of the past except in reference to a history book. Yet Gerry had long sensed that she carried a heavy burden of guilt, even though he could never imagine what she could have done that was so wrong.*

“Well, you deserves it, Gerard. You always did work hard, running around for Mercedes all the time like you did. Don’t know why you did it half the time.”

Gerry hides his grin. She knows exactly why he did it. They needed the money. She knows the other reason too. He enjoyed Mercedes’ company.

“...in school too,” Sadie is saying. “Had to work harder than the rest of that lot just to get noticed, so them snooty teachers would even see you in the room.”

“Now, Ma, the teachers were fair enough.”

“My arse. Goddamn Violet Green and her ilk. Never knew you had a brain, just another stupid Griffin. Lot they knows. We showed them though, especially them Fowlers, always looking down on us. You beat that Francis fair and square.” Her voice goes low and bitter. “Wish you’d have beat that frigging Annie Byrne.”

Gerry is surprised. She rarely mentions Annie. It’s as if by not saying the name out loud, Annie isn’t real, and what happened, didn’t. He wonders how many nips she’s had from her apron pocket. Her eyes have a brightness that wasn’t there earlier. “Now, Ma, school wasn’t that bad.”

“It was too that bad, Gerard.” She takes another swig of tea. “They never thought a son of mine could do it, but you did. Had to sit up and take notice then, them frigging Greens and Fowlers, especially them goddamn Hanns. Sick of the lot of them. They knew half the secrets I knows what goes on in this town, they’d fall down with fright.”

Gerry groans silently. Now she’s going on about secrets. He doesn’t doubt that she knows more than a few. He just doesn’t want to hear them.

Mercedes had secrets, too, secrets that shaped how she lived her life. “A person must make up for the sins of the past by doing good in the present,” she told him once. He’d been surprised; Mercedes rarely spoke of the past except in reference to a history book. Yet Gerry had long sensed that she carried a heavy burden of guilt, even though he could never imagine what she could have done that was so wrong. She was a teacher, a community leader, a staunch Catholic. Why the need for penance? In her living room next to a statue of the Virgin Mary was a small plaque, which read, “Atonement is necessary for the soul to survive.” It occurred to him once to wonder if he somehow figured into that atonement. In the end, it was irrelevant. The friendship that developed between them could not have been based on guilt.

The food on his plate is growing far beyond his capacity. “That’s enough, okay?”

Sadie places a large bowl of beans next to his fork. “I kept the beans separate so it don’t run into the rest. I knows you don’t like that. Dig in before they gets cold.”

His stomach grumbles, but not with hunger. “Thanks, Ma.” He picks up his knife and fork. “It looks delicious.”

She smiles at him over the rim of her cup, then drains it and licks her lips.

He could really use a cold beer. **ABT**

about  
the  
author



Wilhelmina Fitzpatrick grew up in Freshwater, Placentia Bay, Newfoundland, the sixth of seven sisters. She is the author of the bestselling cookbook *The Everyday Gourmet* and lives in Calgary with her husband and two sons.

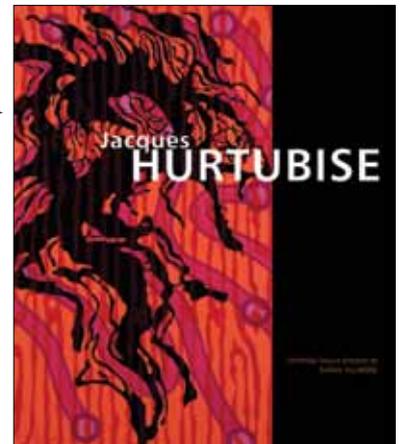
# ABT book excerpt: Jacques Hurtubise

Edited by Sarah Fillmore

Excerpt from “Jacques’s Coat of Many Colours”  
by Jeffrey Spalding, from *Jacques Hurtubise*, edited by Sarah Fillmore  
Co-published by Goose Lane Editions and the Art Gallery of Nova Scotia,  
\$60.00 (hc) 204 pp. 978-0-86492-662-3, September 2011

Printmaker, painter, abstract artist extraordinaire Jacques Hurtubise calls the Margaree Valley home. Yet his art has drawn comparisons to that of Tousignant, Molinari and Gaucher. Showcasing the major career highlights and some of the most recent work of abstract painter Jacques Hurtubise, this lavishly illustrated bilingual volume captures the key works of Hurtubise’s formidable fifty-plus year career, many of which have never been brought together in a major exhibition or publication. This exceptional collection offers new insight into the development of Hurtubise’s work—and shows his mastery of the medium.

Designed to accompany a major national touring exhibition that opened at the Art Gallery of Nova Scotia in May 2011, this publication features essays by curators Sarah Fillmore and Bernard Lamarche; writers and critics Jeffrey Spalding and René Viau; and art historian Nathalie Miglioni.



New non-fiction from  
Goose Lane Editions and the  
Art Gallery of Nova Scotia

## Angels and Demons

By the late 1970s, Hurtubise was hitting his full stride. His horizons were expanding. He prepared for a number of important solo exhibitions across Canada and the USA. In December 1980, tragedy most horrendous toppled all expectations, everything changed. Nathalie, his beloved teenage daughter, was struck by a car and killed. Heartbroken, Monique and Jacques could not bear to return to the scene. It was the punctuation point. They left Quebec and the painful memories ever present at the Terrebonne studio. They headed out in a studio-equipped Winnebago on a two-year journey which took them through the American Southwest, Mexico, and Canada. In retrospect, it would be a vision quest. In 1983, Jacques and Monique came to find respite through a visit to the home of sculptor John Nesbitt and painter Ann Richardson in Margaree Harbour, Cape Breton, Nova Scotia. They never left. They bought the house from the couple, and set to reno-

vate it and add a new studio. The Nesbitts moved to the property next door and built another house.

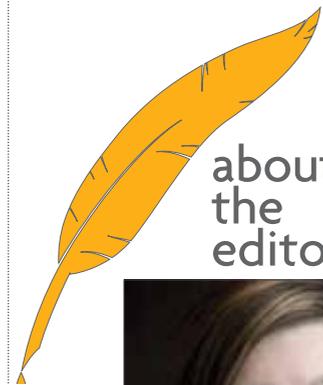
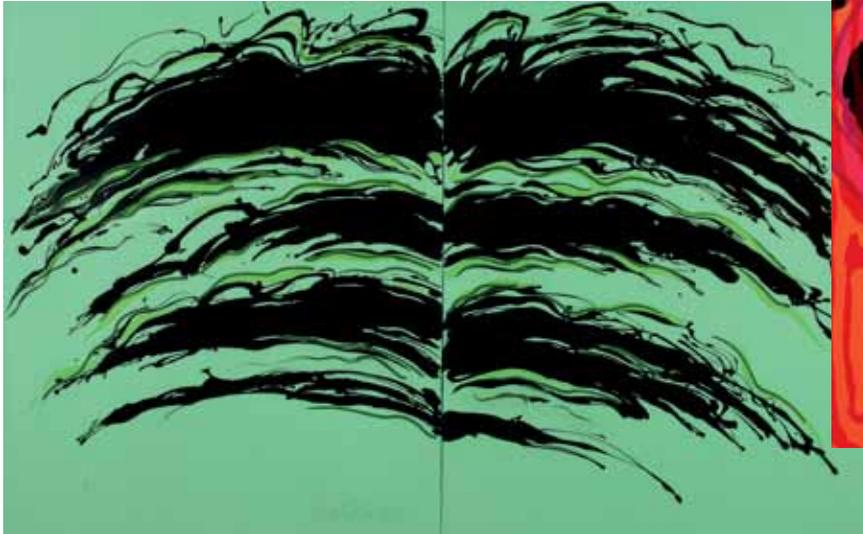
There is little doubt that Hurtubise had to grapple to quell his demons. In these terrible circumstances, psychoanalysis may provide a pathway in search of peace and resolve. It would be all too tidy and simplistic to observe that the ensuing series of works are often likened to Rorschach tests in both their bi-lateral structure and the method of their creation. Hurtubise poured paint onto an unstretched canvas, folded and pressed it in half, peeling it back to reveal the result.

His works of 1980-81, for example, *Sundown*, *Sunkiss*, *Sunmiss*, *Sunlow*, *Sunwreck*, are composed of primarily curvilinear, bi-lateral lines most often in black set dramatically against backgrounds of predominantly subdued neutrals: greys, soft blues, and greens. The purpose of the Rorschach is to encourage the patient to draw out of the inchoate mass a vestige image. A

psychoanalyst would be deeply perplexed and distressed with a patient who chose to solely describe the specific physical appearance, material traits, and formal qualities of the blob. Most assuredly, these works forge the connection to the wellspring of abstraction: automatic surrealism. More directly, they function as does a Rorschach — they beg the appearance of imagery. I can’t resist; I must take the bait. Are they wings, birds taking flight against the sky?

Are we asked to contend with our heart of darkness? Fangs, dog’s teeth, in *Mors aux dents* (1989) a ferocious lion’s head: its bite is worse than its bark.

We behold Mexico’s intense, chaotic nature—its barely suppressed violent underbelly, its exposed nerve ends, vulgar, seething, dangerous, teetering on the brink of disaster, yet genuine, authentic, vital and alive. **ABT**



## about the editor



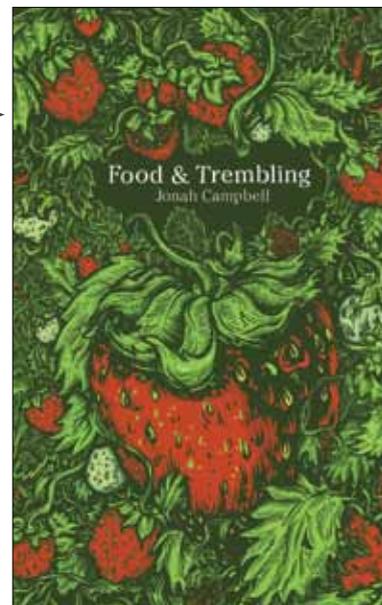
Sarah Fillmore is Chief Curator at the Art Gallery of Nova Scotia. She holds a MA from Harvard University and, prior to moving to Halifax, held positions at the Chappell Gallery in Boston/New York and the Portland Museum of Art in Portland, Maine. She is the curator of the annual Sobeys Award and the exhibition, *Hurtubise*, originated by the AGNS.

# ABT book excerpt: Food & Trembling

By Jonah Campbell

Excerpted from *Food & Trembling* by Jonah Campbell  
Invisible Publishing, \$16.95 (pb) 232 pp. 978-1-9267431-8, October 2011

What mysteries lie beneath the subtle perfection of the BLT? What is the etymology of the “croissant”? Why did I drink all that scotch? This collection of writing by Jonah Campbell—metalhead, misanthrope, unrepentant good eater—explores the world’s finest culinary pleasures. *Food & Trembling* approaches eating with nothing more than a fierce appetite for the pleasures of the table.



New non-fiction from  
Invisible Publishing

## Against Brunch or “Hardened Nightbirds Fondly Cherish All Its Subtle Charms”

I don’t like brunch.

You can save your sharp intakes of breath, brunch-lovers, because however much this offends your brunch-loving sensibilities, it is but a statement of preference. I do not hate you for what you do, and it is only slightly down my nose that I look at your late-morning/early-afternoon dining activities; one could even argue, as it will be demonstrated, that I may simply suffer from a case of sour grapes.

Where to begin? It is only fair to start with brunch itself, as it emerges onto the historical stage, and work up to my own engagement therewith. “Brunch” enters the OED in the supplement to the 1971 edition, which puts the birth of the word in 1900, although popular accounts trace it to Guy Beringer in a rag called *Hunter’s Weekly*:

Instead of England’s early Sunday dinner, a post-church ordeal of heavy meats and savory pies, why not a new meal, served around noon, that starts with tea or coffee, marmalade and other breakfast fixtures

before moving along to the heavier fare? By eliminating the need to get up early on Sunday, brunch would make life brighter for Saturday-night carousers. It would promote human happiness in other ways as well. Brunch is cheerful, sociable and inciting. It is talk-compelling. It puts you in a good temper, it makes you satisfied with yourself and your fellow beings, it sweeps away the worries and cobwebs of the week.

—“Brunch: A Plea” (1896)

Put thusly, I would have to be hard-hearted and hopelessly contrary to speak ill of brunch, but it is less the idea of the thing than the way it has been institutionalized that chafes me. If one of the functions of brunch is to spare the fast-living the hardships of the usual breakfast/lunch rigmarole, as indeed many have suggested to me, arguing that preparing one’s own food is the last thing they wish to contend with upon awaking into a hangover, I counter that the last place I want to be in the early hours of my day is standing in a lineup with a bunch of yahoos, or still worse, surrounded by a hundred or so of such yahoos (and probably a couple of *babies* as well. Babies!) amidst the uniquely brunchy din

of scraping chairs and clattering dishware. Oy.

Further, and I don’t mean to flatter myself, I have yet to experience an omelette in a restaurant (inevitably nine-dollar-plus) that surpasses one I could make for myself in approximately ninety-nine seconds at home, and I don’t expect that when I do, it will be found at “brunch.” This has as much to do with the qualities inherent in the omelette itself as with the exigencies of running a brunch setup. The power and the glory of an omelette, in my estimation, reside in the ability to eat it mere moments after it has been slid from pan to plate, only so many moments as are required to for the residual heat to finish cooking the interior to silky but fragile perfection. If I am in the mood for something spongy, browned, and sweating, I will take it as a tortilla with maybe some olives, half drunk off a two-euro Spanish red, or alternately in a bathroom stall of an Ibiza nightclub, thank you very much.

But I am not one for big breakfasts these days. This is an admission which usually allows the brunch-lover to mitigate the psychological distress caused by my public brunch-dissidence, by separating my argument into What Is Wrong With Brunch on

*Further, and I don't mean to flatter myself, I have yet to experience an omelette in a restaurant (inevitably nine-dollar-plus) that surpasses one I could make for myself in approximately ninety-nine seconds at home, and I don't expect that when I do, it will be found at "brunch." This has as much to do with the qualities inherent in the omelette itself as with the exigencies of running a brunch setup.*

the one hand, and What Is Wrong With Me on the other, for it seems to be evidence of some frailty of spirit to be avowedly "into" food, but not at all times a hopeless glutton. Most days I would be not only contented with, but elated by a good croissant and an espresso, or, if I am feeling concerned about continuing to live, a couple of fried eggs (or the above described light, "French" omelette) and a piece of toast.

Time was, I couldn't get through the day without a mess of fried tofu or beans (I continue to be a fan of maple beans), some rice or quinoa, sweet potato mash, toast, and some kind of stewed or steamed green; but those were different, and if you couldn't infer from the menu, vegan, days, and I no longer require such hearty fare to launch myself into the world.

With some exceptions (and it is here that I think to myself, as I have been doing increasingly of late, that I am becoming such a goddamn nominalist that I am bound to make someone sick, one of these days). For it is specifically "brunch" with its modern trappings that I disdain; I am all for putting off breakfasting (or for that matter, rising) until midday, I love a good *portmanteau*, and I appreciate the convivial atmosphere; gathering, bright- or bleary-eyed, tails bushy or between one's legs, to face the dawning, mocking, day in fine company. What I loathe is putting all these things together only to be met by some abominably restricted menu<sup>1</sup> that forces me to eat honeydew and refuses me spaghetti. I

may prefer a light breakfast as far as proper breakfasting goes, but where breaking the fast is concerned, I am happy as a clam to take lunch, even dinner, or hell, clams, for the purpose. Indeed, I'd rather lunch for breakfast than brunch, any day.

I could perhaps trace this dislike of brunch back to my adolescent years of principled/practical miserliness, an outright antagonism toward restaurants, and the veganism that reduced every brunch menu to plain toast or fried potatoes. I certainly shut myself out at an early age from the social pleasures of brunch that many folks have by now had many years to fashion into an emotional investment in brunch as a ritual; so, sour grapes? Maybe. I recall as a child going to a hotel brunch with my father, brother, and grandmother and being astonished to enter this enchanted, improbable realm where one was permitted to have, in abundance, waffles covered in syrupy strawberries, chocolate, and whipped cream without having to consume even a single vegetable by way of gaining entry, but I don't think that I ever had the presence of mind to catalogue that as a first experience of "brunch," as opposed to "buffet" and those excesses it inevitably encourages.

I am not saying "Do not invite me to brunch," but if you would do me the kindness of suggesting a late breakfast or early lunch in its stead, I promise to do my best to suppress whatever frown or disapproving curl of the lip is awakened by the

brunch menu that likely ends up greeting us, and content myself with my Bloody Caesar and soft-boiled egg, if only they will be so obliging.

(I may also try to smuggle in a grapefruit. Would that weird you out?) **ABT**

<sup>1</sup> I am not opposed to limited, time-of-day-specific menus, tables-d'hôte, in general; this is brunch we're talking about.



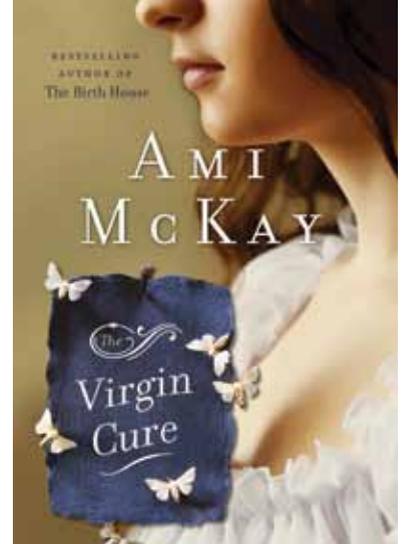
about  
the  
author

Jonah Campbell writes the blog *Still Crapulent After All These Years*, and has contributed to *50 Cyborgs*, *GOOD Magazine's* "Food For Thinkers", and *Girl Culture: An Encyclopedia* (Greenwood). He lives and eats in Montréal.

# The Birth House

*The Virgin Cure*, the much-anticipated follow-up to Ami McKay's debut novel and number one bestseller, *The Birth House*, has arrived. Here, the award-winning author reflects on where it all began.

By Stephen Patrick Clare



Scots Bay, Nova Scotia isn't easy to find on a map. The quiet community of less than 200 sits slightly off the beaten path, a few kilometres north-east of the Annapolis Valley, just west of Blomidon Provincial Park, jutting out into the wondrous Bay of Fundy.

Even today, with the world at our fingertips, the internet still won't tell you much about the eighteenth-century Scottish settlement. There is a short Wikipedia entry, a smattering of photographs on Flickr, some satellite imagery, bits of genealogical data and a few local business and real estate listings.

In fact, Google Scots Bay and you are likely to bring up more information about its most celebrated resident—writer Ami McKay—than the village itself.

Ironically, and unlike the many families that have inhabited the tiny harbour-town for generations, the multi-award-winning author is not indigenous to the area.

Born and raised in rural Indiana, McKay and her husband Ian first toured the region in 1999, purchasing property there the following year. The 170-year-old “fixer-upper farmhouse”—once the home of a renowned local midwife—would later become both the inspiration and the setting for her best-selling debut novel *The Birth House*.

“Something about the place captured me,” she shared with the CBC after the book's release in 2006. “It felt like I was standing on firm ground for the first time in a long time.”

That newfound stability produced more than a Canadian literary masterpiece, however, with McKay soon birthing—and later

home-schooling—two young children of her own.

Still, despite the demands of domesticity—or perhaps because of it—her creative composition continued; first with *Jerome*—written for a local theatre company in 2008—and, more recently, with her latest labour of love, *The Virgin Cure*.

McKay says that, all accolades aside, some

“I write almost exclusively out there,” notes McKay. “The farmhouse is our home and family living space and it's very important for me to keep those two elements of my life separated as much as possible.”

With slanted ceilings and a skylight, the room is both snug and spacious at once, allowing for the author's preferred natural lighting. Brightly-coloured walls (“orange



*McKay says that, all accolades aside, some credit must also be given to her studio, an oblong, 10' x 15' loft-style space covering half of the upper-tier of the property's decade-old barn. “I write almost exclusively out there,” notes McKay. “The farmhouse is our home and family living space and it's very important for me to keep those two elements of my life separated as much as possible.”*

credit must also be given to her studio, an oblong, 10' x 15' loft-style space covering half of the upper-tier of the property's decade-old barn.

sherbet”) and a brilliant burgundy curtain help to offset the winter greys. Near a small bookshelf sits a vintage tea table, adorned with a myriad of personal mementos.



The centerpiece, however, is McKay's desk; a gutted Victorian-era Pump Organ.

"It belonged to my great Aunt in South Bend (Indiana.) When I was little and

as nearly all of McKay's creative initiatives are undertaken in classic, long-hand form.

"I'll start out with a fountain pen, before transcribing the day's work onto the laptop,

Her eighteen-year-old son Ian Jr., who claimed the other half of the site's upper sphere to paint during the summer months, also muses to melodies.

"He's so cute," grins McKay. "He wears these headphones while he works and I can hear him humming along."

At close quarters, the pair will sometimes compare notes.

"We get into these amazing discussions about our work and creativity," she giggles. "He's more than a son—he is now a part of my process."

It is a process that has once more produced a compelling tale.

"I don't think that either *The Birth House* or *The Virgin Cure* would have turned out the way that they did if I had written them anywhere else. It's terra-firma for me, a familiar place, home.

"I've said before that there was something about this place that captured me. I hope, in turn, that I have captured it also."

McKay confides that with months of touring the new book ahead of her, she is already dreaming about nestling back into her cozy cove.

"There is something special about my little corner of the world, something safe. And I like the fact that it isn't easy to find on a map." **ABT**

*"I don't think that either The Birth House or The Virgin Cure would have turned out the way that they did if I had written them anywhere else. It's terra-firma for me, a familiar place, home. I've said before that there was something about this place that captured me. I hope, in turn, that I have captured it also."*

learning to play the piano she would ask me to perform songs from the turn of the century and I'd have to pump and pump my feet over and over just to get the bellows to move."

The instrument then followed her, first to Chicago, and then later to Nova Scotia as she plied her trade as a musician and music teacher.

"It finally fell apart and no longer worked properly," she recalls with a sigh. "It was too expensive to repair, but I didn't want to get rid of it, so we transformed it into my writing desk. It's the perfect size to sit at, and there is a decorative wooden box on the top where hymnals and music books were once stored, where I can place my pens, pencils and paper.

"And," she smiles, "the organ pedals actually still function, so I can even get some exercise in while I work."

If her legs and feet don't tire from the toil, then her hands and arms still suffer,

which goes with me wherever I go."

A few feet over, sliding glass doors open to a balcony, overlooking an array of large Spruce trees.

"Being up there reflects a lot of my favorite spaces as a child," she explains. "I used to take books up into the trees around my home and stay up there for hours at a time reading. It was my own little universe, and in some ways, I have recreated that here."

And while the barn enjoys many of the contemporary conveniences enabled by electricity, there is no access to the online world.

"It would be far too distracting," admits McKay, "and I'd probably never get any work done."

Though she enjoys her silence and solitude, the author concedes that the process is not without its pleasantries of diversions.

"I often listen to music while I'm working, and I think that you can hear that influence in my writing."

# Pitch the Publisher

A literary dragon's den where the publishers don't (usually) bite

By Heather Fegan

Back in 2004, Steve Vernon pitched his first ghost story collection at the very first Pitch the Publisher event. "I was actually terrified," says Vernon, who was certain he would be booed from the stage. "Now while boos and terror are a natural state of being for a ghost story collector such as myself—feeling frightened at this point of time was not. Fortunately, I refused to let the fear get the better of me. I cinched my belt tight around my gut-line, pasted a grin to my bearded visage, leaped up from my chair and made my best pitch."

As a result of that pitch, *Haunted Harbours* was one of the first books to actually be published thanks to the Pitch the Publisher program. It caught the interest of Nimbus Publishing, who have gone on to publish several of Vernon's books. "My entire life changed as a result of the release of this collection," says Vernon. "I became a maritime author and achieved the modest degree of success that I now enjoy."

Every September at The Word On The Street Festival in Halifax, the Atlantic Publishers Marketing Association invites budding writers from across the region to bring their book idea, or simply their curiosity, to Pitch the Publisher. A literary Dragon's Den, Pitch the Publisher offers potential authors an exclusive chance to present their book ideas to a panel of Atlantic-based publishers—who don't usually bite. Panelists make suggestions and provide feedback on how to develop book ideas or manuscripts for publication.

The event is a unique opportunity for a writer to catch the attention of a publisher who might be interested in publishing their work. Otherwise, unsolicited query letters and manuscripts are dumped into an ever-growing slush pile that can take an editor—or their assistant—a long time to sift through. It could be months before the writer ever receives a reply. Even then it's likely the response wouldn't contain the same kind of comments and feedback a publisher would provide face-to-face.

Pitch sessions are organized by literary genres—children, fiction and non-fiction. Publishers are appointed to the panels according to the genre that best fits their focus. The goals of the event are to demystify the world of publishing, expose Atlantic Publishers and inform the general public about the kinds of books being published in Atlantic Canada, how publishers decide to publish what they publish and to give authors a chance to pitch their manuscripts.

"Pitch the Publisher gives publishers a chance to meet new writers, hear new ideas, and generally get a sense for what writers are working on—always a plus," says Patrick Murphy, managing editor at Nimbus Publishing and regular panelist at the event.

"Beyond meeting new writers and hearing about their projects, I always hope Pitch the Publisher can help me understand some of the challenges facing new writers—or established ones—both types make pitches at these events," Murphy adds. "I'm also always eager to hear what advice other publishers provide."

Colleen McKie is a Prince Edward Island-based book blogger (well known in the book blogosphere as Lavender Lines) who has participated in Pitch the Publisher twice. "My dream scenario was to catch the interest of a publisher and get my book published," says McKie. "But ultimately I wanted to know if I knew how to market my book and if it was even worth marketing. Writing a book is only part of the battle of getting published. If you can't pitch your book in a way that catches a publisher's attention, then it won't get published."

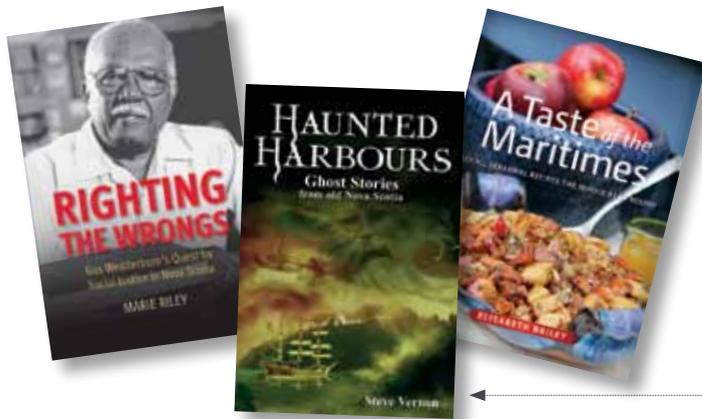
McKie first pitched her idea for a young adult contemporary novel in 2010. "It was an amazing experience," says McKie. "It let me know not only that I was on the right track, but that when it came time to get down to the business of querying, I knew what I was doing." The opportunity sent McKie's confidence soaring. "I was flying high for about a month! It was so great to get feedback from the publishers. It actually gave me the confidence to sit down and write *Weirdo*. Since a couple of the publishers were interested in it, I knew it was a publishable idea."

Currently in the process of editing her now-written novel—about a teen who tells a lie to fit in with the popular kids at her new school—McKie decided to pitch the publishers a second time. "Since I had it written this time, my main goal was to make the publishers aware of it. I was hoping that one of them would love the idea enough to want to read it. At the very least the hope was that when I go to query, they'll remember me," says McKie. "I don't know if published authors go through this, but as an unpublished author I struggle with confidence. Is this what I should be doing? Am I any good at it? Is this book marketable?"

The second time around, McKie was once again left flying high. "It was such a unique experience to get advice from publishers and also to make them aware of who I am. I also had the confidence to talk to the publishers after the event was over. Last year I was really too nervous."

Peter Twohig is already an accomplished and published author who decided to participate in Pitch the Publisher. "Even though I have published two previous works of non-fiction, and edited a half-dozen other essay collections, the current project is a work of fiction," he says. "It is rooted in historical research and has taken me to archives in Rochester, Saint John, Toronto, London and elsewhere. But after living with this project for a couple of years,





Visit [www.atlanticbookstoday.ca](http://www.atlanticbookstoday.ca)  
for tips on submitting to publishers

Steve Vernon's collection of ghost stories was one of the first books to be published as a result of Pitch the Publisher. Two new books were published as a result this fall. See page eighteen for more details.

I thought it would be a good opportunity to see if the story resonated with other people.”

Despite having publishing experience under his belt, Twohig told the panel that it was “terrifying to do this” when his turn arrived. “I thought it would be fun,” he says. “But when I stood up to do my pitch, I realized that I was really scared. Even though I regularly teach and lecture to large audiences, and do regular live radio segments on The Rick Howe Show about historical topics, I was terrified. And I am hardly a nervous person. I think my anxiety was because my current project is a radical departure from my body of work. I felt as if I was putting myself out there and exposing myself. In the end, I think this is okay and it will drive me to do good work.”

Twohig pitched a manuscript that was about ninety per cent complete, and has been working on the last ten per cent since the event. “I am sure that there is another round of careful editing before I turn it over to anyone else,” he says. “I really care about craft of writing and want this to be as good as I can make it. And, if I am fortunate enough to find a publisher for it, I can work with other people to make it better.”

Twohig says the event also gave him the confidence to continue. “I received many positive comments from the audience and I think that the project that has kept me up late at night seemed to resonate with the audience. So that was helpful, particularly now that I am down to the very hard work of the final stages.”

\*\*\*

Pitch the Publisher also provides a great opportunity to sit in the audience and listen to pitches and the ensuing discussion as panelists discuss the kinds of books they have chosen to publish and why. Twohig agrees. “I very much enjoyed listening to the other pitches, seeing other approaches and the strengths and weaknesses of the other pitches. I think that all of this will enable me to write the best possible query letter and help me identify the right publisher for my book.”

Trevor MacLaren is a Halifax-based writer and a regular contributor to *The Coast*. He caught the attention of all three publishers on the fiction panel with the idea for his zombie-themed graphic novel. “The whole experience was a bit of a blur, but I felt that... interest was great,” he says.

“I thought it was great practice to pitch to publishers. Most often writers only get a chance to pitch via mail or e-mail. I believe that in order to sell yourself, having face time with an agent or publisher helps by putting a name and personality to the written work.

Having publishers take the time to listen and give feedback is rare and all writers should jump at the chance to do it.”

Like McKie and Twohig, MacLaren “had some positive feedback that if nothing else, helps to raise my esteem as a writer,” he says.

MacLaren also says he received sound advice towards his query. “Writers should look at some query letters online before deciding to pitch. Having a clear and concise summary will help the publishers understand the work you are presenting in a more formal format.”

Twohig also found the comments from the publishers to be very helpful. “I listened carefully to their criticism of my pitch and will certainly incorporate their suggestions into the query letter,” he explains. “They indicated the importance of establishing the structure of the story, its key elements and characters and important plot events. They encouraged all of the participants to think about situating their work, indicating that it would fit alongside a particular author or genre, so that potential publishers could understand the approach.”

Advice akin to that of Nimbus’ managing editor. “Remember that publishing is a business,” says Murphy. “When you pitch a book idea to a publisher, you’re asking for a significant investment—time, money and other resources. So make sure your writing is as polished as it can be and that you have done your homework on your prospective publisher. Every publisher is different—don’t assume they all publish the same sorts of books.”

Steve Vernon’s collection of ghost stories may have been the first published book to come out of Pitch the Publisher, but certainly not the last. “Linda Moore’s fiction pitch a few years ago led us to publish her novel, *Foul Deeds*, the following year,” says Murphy. “And in 2012 we are publishing a children’s book written by Erin Arsenault. She had pitched a different idea to us a couple of years ago at Pitch the Publisher, and even though we didn’t accept that one, we kept in contact with her and finally found a project that worked for both of us.”

Despite his terror, Twohig says he feels that Pitch the Publisher is a great event. “Lots of great comments from the publishers and lots of energy in the room. Since writing for me is a solitary process until the very last stages, it was fun to share the project for others. And it was great to hear the other pitches and realize how many other good projects are underway.”

Twohig’s advice to other prospective pitchers? “I wrote and practiced my pitch to ensure that it was clear. I could do a better one now, having had the benefit of the perspective of the publishers and listening to other presenters. But I would say, if you have good material, good ideas and a clear sense of your own voice, you should be okay doing the pitch—and writing your book.” **ABT**

# Tales of Success

Two maritime authors who bravely pitched their book ideas at Pitch the Publisher triumphed. *A Taste of the Maritimes* by Elisabeth Bailey and *Righting the Wrongs* by Marie Riley were both released by Atlantic publishers this fall. ABT's Heather Fegan gathered thoughts on their experiences.

## A TASTE OF THE MARITIMES Local, Seasonal Recipes The Whole Year Round

Elisabeth Bailey, \$22.95 (pb)  
978-1-55109-869-2, 150 pp.  
Nimbus Publishing



**ABT:** Why did you decide to participate in Pitch the Publisher?

**EB:** As a writer I love working independently, but sometimes I need a little external structure to goad me into organizing my ideas. Pitch the Publisher seemed like the perfect way to give myself a deadline, get to know the publishing scene in the Maritimes, meet like-minded writers, and make the most of a paradigmatic fall day.

**ABT:** Did you present an idea, or did you have a manuscript completed?

**EB:** I presented an idea, which I think works for non-fiction but not so well for fiction. My experience has been that if I know what a piece of fiction has to say before I write it, it's not worth writing. My brain can handle developing non-fiction in a linear-ish fashion. Fiction always takes the scenic route.

**ABT:** What did you get out of the event?

**EB:** So much! A challenge to my imagination; conversations with dozens of interesting folks from outside my normal social bubble; connection with other writers; a chance to browse hundreds of interesting, locally produced books; fresh air... and oh, right, a book deal.

**ABT:** How did you feel about the experience?

**EB:** At different times I felt scared, silly, anxious, humbled, conceited and thrilled. It was kind of an emotional cornucopia.

**ABT:** What was the best advice you got from publishers during your pitch experience?

**EB:** "Go back and try again." Which is generally good advice for a writer in any situation. I received it at Pitch the Publisher my first time at the event, over two years ago. I gave the very worst pitch in a crowded session—not at all like my fantasies! I wanted to crawl under a rock.

**ABT:** What happened next?

**EB:** When the session ended I walked out and stood, for a moment, as everyone who had given a better pitch than me filtered by. I was balanced on the line between giving up and digging in. I chose to take the publishers' advice and dig in. Then and there I set the goal of giving a terrific pitch the following year, but for a different book. I went straight home and started working on ideas.

**ABT:** Your pitch was picked up—how did this happen?

**EB:** I researched the attending publishers before the event, and it seemed obvious that Nimbus was the best fit for my concept. There wasn't a Nimbus rep at my session, however, so afterwards I asked... well, I asked you, Heather, for advice, and you encouraged me to find Managing Editor Patrick Murphy and give him a copy of my pitch ("the tall guy," you said). I did just that, even though I felt ridiculous cold-pitching a stranger in the park, and a few weeks later he gave me a call. One thing led to another and here I am a year later, ordering gallons of fair-trade coffee for my book launch!

**ABT:** Any plans for another book?

**EB:** Millions! As far as plans with a publisher—there's one in the works, but I'm not quite ready to say more.

**ABT:** What do you have to say to the aspiring writers contemplating making a pitch?

**EB:** Your pitch should be short. Its development should be long. It should also be thoroughly thought out, practiced out loud, revised as many times as need be and shared with a group of people who love books or have knowledge in the field of your topic—preferably both. When you get up to speak, take a moment to exhale fully, look around the room and remind yourself that you have something worthwhile to share with *all* these people, not just the publishers. Then open yourself up wide and let your special out.

## The realities of traditional book publishing

Self-publishing may result in a writer producing their book, but travelling the traditional publishing route results in so much more. The recent rise of digital publishing and print-on-demand options may seem like a golden, fast-track opportunity for a new author to publish their work. However, it's important to remember the role of the publisher and develop an understanding of the publishing process and all that it offers:

Shaping a manuscript, including editing, proofreading and design. This can't be over-estimated if the author really cares about the quality of their final work.

Distribution. Getting books into Costco, independent bookstores, Chapters, educational sites, as well as other big chains and outside markets is a full-time job in itself.

Marketing and promotion. Except in rare instances, authors have little experience with book launches, media interviews, etc.

Finally, writers don't have to put their own precious money upfront where not a great many earn it back. And don't forget the Royalties!

**RIGHTING THE WRONGS**

Gus Wedderburn's Quest for Social Justice in Nova Scotia

Marie Riley, \$14.95 (pb) 978-1-897426-28-9, 95 pp. Pottersfield Press



**ABT:** Why did you decide to participate in Pitch the Publisher?

**MR:** I was kind of moving along with this. I wasn't sure where I was going with it. I needed some feedback, because it's a lot of work. I figured if three publishers said no way in hell, then I'd give up with the idea.

**ABT:** Did you present an idea, or did you have a manuscript completed?

**MR:** I had an outline and one chapter.

**ABT:** What did you get out of the event?

**MR:** Exactly what I was looking for—reassurance that I was on the right track. All three publishers expressed interest and no one said to give it up.

**ABT:** How did you feel about the experience?

**MR:** Well I felt good! I must've signed up early because I was the first one on. When I left, I knew it was worth carrying on with my work.

**ABT:** What was the best advice you got from publishers during your pitch experience?

**MR:** I'm not sure of any one piece of advice but they were all interested and that gave me motivation to keep on.

**ABT:** What happened next?

**MR:** I left the first chapter with them. A month, maybe a month and a half later, I got an email from Lesley Choyce [the publisher at Pottersfield Press] saying he was interested in the book and to keep him in the loop. I thought I would be done writing it by June, but of course in June I was still working on it. I emailed Lesley then and he said he was still interested. So I kept working and by the following November, I thought I had shot the ship really. I was at a place where I had to stop it. It was a biography so I could have gone on and on.

**ABT:** Your pitch was picked up—how did this happen?

**MR:** I heard it could be six months to hear back. In January I emailed [Lesley] again asking if he liked it. He said, I remember, he and his editor "rather liked it"—if they could make it work for all of us. I think by that he meant that it was a very local story and there were questions on how wide the readership would be. By February, I was going back and forth with the editor, Julia Swan. By July it was in layout and the book was back and ready for Word On The Street this year. I couldn't believe it. The process was much more efficient than I thought it would be. I went back and forth with Julia and was very involved with the process.

**ABT:** Any plans for another book?

**MR:** Not right now. I'm working on the launch of this book now. I just found out I had my first review in the *Anglican Diocesan Times*.

**ABT:** What do you have to say to the aspiring writers contemplating making a pitch?

**MR:** Go for it. I don't think there's much to lose, really. I've been to three Pitch the Publisher events, my own in 2009 and again in 2010 and 2011 because I knew people who were doing it. Jim and Lesley and Errol [regular publishers on the non-fiction panel] are great, they are not scary. People think they might be, and you might be nervous but they are there to help you and their intention is to help you out as much as they can. They might be critical but they aren't going to be embarrassingly critical! **ABT**



**Photos:** (top to bottom) Colleen McKie bravely makes her pitch • Peter Twohig, left, with Fernwood Publisher Errol Sharpe • 2011 Children/YA panel from left to right: Host Richard Rudnicki, Gary Cranford (Flanker Press), Rebecca Rose (Breakwater Books) and Patrick Murphy (Nimbus Publishing) • 2011 Non-fiction panel from left to right: Host Michael Wile, Errol Sharpe (Fernwood Publishing), Jim Lorimer (Formac Publishing) and Lesley Choyce (Pottersfield Press) • 2011 Fiction panel from left to right: Host Stephen Clare, Robbie MacGregor (Invisible Publishing), Susanne Alexander (Goose Lane Editions) and Bev Rach (Roseway Publishing). • Aspiring writers pack the house at 2011's Pitch the Publisher.

# Children's Books

The best of children's and young adult books



## A Newfoundland Christmas

By Dawn Baker, \$9.95 (pb)

978-1-926881-45-4, 21 pp.

Pennywell Books, August 2011

If you're looking for a sweet tale to add to your holiday book trove, *A Newfoundland Christmas* is just the ticket.

And if you're striving, like me, to keep Christmas commercialism at bay, then even more reason to pick up this new offering from Pennywell Books of St. John's, Newfoundland.

Written and illustrated by Gander artist Dawn Baker, *A Newfoundland Christmas* focuses on adolescent siblings Sarah and Michael, city dwellers who are not at all pleased about spending their holidays "down home" in outport Newfoundland.

But they change their tune soon after arriving to stay with their Nan and Pop—and who can blame them when they're offered up lassy bread—warm, spicy bread full of plump raisins—as soon as they set foot in the door?

The simple story evolves from there, as Sarah and Michael embrace all that a Newfoundland Christmas has to offer, from chopping down their own tree and visiting family and friends, to sledding and listening to the Salvation Army band just outside the window.

"The music drifted in and around the bay for quite a long time," writes Baker, who uses spare prose and evocative paintings—but a few too many exclamation points—to tell the tale.

I would have preferred a bit more depth. Even when mummies—potentially intimidating visitors in disguise (including one guy with a bra over his sweater!)—show

up, we don't hear much about the kids' take on it. But the fact there is nary a shopping trip, and barely a gift mentioned, makes up for that.

There's also a cool glossary, featuring Newf words including *scallywag*, *figgy duff*, *double-ball mitts* and *hangashores*.

It would appear Baker, who runs her own studio, is on a roll with this theme, with previous titles *A Newfoundland Alphabet* (2010) and *A Newfoundland Year* (2008), also from Pennywell Books. —*Skana Gee*

## A Christmas Dollhouse

By Richard Rudnicki, \$19.95 (hc)

978-1-55109-868-5, 32 pp.

Nimbus Publishing, October 2011

A beautiful wooden dollhouse with tiny perfect furnishings and exquisite décor is the sort of thing Christmas dreams were made of long ago and perhaps still are today.

In Depression era Oxford, Nova Scotia, there lived a little girl with just such a dream. A gracious note in the front cover of this book explains that her older brother provided the inspiration for *The Christmas Dollhouse*, a touching and inspiring festive season book.

Christmas is approaching for a family going through hard times. The father has a job so they know they are better off than some but the mother is sick and the cost of medicine means this year's presents will be bare necessities. The father explains in advance that the older boy, Wallis, will get much-needed warm new gloves and after Christmas the daughter, Dot, will no longer have to stuff her boots with paper to keep her feet warm.

The children are old enough to understand their father's message but young enough to dream. Dot's dream is of the dollhouse that stands in the window of the local pharmacy. It has wallpaper, tiny rugs, wee paintings for the walls and unbelievably, it is lighted. For every dollar spent the townspeople receive a ballot for a draw for the dollhouse.

Dot is thrilled to learn she has one opportunity to get a ballot but is crushed when the opportunity is lost. When the pharmacy owner arrives at her house with the dollhouse Christmas morning she is overwhelmed. He explains that everyone in town put Dot's name on their ballots.

The story line is sweet and tender but the illustrations bring it richness. Bright, vibrant and full of energy, they fairly dance off the pages. Rudnicki conveys all the emotions of the season—worry, longing, disappointment, surprise and finally, joy and wonder. The awed faces of four children sprawled on their stomachs round the dollhouse while their sick and care-worn mother watches them are beautifully imagined.

*The Christmas Dollhouse* is a story elegantly preserved, a story of hope in the face of hardship and the townspeople who pulled together to bring a touch of magic to one family's Christmas. —*Rosalie MacEachern*

## My Goat Gertrude

By Starr Dobson, illus. by Dayle Dodwell,

\$18.95 (pb) 978-1-55109-861-6, 32 pp.

Nimbus Publishing, October 2011

*My Goat Gertrude* is the hilarious—and apparently true—story of *Live at 5* co-host Starr Dobson's unusual family pet.

Starr is a little girl living in a big, rambling house in the country with her parents and sisters Stacey and Shannon, as well as “plenty of bugs, mice and dust bunnies.” Lots of pets, too, including a mischievous goat who eats anything and everything.

“Gertrude gobbles up just about everything she comes across, including the toes of socks hanging on the line, ponytail elastics, and even bristly old scrub brushes we use for cleaning dirty pots,” writes Dobson.

One day Starr’s cousin Leanne—the name has been changed to protect the otherwise innocent—shows up for a visit and refuses to share her chocolate bar (a Wig-Wag, for those of a certain vintage).

The two girls argue and tussle, their not-so-nice adventure vividly portrayed in Dayle Dodwell’s lively and whimsical illustrations. The Bedford artist has worked as a commercial artist and illustrator for more than thirty years but, remarkably, this is her first children’s book.

And it’s clear Dobson—also a *Live at 5* producer who lives in Halifax with her husband and two kids (plus one dog, no goat)—is having fun with this foray into kid lit, likely a welcome break from the day-to-day grind of news.

My only complaint lies in the testy exchanges between the cousins over the candy bar—it’s no doubt realistic, but I would have been happy with just the physical chase, culminating in the inevitable intervention by Gertrude.

“All that’s left is a silly look of satisfaction on Gertrude’s face,” writes Dobson.

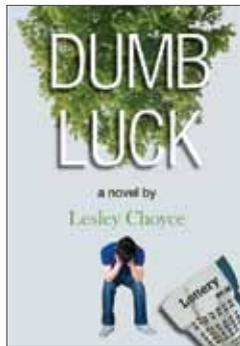
A portion of the proceeds from the sale of the book will be donated to Special Olympics Nova Scotia.

And I still have one question: did they really let the goat live inside the house?! —Skana Gee

### Dumb Luck

By Lesley Choyce, \$12.95 (pb)  
978-0-88995-465-6, 232 pp.  
Red Deer Press, September 2011

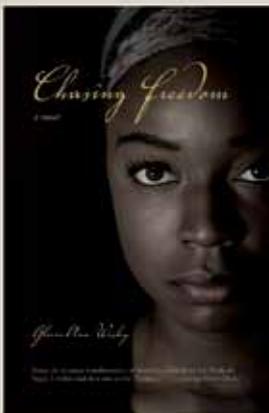
Up until two days before his eighteenth birthday, Brandon had grown up thinking of himself as being basically unlucky. Sure, much of his misfortune could be attributed to his own laziness and lack of motivation, but still he figured that he had always had more than his fair share of bad luck. Until the day that he falls out of a tree. When he



regains consciousness in the hospital, the doctor calls him “the luckiest guy I know” for having survived such a horrific blow to the head with barely more than a headache. On a whim he then decides to buy his first ever lottery ticket several days later. This decision turns him into a millionaire and changes his life in ways he could never have begun to imagine. With people suddenly vying for his attention, strangers contacting him constantly with their tales of need and even his own parents presuming to make decisions based on his new-found wealth, Brandon slowly learns that he needs to make his own decisions and to figure out who he really is. While he knows that he

will never again be the same person that he once was, he also learns that maybe he’s more capable than he has ever given himself credit for.

A teenager winning three million dollars is a storyline that would appeal to almost any young adult reader, and they will find Brandon’s tale entertaining while also providing food for thought. Not surprisingly, Brandon has to constantly remind himself that most of the people who are suddenly so interested in him are not truly interested in him as a person. The question becomes: how much does that matter to him? Although Mr. Carver, the vice-principal, offers him sound advice about his winnings and his future, Brandon essentially learns for himself that money doesn’t, in fact, buy happiness, as even his relationships with his parents and his best friend Kayla are affected by this dramatic turn of events. While Brandon does come to realize that there is more to his new reality than he had bargained for, readers never learn how things ultimately work out for him and/or what he eventually decides to do with his life or his fortune. Numerous intrigu-

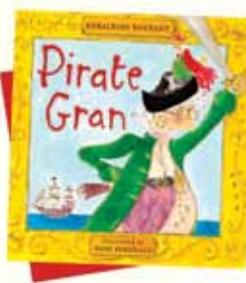


**CHASING FREEDOM BY GLORIA ANN WESLEY**  
9781552664230 \$18.95 Young adult historical fiction

“This novel ... is arresting with startling events, intriguing characters, and vivid language. Reading Wesley, you hear that sweet, special Africadian lingo, ‘right to the marrow in the bones.’ By the end, you understand why folks’d rather be ruled by the king than a bunch of rebels with nothing to offer but ‘gab and blood.’ But you can’t gain freedom without experiencing ‘a rough tussle and a good shake.’ Grab hold of this tale: It won’t let you go.” —George Elliott Clarke

**ROSEWAY PUBLISHING**  
AN IMPRINT OF FERNWOOD PUBLISHING  
fernwoodpublishing.ca/roseway

AVAILABLE NOW AT  
YOUR LOCAL BOOKSTORE



**pirate gran** • children  
Geraldine Durrant • illustrated by Rose Forshall  
This witty, illustrated book will take kids on a rollicking journey of pirating fun, and adults will struggle to contain their giggles.



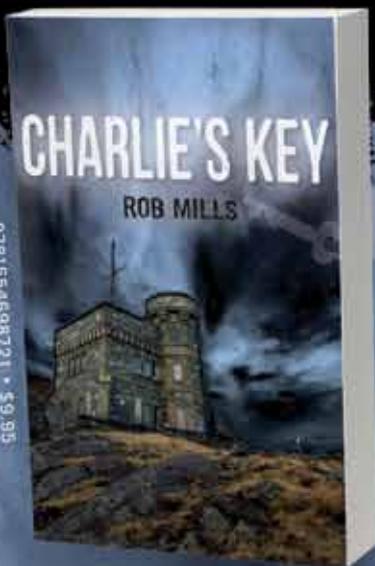
**edge of time** • young adult science fiction  
Susan M. MacDonald  
It’s a race against time. Do Alec and Riley have the edge needed to save themselves, and more importantly, the world?

“a feisty story...” —TIME OUT

www.breakwaterbooks.com

“...you can hardly stand to put the book aside until you’ve finished.” —ORSON SCOTT CARD

**CHARLIE IS  
HIDING A KEY...  
BUT THE KEY COMES  
WITH TROUBLE**



**DEBUT NOVEL FROM JOURNALIST  
ROB MILLS**

"Foggy cliffs and colorful villages effectively evoke the exotic Newfoundland setting...A fast-paced, often riveting mystery with a plausible, thrilling climax."

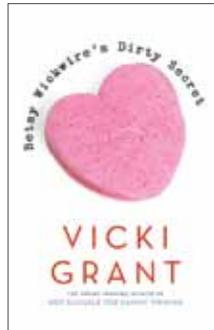
**KIRKUS REVIEWS**

**FOR AGES 11+**



ORCA BOOK PUBLISHERS  
www.orcabook.com • 1-800-210-5277

ing points and possibilities are raised in the story but are never fully explored: Brandon's passion for climbing trees; his changing friendship with Kayla; his father's decision to start a business and make Brandon a partner; Taylor Reynold's interest in him. Readers will enjoy their journey with him but may be left, as this reader was, wondering about the rest of the story. —*Lisa Doucet*



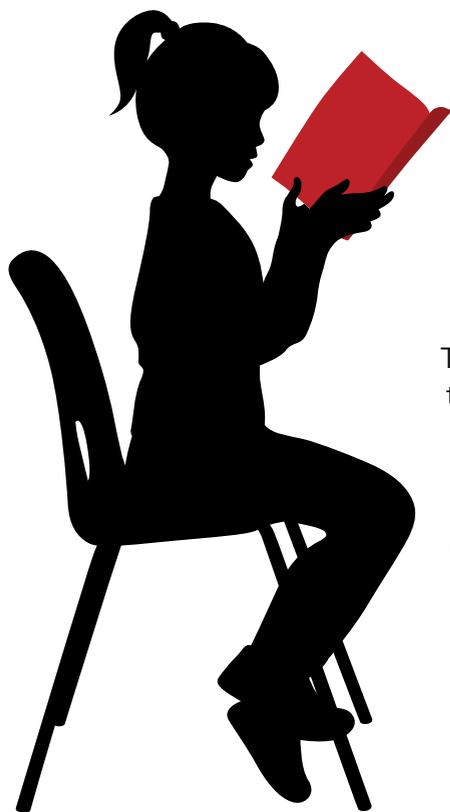
**Betsy Wickwire's Dirty Secret**

By Vicki Grant, \$14.99 (pb), 978-1-55468-182-2, 323 pp.  
Harper Collins Canada, August 2011

Nick and Carly. Betsy's boyfriend and her best friend, the two closest people to her in the entire world. When she finds them about to engage in a passionate kiss, her agony and feelings of betrayal are surely more than she can bear. Then there is the humiliation when she realizes that everyone else likely knew the truth long before she did. With grim determination Betsy cuts herself off completely from everyone and everything that had been a part of her life and tries to concoct a plan for how she can go away and leave the whole sorry mess behind.

Then she meets Dolores, a quirky and relentless individual who sweeps Betsy up in her scheme to create a cleaning company. As the company becomes increasingly successful and a friendship develops between the two girls, Betsy learns many interesting and unexpected things about their clients. But when she makes an unwelcome discovery about Dolores, Betsy is forced to face the painful truth about herself as well.

This book magnificently conveys the drama and emotional intensity that so often typify the teen experience. Once they have left their adolescence behind, people often forget how deeply felt these times are, how for someone like Betsy, this betrayal would very truly have felt like the end of everything to her. Without ever once belittling Betsy's reactions, Grant leads her on a journey of healing and self-discovery, and she gives readers the opportunity to watch her come to her own realizations about life, love and friendship. The author not only provides a very authentic depiction of her characters and of teens in general, but she also recognizes and celebrates their capacity to grow and be transformed by their experiences. And she manages to convey these truths in her own unique fashion: with a sly humour always lurking just beneath the surface. While it was somewhat surprising that there was never any eventual confrontation between Betsy and Nick and Carly, the ending is absolutely perfect, highlighting the dichotomy between Betsy's initial feelings of despair and her new awareness of herself and the world. This book is a sensitive exploration of one teen's maturation but first and foremost, it is a highly entertaining read that should speak to a wide range of readers. —*Lisa Doucet* **ABT**



# Woozles Writes! Writing Competition

The owners and staff at Woozles were delighted with the response to their second annual writing contest for children and teens. They received a wide range of entries from writers between the ages of six and fifteen. All three of the celebrity judges commented on how much they enjoyed each of the submissions and how very impressed they were with all of the young writers. This year, prizes were awarded in two age categories. The winner of the six-to-ten category was Grace Greer, age eight, for her story entitled *Up in the Clouds*. Claire Bullock, age fifteen, was selected as the winner of the age eleven-to-fifteen category for her story, *House of Memories*. Woozles would like to thank all of the participants in this competition and to extend their sincere congratulations to everyone, with a special nod to winners Grace and Claire!

## An excerpt from *Up In the Clouds* by Grace Greer (age eight)

Once there was a girl named Carder. Not just some random girl they throw in stories. This is Carder Imagination Seeker. Carder loved dogs, especially her dog Jack. And most of all she loved her family. Carder had long beautiful curly brown hair, blue eyes and a wonderful smile. Her eyes beat the ocean. Carder lived in a ruby red house.

She spent most of her time outside climbing trees. It was where she did all of her thinking and sometimes a bit of worrying. Her favourite tree was the tree beside Jack's doghouse. The tree had a trunk that made the other trees look foolish. The leaves were greener than green and brighter than bright.

Carder spent most of her time outside in her tree, because she didn't have any friends and her parents were always inside doing work and never had time for her. And when she was inside she had her bedroom door shut tight, glued on there like Mrs. Clueks', aka the school nurse, big hands putting the tightest band aid on your arm. She coloured books until Mamma called, "Carder, supper!"

At the table Mamma and Papa looked at each other, then they looked at Carder who was pushing around the peas on her plate, while the other hand was feeding chicken to Jack. Her milk sat at the edge of the table. Carder hoped it would fall, so the quiet would stop and she wouldn't have to drink it, or have Mamma and Papa stare at her. They had the same look on their faces the day Carder was told about Mamma losing her job.

Papa took a deep breath in and said, "We're moving."

All the sudden it felt like someone came and stuck a big piece of paper and scribbled assumptions and thoughts all over her brain. Carder Afney thought her life was upside down.

After supper Mamma did the dishes while Papa did his work as if nothing was wrong, but everything was wrong. Totally and utterly wrong. Carder had never felt this way before. If Carder moved

Mamma and Papa would think Carder was okay with everything. But she wasn't. She couldn't leave her house or her favourite tree. And what about Jack? He wouldn't recognize the smells of a new house.

## An excerpt from *House of Memories* by Claire Bullock (age fifteen)

If anyone ever tells you that time heals all wounds, they're wrong. Time makes them bearable. When I was six, I fell off my bike. Twelve stitches and nine years later I still have a scar. Just like I have a scar from when death came and cut you out of my life. I've given up trying to explain this to people 'cause they all just think I'm crazy. I'm pretty sure that's why mom started sending me to that idiot psychiatrist in the first place, to help me "get back on track" as she puts it. That's why I'm here anyway. Doctor's orders.

I slowly walk up the path towards your house. The gravel crunches beneath my feet. On your porch I trace my finger along the worn doorknocker, about to pick it up, when I realize there is no need. You're not home.

"Susan? You okay?" I turn to see my mom's head sticking out of the car with a worried look on her face. I am most certainly not okay. No offence, but I really didn't want to come here. I put on my most convincing smile and quickly dart inside.

I turn on the light and slump against your door. Everything looks exactly as it did almost a year ago apart from the layer of dust that has coated everything. I get up and make my way to the living room, the "party room" as I used to call it when I was little. At the moment it's hard to see how the room ever merited that title. It's raining outside and the only light comes from a small lamp in the corner that's almost burnt out, making the once white walls appear yellow. I sit down on one of your leather sofas, and look around, trying to picture all the parties and celebrations I'd attended here. It doesn't work; all I can picture is a party of ghosts. **ABT**

# BOOKS AND BEVERAGES

Here are forty brand new books to pair with beverages for everyone on your gift-giving list. This year, shopping is a breeze. Combine some great Atlantic Canadian reads with a little something special. Every beverage we have highlighted is passionately handcrafted with love here in Atlantic Canada by artisans in their own right. Not unlike the literary collections that writers and publishers across the region have painstakingly created. A natural pairing!

## DRINK

Luckett Vineyards, Gaspereau Valley's newest winery, is worth phoning home about. Their signature Phone Box Red is aged to create robust, well-structured layers of ripe fruit flavours while their Triumphe, a medium-bodied red, is an "easy-drinking dry red with a pleasing complexity that never leaves you on hold." Kind of like a great book of poetry.

Studies have shown that polyphenols, found in both wine and chocolate, could boost your brainpower. So can finely written poetry so why not bring them all together?

Pair the right wine with the right chocolate and you may have a match made in heaven. Throw in some finely written poetry and you could have true love.

Described by Luckett Vineyards as a "juicy conversation starter" their Leon Millot opens with layers of raspberries and cherries and finishes with smooth chocolate notes, all enhanced by American oak. Can be served slightly chilled—and with these poetry books—for a real crowd pleaser.

## PAIRING

### At First, Lonely

*Tanya Davis*

\$17.95, pb, 64 pages 978-1-89483-854-2, Acorn Press

### What Really Happened is This

A Poetry Memoir

*Dianne Hicks Morrow*

\$18.95, pb, 80 pages 978-1-89483-862-7, Acorn Press

### Elizabeth Bishop

Nova Scotia's "Home-made" Poet

*Sandra Barry*

\$15.95, pb, 122 pages, 60 images 978-1-55109-823-4, Nimbus Publishing



### That Forgetful Shore

*Trudy J. Morgan-Cole*

\$19.95, pb, 312 pages 978-1-55081-362-3

\$17.95, eBook 978-1-55081-371-5, Breakwater Books

### The Town That Drowned

*Riel Nason*

\$19.95, pb, 280 pages 978-0-86492-640-1

\$19.95, eBook 978-0-86492-705-7, Goose Lane Editions

### Tide Road

*Valerie Compton*

\$19.95, pb, 240 pages 978-0-86492-635-7

\$19.95, eBook 978-0-86492-700-2, Goose Lane Editions

### The Entangling

*Ainslie Stewart*

\$21.95, pb, 344 pages 978-1-927003-03-9, Bryler Publications

### Diligent River Daughter

*Bruce Graham*

\$22.95, pb, 224 pages 978-1-897426-23-4, Pottersfield Press



In a recent project lead by the Winery Association of Nova Scotia, seven Nova Scotia wineries joined forces to create Nova Scotia's first appellation wine and created a special brand called Tidal Bay. The Blomidon Estate Winery, found on the north shore of the Bay of Fundy, produced their Tidal Bay with a blend of L'Acadie Blanc, Seyval Blanc and New York Muscat, resulting in a palate that is "dryishly crisp, with body and fullness that lingers with every sip." What better selection for your next book club rendezvous? Pair with a blend of these book club picks.



## YOU CAN FIND ALL THESE BOOKS AND MORE IN THE ATLANTIC CANADIAN BOOKS FOR THE HOLIDAYS READING GUIDE

Look for the holiday reading guide at a bookstore near you or online at [atlanticbookstoday.ca](http://atlanticbookstoday.ca). For the first time ever, Atlantic Canada e-books are available and titles available in digital format are indicated with this symbol. 

# THE ULTIMATE HOLIDAY GIFT GUIDE PAIRING GREAT READS WITH SPIRITS FOR THE SEASON



## DRINK

Quidi Vidi Brewing Company has been brewing beers in Newfoundland for fifteen years. Among their seven brands, the brewmasters now offer a very unique beer made with a distinctive ingredient; a refreshingly light lager brewed with 25,000 year old iceberg water harvested from Newfoundland's awe-inspiring icebergs: Quidi Vidi original Iceberg Beer.

Over in Halifax, Garrison Brewing is set in the historic Halifax seaport district, a well-known vibrant arts, culture and tourist destination. With a selection of more than twelve fine craft beers, all are 100% vegan and preservative free. Garrison Brewery is known for its unique seasonal beers, as well as their signature Irish Red Ale, inspired by centuries of Celtic brewing history. A true reflection of our cultural heritage across Atlantic Canada and a natural choice for celebrating our roots—and the good ol' hockey game. So now that both the hockey and the holiday season are upon us, be an all-star and score some points with this winning combination.

What better way is there to celebrate our rich nautical history than with Halifax's own Tall Ship Amber Ale, also brewed at Garrison.



## PAIRING

### East Coast NHLers

*Paul White*

\$16.95, pb, 160 pages 978-0-88780-969-9  
\$14.95, eBook 978-0-88780-971-2, Formac

### Faulkner

*A Hockey History*

*T.P. Rossiter*

\$19.95, pb, 224 pages 978-1-55081-376-0  
\$17.95, eBook 978-1-55081-387-6, Breakwater Books

### In the Great Days of Sail

*14 Sea Stories*

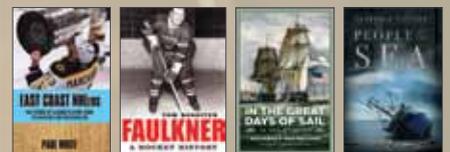
*Archibald Macmechan, edited by Elizabeth Peirce*

\$17.95, pb, 201 pages 978-1-55109-821-0, Nimbus Publishing

### People of the Sea

*Clarence Vautier*

\$19.95, pb, 234 pages, b&w photos 978-1-926881-46-1, Flanker Press



**DRINK**

Benjamin Bridge's Nova 7 is a lightly sparkling, off-dry wine. Winemaker Jean-Benoit Beslauriers describes it with these notes: "Light gold and pale salmon hues... deep, expressive floral aromas yield complex notes of papaya, mango, passion fruit, key lime and litchi. On the palate, a refreshing balance of sweetness... ever present tanginess... and light effervescence display the wine's traditional freshness and crisp character." This versatile wine is a classic pairing with Maritime cuisine, including the perfect complement to lobster, Digby scallops, halibut, mussels and other seafood from across the Atlantic



La Ferme Maury, a vineyard facing the Northumberland Strait, was the first cooperative cottage winery in New Brunswick. They produce "Les Vins de l'acadie", named both to reflect the region and in memory of the first settlers, the Acadians. And nestled in the scenic Pre-d'en-Haut village in the Memramcook Valley just outside Moncton & Dieppe is Verger Belliveau Orchard, offering unique varieties of fruit wines, sparkling apple juice, sparkling cranberry apple juice and good-old-fashioned apple cider.

Rich in culture and heritage, as well as fertile land, these regions of New Brunswick have been home to Acadians since the seventeenth century. Acadian families have settled here for centuries to farm the land. Verger Belliveau Orchard and La Ferme Maury are both proud to continue the tradition.

Belliveau Framboise Mousseux, a sparkling raspberry wine, Belliveau Poire pear wine and Belliveau Cerise cherry wine from Verger Belliveau Orchard and Cuvée St-Édouard, a dry red table wine made with the vineyard grapes, Coeur d'Acadie, a dry blueberry wine and Vin de la Baie, a semi-dry elderberry wine from La Ferme Maury are all natural selections for discovering the richness of Acadian heritage.



**PAIRING**

**Prince Edward Island Seafood**

Local Fare, Global Flavours

*Paul Lucas*

\$12.95, pb, 60 pages 978-1-89483-858-0, Acorn Press

**Scrumptious and Sustainable Fishcakes**

A Collection of the Best Sustainable Fishcake

Recipes from Canadian Chefs, Coast to Coast

\$24.95, pb, 96 pages, full-colour photos 978-0-88780-983-5 \$18.00, eBook 978-0-88780-985-9, Formac

**Fresh and Healthy Cooking for Two**

Easy Meals for Everyday Life

*Ellie Topp and Marilyn Booth*

\$24.95, pb, 160 pages, full-colour photos 978-0-88780-982-8 \$18.00, eBook 978-0-88780-984-2, Formac

**A Taste of the Maritimes**

Local, Seasonal Recipes the Whole Year Round

*Elisabeth Bailey*

\$22.95, pb, 152 pages, 40 colour photos 978-1-55109-869-2, Nimbus Publishing

**A Treasury of Nova Scotia Heirloom Dishes**

*Florence Hilchey*

\$19.95, pb, 120 pages, colour photos 978-0-9865376-9-1, Boulder

**The Taste of Nova Scotia Cookbook**

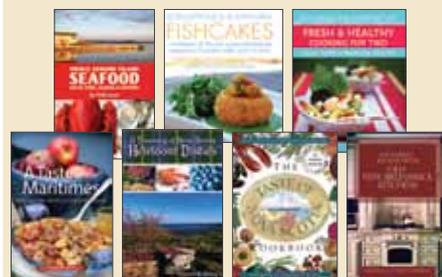
*Charles Lief & Heather MacKenzie*

\$24.95, 164 pages, colour insert 978-1-55109-875-3, Nimbus Publishing

**Favourite Recipes from Old New Brunswick Kitchens**

*Mildred and Stuart Trueman*

\$15.95, pb, 172 pages 978-1-55109-850-0, Nimbus Publishing



**Heroes of the Acadian Resistance**

The Story of Joseph Beausoleil Broussard and Pierre Il Surette 1702-1765

*Dianne Marshall*

\$22.95, pb, 208 pages 978-0-88780-978-1 \$14.95, eBook 978-0-88780-980-4, Formac

**The Golden Age of Liberalism**

A Portrait of Romeo LeBlanc

*Naomi E.S. Griffiths, foreword by Jean Chrétien*

\$35.00, hc, 376 pages 978-1-55277-896-8 \$18.00, eBook 978-1-55277-897-5, Formac



## DRINK

Located on the banks of the Saint John River just ten minutes from the Village of Gagetown, New Brunswick's largest apple orchard, Stirling Farms, is home of The Gagetown Cider Company. From a selection of over twenty varieties of apples, fifteen different alcoholic and non-alcoholic ciders are produced and bottled, including a unique apple "iced" wine. The perfect complement to any of the over 250 apple dishes compiled in the *Apple A Day* cookbook.

L'Acadie Vineyards is Nova Scotia's first certified organic winery. Their practices follow the stringent Canadian Organic Standard, include minimal use of sulfites and there are no genetically modified organisms. Other environmentally friendly initiatives at the winery include a geothermal heat pump for heating, cooling and hot water, building construction with sustainable material such as wooden timber frames, cedar exterior doors and concrete insulated walls and an infrared reflecting roof. The 2009 Estate l'Acadie Certified Organic is a wise choice for the socially conscious mind, as are these sustainable books.

Egg nog: The great holiday tradition. Millions enjoy this treat around this time of year and there is just something about the traditional beverage that brings back fond memories of Christmases gone by, just like these collections of Christmas stories from across Atlantic Canada. Who doesn't get a little thrill of excitement when the familiar cartons start appearing on grocery shelves, and bookstores set up their holiday displays, signaling the start of another holiday season? Enjoyed on its own or with a splash of rum and pinch of nutmeg, nothing will evoke the spirit of the holidays like the combination of a sweet glass of eggnog and these classic tales of the season.



Glen Breton Rare 10 Year Single Malt Whisky, the signature expression of Glenora Distillery in Cape Breton, balances notes of orange, spice, chocolate, honey and vanilla, with hints of tobacco maple and cherry, making this malt uniquely intriguing and intensely complex. Much like a good tale of mystery. A dark and stormy night, a neat whisky and a few of these page-turners, and you're set. Sip between pages.



## PAIRING

**The Apple A Day Cookbook***Janet Reeves*

\$16.95, pb, 208 pages 978-1-55109-858-6, Nimbus Publishing

**Eco-Innovators**

Sustainability in Atlantic Canada

*Chris Benjamin*

\$22.95, pb, 216 pages, 37 photos 978-1-55109-863-0 \$11.99, eBook 978-155109-888-3, Nimbus Publishing

**Stop Signs**

Cars and Capitalism on the Road to Economic, Social and Ecological Decay

*Yves Engler and Bianca Mugenyi*

\$19.95, pb, 252 pages 978-1-55266-384-4, Fernwood Publishing

**Paved With Good Intentions**

Canada's Development NGOs on the Road from Idealism to Imperialism

*Nik Barry-Shaw, Yves Engler and Dru Oja Jay*

\$14.95, pb, 128 pages 978-1-55266-399-8, Fernwood Publishing co-published with Red Publishing

**The Winter House**

And Other Christmas Stories From Atlantic Canada

\$16.95, pb, 176 pages 978-1-55109-862-3, Nimbus Publishing

**An Island Christmas Reader (New edition)***David Weale, illustrations by Dale McNeven*

\$17.95, pb, 124 pages 978-1-89483-861-0, Acorn Press

**Mind over Mussels A Shores Mystery***Hilary MacLeod*

\$22.95, pb, 320 pages 978-1-89483-860-3 \$11.99, eBook 978-1-894838-603, Acorn Press

**Death of A Lesser Man***Thomas Rendell Curran*

\$19.95, pb, 304 pages 978-0-9865376-2-2 \$11.99, eBook 978-0-9865376-6-0, Boulder Publications

**The Curse of Flowervilla***Anastasia English*

\$19.95, pb, 204 pages, 978-1-927099-00-1 \$11.99, eBook 978-1-927099-03-2, Boulder Publications

**Breaking Ground A Julie Williamson Mystery***William D. Andrews*

\$18.95, pb, 272 pages 978-1-93403-138-4, Islandport Press/Nimbus Publishing



**DRINK**

Newfoundland Screech has an interesting history as it became a traditional drink of Newfoundlanders at the time when salt fish was being shipped to the West Indies in exchange for Jamaican rum, eventually to be labeled as the famous Newfoundland Screech, thanks to its blood-curdling, howl-inducing properties. Thankfully the alcohol content and flavour has been toned down over the years and screech rum is now an award-winning Newfoundland favourite and a distinct part of Newfoundland culture. Mix the rum with cola for a “Dark & Dirty”—suitable sipping for brushing up on our Atlantic history and discovering rogues and rascals from our past.

Prince Edward Island is home to some of the finest potatoes in the world. Prince Edward Distillery are the producers of Canada’s first and only vodka distilled from potatoes as well as Prince Edward Island’s first wild blueberry vodka. Handcrafted from the rich harvest of PEI, this vodka made from potatoes is noted for its lightly creamy texture and its taste is silky and smooth. Serve chilled on its own or add a twist to your favourite cocktail. An artisan’s aperitif perfect for art lovers!

Ironworks Distillery on Lunenburg’s historic waterfront handcrafts premium spirits from all natural ingredients, as fresh and local as possible—one batch at a time. Not unlike these handcrafted collections of short stories—created one at a time—from all across Atlantic Canada. Smooth vodka and rum, blueberry and cranberry liquers, refreshing apple and pear brandy are all perfect ingredients for whipping up a delicious martini and make for just the right recipe when combined with any of these collections. Enjoy a glass or two with a tale or two and settle in for happy hour by the fire with a stack of books.

**PAIRING****Riots and Religion in Newfoundland**

The Clash between Protestants and Catholics in the Early Settlement of Newfoundland

*David Dawe*

\$19.95, pb, 244 pages, b&w photos and illus. 978-1-926881-04-1, Flanker Press

**Come From Away**

Nurses who Immigrated to Newfoundland and Labrador

*Jeanette Walsh and Marilyn Beaton*

\$18.95, pb, 288 pages 978-1-55081-359-3

\$16.95, eBook 978-1-55081-373-9, Breakwater Books

**Rogues and Rascals**

True Stories of Maritimes Lives and Legends

*Bob Krull*

\$17.95, pb, 224 pages 978-1-55109-864-7

\$11.99, eBook 978-155109-883-8, Nimbus Publishing

**Little Book of Prince Edward Island**

*John Sylvester*

\$16.95, hc, 78 pages, 978-1-89483-859-7, Acorn Press

**Jacques Hurtubise**

*Edited by Sarah Fillmore*

\$60.00, hc, 204 pages, colour 978-0-86492-662-3, \$60.00, eBook

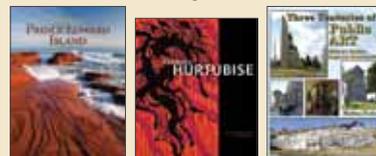
978-0-86492-725-5 Goose Lane Editions and Art Gallery of Nova Scotia

**Three Centuries of Public Art**

Historic Halifax Regional Municipality

*Barbara DeLory*

\$35.00, pb, 216 pages, 280 colour photos, maps, walking tours 978-1-81958-143-5, New World Publishing

**The Lunenburg Werewolf**

And Other Stories of the Supernatural

*Steve Vernon*

\$15.95, pb, 160 pages 978-1-55109-857-9

\$11.99, eBook 978-155109-886-9, Nimbus Publishing

**Red Sky at Night**

Superstitions and Wives’ Tales Compiled by Atlantic Canada’s Most Eclectic Collector

*Vernon Oickle*

\$16.95, pb, 176 pages 978-1-926916-10-1,

MacIntyre Purcell Publishing

**Cape Breton Facts and Folklore**

*Bill Doyle*

\$15.95, pb, 256 pages, 20 images 978-1-55109-867-8, Nimbus Publishing



# Bibliomania

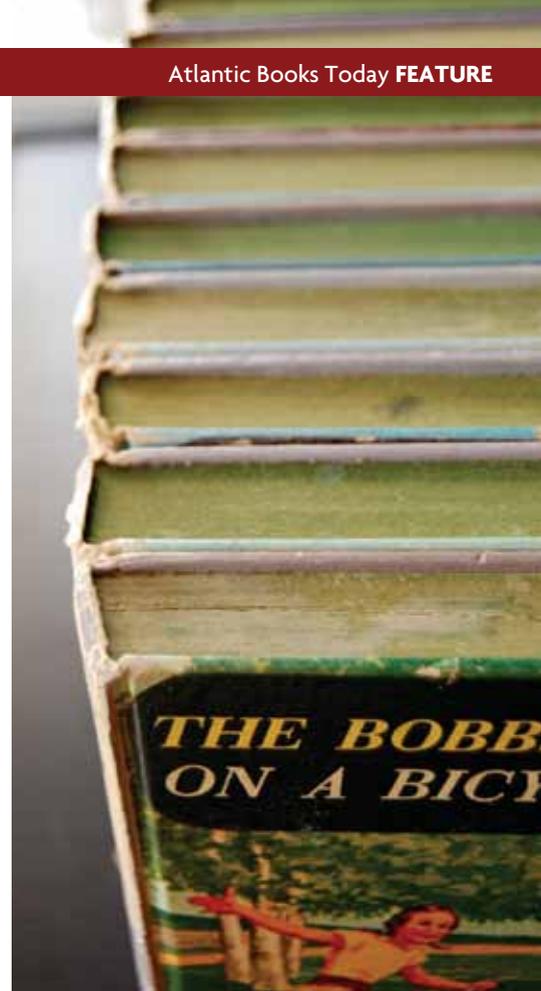
## **Bib.li.o.phile**

noun

a person who collects or has a great love of books

From vintage comics to classic, long-running young adult fiction series, extremely local history to Sci-fi, these Maritime bibliophiles have more than one thing in common. Not only are they passionate about their book collections, they all agree that it's just as much about the thrill of pursuit and the delight of an unexpected find that brings real pleasure to their hobby. A hobby that, for each of them, stems from an early childhood passion for literature.

By Jon Tattie



Nate Crawford, Executive Director of the Writer's Federation of Nova Scotia collects *The Adventures of Tintin*. Watch for the movie out this December (of Tintin, not Nate).

## **Adventures of Nate Crawford**

Walking into Nate Crawford's home is like entering a finely curated personal museum. Star Trek figurines guard the foyer and a record collection starring Blue Note jazz classics fills a bookshelf by the entrance. The living room is decorated with a phonograph and old photographs.

It's here the executive director of the Writers' Federation of Nova Scotia shows off his Tintins. He opens one of the magazine-sized books to reveal a vintage 1980s plate with a child's "Nate" printed neatly.

"This is why I started collecting," he says. "This was in the house when I grew up."

The classic comic books were created by the Belgian artist Georges Remi (aka Herge) and follow the adventures of the red-haired boy reporter, his alcoholic terrier Snowy and an assorted motley crew on adventures around the world.

Crawford's collection began when his mother bought him one on a family trip to Saint John, New Brunswick. It became a custom and he continued buying them as an adult. The books are like family photos, trailing clouds of childhood glory. The balance of the matching set adds an aesthetic appeal.

Crawford hunts for the twenty-three volumes issued between the 1930s and 1970s. Twenty-one are widely available and he is missing five. He's not a white-gloved collector—he stores them in a stack on the bookshelf and leafs through them to point out the sumptuous illustrations. Herge famously travelled to China, the U.S. and South America to create highly realistic scenes, into which he inserted Tintin and his adventures.

"It's Indiana Jones, but he's this androgynous kid with a dog," Crawford says.

He could finish most of his collection online in an afternoon, but prefers to let luck do the work. That approach recently completed his collection of *Arak, Son of Thunder*, a two-decade mission that recently culminated with a random visit to a Gottingen Street shop while killing time.

### Ruby Cusack: Queen of collectors

The family room of Ruby Cusack's Saint John home throbs with more than 12,000 books. Her massive library started with an early passion for *Anne of Green Gables*, and the retired teacher's deep love of books remains rooted in childhood. The seventy-four-year-old grew up in a time when the evening's entertainment was recounting family stories.

"I love the small village histories that they probably only printed one hundred copies of. They're the memories of people who tell what it was like in their day," she says. *Sussex and Vicinity* by Grace Aiton and *Reflections: The Story of Hampton* by David Keirstead are two of her favourites.

Cusack writes a genealogy column for the *Telegraph-Journal* and many of her books also work as reference tools. "The books that I love the most are my Saint John city directories," she says.

She got her first directory from her husband. Dating from 1894, they provide census-like information on the city's residents. She now has about fifty.

"My dream as a child was to have lots of books. Not paperback novels, but true stories of New Brunswick. I don't know when this book collecting got out of hand as I searched through bookstores, yard sales and gladly accepted gifts of books from friends, etcetera, but somehow it did. I just could not resist buying a book," she says.

Having run out of storage space, she is selling off some of her collection at rubycusack.com. "The time has come, although sometimes there is a tear in my eye, to bid farewell to this collection of books that over the years have become my treasured friends," she says.

### Erica Penton: serial collector

Erica Penton's collections of *The Bobbsey Twins* and *Cherry Ames* started before she was even born, when her pregnant mother bought some for her. Mother and daughter continued to collect them at garage sales throughout her itinerant childhood in a military family. A particular garage sale prize, purchased for \$0.95, is a 1913 edition of *The Bobbsey Twins at Snow Lodge*. The range of years the books were issued over means they changed size and style several times, so the collection is not uniform. Like the racial stereotypes of Tintin, Penton's books look lovely on the outside but contain badly dated sexist content that means she wouldn't encourage any child of hers to read them.

Penton, who recently graduated with her masters in library science and works at the Halifax bookstore Wozzles, displays the books in her living room just above her Harry Potters. Picking one up is like savouring Proust's madeleine cakes, a sensual experience sending one back to childhood.

She has about sixty, or around ninety per cent of each collection, and the missing editions are like memories scattered in bookstores and yard sales around the world; Penton loves happening upon another crumb.

"I really enjoy the serendipity of coming across them at a flea market or in a garage sale or used bookstore. I would much prefer to find them that way than just ordering them off Amazon," she explains.

"I love going into antique stores and there's a surly, grumpy person in the corner looking at me like, 'Who are you? You don't look like our typical customer.' But as soon as I say, 'Do you have any Cherry Ames books,' their face lights up."



Ruby Cusack's library started with an early passion for *Anne of Green Gables*.

### Tracey Stone: Keeping it all straight

The problem of organizing such vast collections vexes many a bibliophile, but it's a problem Tracey Stone has solved. The Halifax woman's 3,000-strong collection of science fiction books sits double deep on four floor-to-ceiling shelves in her personal library.

With books being republished, often with new titles or as part of collections, she was finding it hard to know if she had a copy already. She started to keep track with a spreadsheet, but went online in recent years.

"My books are catalogued in Library-thing.com because it helps me from buying duplicates," she says.

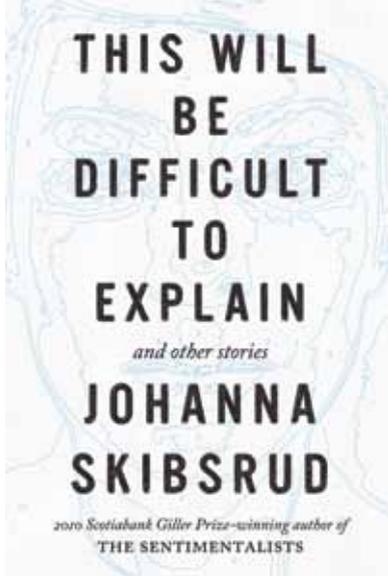
"It was mainly for insurance purposes, because I thought the insurance company would never have believed me when I said I had X number of books."

The only down side is that it also recommends delightful new books, so her collection grows by the week.

Stone's organizational skills should come as no surprise—she works in the Halifax Public Library. **ABT**

Erica Penton's collection of *Bobbsey Twins* sends her back to childhood.





## CanLit's It Girl

Johanna Skibsrud reflects on a whirlwind year since winning the Giller Prize, the evolution of her new collection of short stories and the importance of a good writer-editor relationship

By Kate Watson



It's the week before Thanksgiving, and author Johanna Skibsrud is looking forward to spending the holiday with her family in Pictou County. But first she has to wrap up a week packed with readings and interviews promoting her new short story collection

### *This Will Be Difficult to Explain and Other Stories* (Hamish Hamilton Canada).

Despite the pressure-cooker pace she's been operating at since her surprise Giller-win in 2010 with her novel *The Sentimentalists*, CanLit's new *It Girl* is as charming and approachable as her fresh-faced blonde good looks would lead you to believe. She answers run-of-the-mill questions as if she has never been asked them before, and gives the impression that there is nothing she'd rather be doing than being interviewed.

The stories in *This Will Be Difficult to Explain* were written between 2004 and 2007. Originally, they were slated to be published with Nova Scotia's Gaspereau Press, the small artisan publisher that was the centre of a controversy over its inability to meet the huge demand for *The Sentimentalists* after the Giller win. With Gaspereau's blessing, Skibsrud brought the collection to Penguin's literary fiction imprint Hamish Hamilton Canada where she reworked and polished the stories with the help of editor Nicole Winstanley.

"Obviously Penguin is a much bigger publisher," Skibsrud says over a cup of Earl Grey in Halifax's Prince George Hotel. "But as a writer, I'm far less interested in the business of publishing. It's the editing relationship that is the most important to me, so when Gaspereau stopped having a full-time, dedicated editor in 2009, I knew I needed to look for a place where I'd have a good writer-editor relationship."

Skibsrud found this coveted relationship with Winstanley, who she describes as "the most passionate reader and editor" she's ever met.

"I've been so lucky. I've never had a negative editing experience," she says. "Kate [Kennedy—Gaspereau's editor in 2009] was absolutely the best person to work with on *The Sentimentalists*, and now I have Nicole, who is such a champion of short stories."

The transition from writing poetry to novels to short stories (and back again—she's presently working on the first draft of a new novel) seems very natural for Skibsrud. She says that often when an idea doesn't seem to be working, it's because she's simply chosen the wrong form.

"I'll be writing something and suddenly think, 'This isn't a story, it's a poem!'"

In fact, Skibsrud says that "Clarence", an amusing story in *This Will Be Difficult to Explain* that ends with a cub reporter basically interviewing a corpse, began life as a scene in *The Sentimentalists*. And while she came to realize that the scene really didn't work in the novel, with some major changes, it became the easiest story in the collection to write. (Though not necessarily the one she likes most. She insists that choosing a favourite story would be too much like a mother choosing her favourite child.)

She also finds that ideas seem to present themselves in whatever form she's immersed in at the time: when she's writing poetry, she sees poems everywhere, and the same can be said for short stories or scenes that could fit into a novel.

The globetrotting Skibsrud has lived in countries all over the world, and sets most of her work in places other than Canada. But she leaves little doubt that Nova Scotia is the place nearest and dearest to her heart.

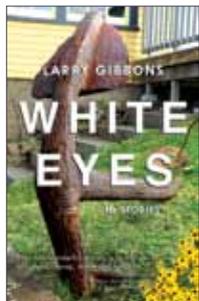
"I've heard other writers say that they needed to get away so that they could write about home, but I think for me the opposite is true. My feeling of belonging here is so strong that I write about other places to establish some sort of a distance."

While the world seems filled with ideas for Skibsrud to explore, the time to write about them is tight at the moment. As well as embarking on an extensive promotional tour for her new book, Skibsrud has just moved to Tucson to be with her fiancé who is an English professor at the University of Arizona, is currently completing her PhD thesis on the poetry of Wallace Stevens which she'll defend in April and is planning for her May wedding.

"I like to write consistently," she says with a wry laugh. "But let's just say I'm learning to be flexible." **ABT**

# Reviews

## FICTION



### White Eyes

16 stories

By Larry Gibbons, \$17.95 (pb)  
978-1-926908-07-6, 173 pp.  
Breton Books, October 2011

Endearing. That's the first word that comes to mind for the people who inhabit Larry Gibbons's life and imagination. The situations, places and stories are endearing, too. As a white man who has lived on a Mi'kmaw First Nation reserve on Cape Breton for ten years on and off, Gibbons has certainly picked up some stories, most of them seen from the perspective of a white man or a white man telling it as though it is a Mi'kmaw speaking. A confused white man, he says. Right, he has to be. But he is also a great storyteller so, if he got some things wrong, isn't that literary licence?

The ones which could almost be autobiographical are the best. Calvin (Larry?) and Denise, his Mi'kmaw love, escape from the city life of Ontario to her home in Cape Breton. How he adapts to the sometimes exasperating sense of community and shared belongings is inspiring. It took him a while to realise that what he owned was actually not his. The dresser traded for a freezer meant he lost both, worst of all the freezer went to Denise's ex. His truck was traded, albeit for a short time, with Denise's son, and when they swapped back the son got a vacuumed and washed car, Calvin a smashed up truck, thanks to the millions of invisible deer that Matthew Joe kept on seeing. When stopped by the cops while taking the truck home via the back streets, Denise answered the cop's comment that

Matthew Joe had lost his licence with: "No, he found it." With that kind of humour and the ability to see the light side, how far wrong could Calvin go? While occasionally he got cross, most of the time he settled for a different lifestyle and learned a lot.

Gibbons writes of belief systems which tell you that bears are healers and seeing one can cast out cancer. He writes of spirits, both bottled and imagined, like Red Woman, who hypnotised a whole community into wearing sunglasses so the folk didn't go crazy when they looked at money. He writes of alcoholic dogs, and of others named Drunk and Regurg. He writes with love of Denise, who took the time to rescue a petunia "hanging onto life in an ocean of harsh pavement" and with bemusement when she suddenly breaks out in an orgy of swearing all around, or cleaning the house in preparation for a huge yard sale, only to slowly re-appropriate everything she had tossed. Relationships are crazy, and people move in and out of each other's homes with abandon, so coming home to just the two of them was less likely than sharing the home with eight others. Of course, the house wasn't in need of maintenance; it took sick. He writes of maintenance as Peter Mayle did in *A Year in Provence* and Frances Mayes in her *Under the Tuscan Sun*: "the mess was temporary, but on Little Marten, temporary can be a long time". But they all lived with it and survived the experience.

Larry Gibbons has a marvellous way of telling stories, a delightfully expressive way of writing. How better to ponder life after death than to wonder, after Calvin's mother died, if she was just a soil sample of Beech Grove Cemetery. —*Shirley Gueller*



### Algoma

By Dani Couture, \$19.95 (pb)  
978-1-9267431-4-1, 208 pp.  
Invisible Publishing, October 2011

*Reviewed from an advance reading copy*

Toronto-based writer Dani Couture is the author of two previously published books of poetry, and her affinity for deft and delicious imagery is much in evidence in her first novel.

*Algoma* is the story of a once close-knit family that begins to slowly unravel at the seams as its members deal with the loss of Leo, an eleven-year-old boy who drowned after following a bear onto thin ice.

The family is off-beat to start with, beginning with Leo's mother Algoma, the youngest sister of seven girls who are all named after ships, and the only one to not be a twin. She's a capable parent and provider but unduly nervous, constantly aware that she lacks the anchor of a matching sibling. After her son's death, she is consumed internally by grief, yet manages to maintain a semblance of coping.

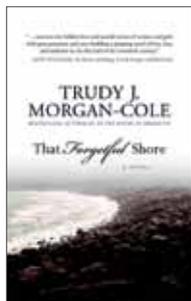
Her husband Gaetan seems at first to be the best at dealing with Leo's death, but ultimately his impulsive decision to flee the situation is the most severe and damaging to the people he loves.

Leo's twin, Ferd, takes refuge in denial. He refuses to believe his brother is gone, and maintains contact with him by writing notes and depositing them in anything watery.

This bizarre little trio is surrounded by a large cast of quirky and interesting characters, all of who have been touched by Leo's death. And while this is a story peopled with unique individuals, Couture has managed

to explore the universal themes of love and loss and individuality and connectedness.

Though the ending is ultimately hopeful, the author resists the temptation to tie the story up with a trite little bow, choosing instead to reflect the truth that losing a loved one changes families irrevocably. —Kate Watson



### That Forgetful Shore

By Trudy J. Morgan-Cole, \$19.95 (pb)

978-1-55081-362-3, 296 pp.

Breakwater Books Ltd., September 2011

Being one of a twin can be a trump card to get people to notice you, if only for a while. Trif Russell knows this and never hesitates to tell people she was born a twin, although her sibling and their mother didn't survive the birth.

The orphaned Trif—the main character in Trudy J. Morgan-Cole's new novel *That Forgetful Shore*—is taken in by her Aunt Rachel, and quickly becomes more glorified maid than family member.

She is christened Tryphosa—"Aunt Rachel said we was to be called after the two sisters in the Bible, Tryphena and Tryphosa. Who labour in the Lord." She explains this to Reverend Bliss, as she looks back on a life that centered around Kit Saunders, the closer-than-sisters friend she meets in their Newfoundland outport home, at the beginning of the twentieth century.

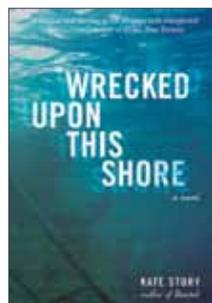
After grade school, Kit goes to St. John's for teacher training, and although Trif is as smart as Kit and wants to go too, her aunt refuses to let her. A teaching certificate gives Kit a way to leave Newfoundland, while a lack of one forces Trif to stay put and eventually marry a man she never wanted to. The women's friendship is sustained through letters, but a childhood secret eventually threatens to destroy it.

At its heart, *That Forgetful Shore* is about friendship and faith by the author of the successful *By the Rivers of Brooklyn*. Both novels deal with Newfoundlanders going

away in search of better lives, and the fallout, on families and friendships, from the one who left and the one who stayed. Dreams fulfilled and dashed, resentment and acceptance are also tackled, through the lives of female characters. As in *By the Rivers of Brooklyn*, men remain secondary.

Morgan-Cole's writing is crisp and confident, flowing in an easy manner that takes you quickly into Trif and Kit's lives, ones that might have been our mothers and aunts, grandmothers and sisters', lived with tamped down expectations so that they could make it through as best they could.

—Sharon Hunt



### Wrecked Upon This Shore

By Kate Story, \$21.95 (pb)

978-1-89717-476-0, 330 pp.

Killick Press, September 2011

Reviewed from an advance reading copy

After roaring out of the gate with her debut novel, *Blasted* (Killick Press, 2008), St. John's creative tour-de-force Kate Story is back in the saddle with her sophomore effort *Wrecked Upon This Shore*, a whimsical and offbeat tale of love, loyalty, loss and transition.

Protagonist Pearl Lewis is a survivor, having endured years of abuse at the hands of her father. Emerging untamed and eccentric from his shadow, her influence would soon infect all of those around her (and, no doubt, draw inevitable comparisons to Newfoundland's other great heroine, Shelagh Fielding).

Diagnosed with cancer, Pearl calls her thirty-year-old son Stephen to her side. Assuming the narrative, Stephen painstakingly peels away the layers of his dying mother's past, only to uncover the strange and bitter truth of his own.

Moving seamlessly back and forth through time, the secret of Pearl's long-ago love affair with Mandy—nicknamed Mouse for her sheltered upbringing and slight demeanor—comes to light after the

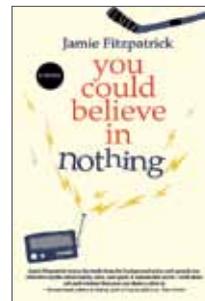
former fling suddenly re-appears.

Perhaps *en homage* to her penchant for performance art—Story's other vocations are in theatre and dance—the author has masterfully choreographed the delicate drama between the work's three core characters, careful never to bring them too close together nor keep them too far apart. Like a seasoned director, she waits until the book's final scenes before bringing the conclusion to a colourful crescendo and climax.

Interestingly, tone, dialect, setting and mood are more rooted in Story's own family's artistic tradition—both her mother and father made significant contributions to the arts on The Rock—and the tome is often peppered with tid-bits of Newfie wit and slang.

If *Blasted* commanded the author to the Atlantic Canadian literary stage in a distinct and welcome role, then *Wrecked Upon This Shore* will certainly earn her a curtain call.

—Stephen Patrick Clare



### You Could Believe in Nothing

By Jamie Fitzpatrick, \$19.95 (pb)

978-155109-856-2, 265 pp.

Nimbus Publishing, September 2011

Reviewed from an advance reading copy

Derek, the main character in *You Could Believe in Nothing*, is directionless—except when playing hockey. On the ice, the forty-one-year-old is clear about his next move. But off the ice, his family's confusing past, his lonely existence and his increasingly uncertain future are cause for lots of second-guessing.

The story occurs in St. John's, Newfoundland, where author Jamie Fitzpatrick sets Derek's personal circumstances against a cold, wet and dark winter. Although Derek can count on his recreational hockey league to ease the tension in his life, reality is never far away. And reality includes a recent move to Ottawa by girlfriend Nicole with no obvious plans for Derek to join her, a

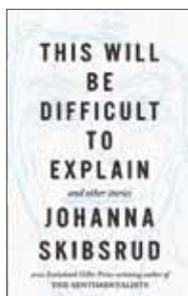
father whose past is about to lead him into a courtroom, and the return of stepbrother Curtis with information that raises questions about accepted family history.

In addition to hockey, Derek turns mainly to beer, internet porn and the company of a few teammates to escape his troubles. But, these “comforts” prove fleeting especially as his teammates become divided over a television segment in which they have a starring role. As the winter season comes to an end, the skies open up, and so, it seems, might Derek’s future.

*You Could Believe in Nothing* occurs in the present, but Fitzpatrick frequently returns to Derek’s past introducing relevant tidbits about our main character with each reflection. As a result, the author makes it clear that Derek is far from one-dimensional. Sometimes likeable and sometimes not, this character is as comfortable spouting profanities in a seedy bar as he is with his own thoughtful analysis about life and its grey areas.

The author’s writing style is also far from one-dimensional. Crisp, short sentences say a lot. “Curtis had slipped out of touch again, taking the past with him.” And, sentences featuring rich metaphors say even more. “People were drawing back from the ledges they had walked during the winter’s soggy decline. It felt as though a silent consensus had been reached, that history had done enough for now and should be re-sealed, the cork jammed back in the bottle.”

Jamie Fitzpatrick is a CBC Radio host and producer from St. John’s. *You Could Believe in Nothing* is his first novel. After winning the Fresh Fish Award for Emerging Writers in Newfoundland and Labrador, it is a story that has established Fitzpatrick as an author to watch. —Clare O’Connor



### **This Will Be Difficult to Explain and Other Stories**

By Johanna Skibsrud, \$28.00 (hc)

978-0-670-06630-8, 169 pp.

Hamish Hamilton Canada, September 2011

For the questing souls who inhabit Giller Prize-winner Johanna Skibsrud’s *This Will Be Difficult to Explain and Other Stories*, exploring place, whether by leaving home or staying firmly planted, can be the key to self-discovery.

Many of the characters in the nine stories that make up this collection have travelled far from home. Martha, for instance, has left the States in order to make a new life in Paris. In “French Lessons” she struggles to communicate with her employer, and her ineptitude in the language leads to many inconvenient, and one embarrassing, misunderstandings. When Martha finally grasps the language, she discovers that it’s a disappointing accomplishment that allows her new life “...to slip into the ordinary, to begin the inevitable depreciation of things.”

On the other hand, Daniel, the narrator in “The Limit”, has remained rooted in the wide-open spaces of rural South Dakota. A visit from his once-loving but now-distant teenage daughter causes him to reflect on his seeming inability to influence his own life. A beautifully rendered memory from

his own teen years allows him to make peace with himself and his daughter.

Though in her early thirties, Skibsrud has an uncanny ability to peer into the minds of people much younger and much older than she. In the titular story, she beautifully captures the confusion that children so often feel as the adult crises swirls around them. Yet, her writing is equally sage and believable when she explores a middle-aged woman’s desire for freedom and a life of her own in “Cleats”.

Ultimately, these stories take the reader on a journey around the world. And while the location and characters change, the very human preoccupations of longing to belong and striving to find meaning in life do not. —Kate Watson

### **POETRY**



### **What Really Happened is This**

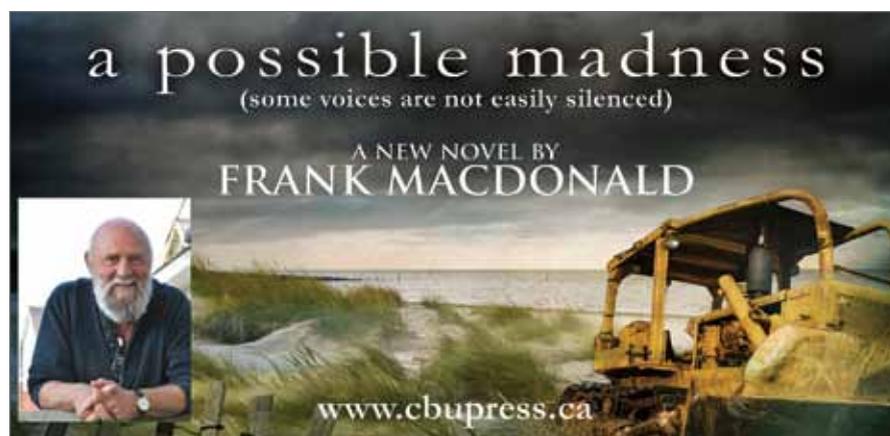
A Poetry Memoir

By Dianne Hicks Morrow, \$18.95 (pb)

978-1-89483-826-7, 80 pp.

Acorn Press, September 2011

Being the caretaker to aging parents is a difficult role to convey with dignity and humour. In Dianne Hicks Morrow’s poetic memoir, *What Really Happened is This*, these essential qualities are what make this a stirring collection. Part memoir, part elegy, it begins with her father’s battle with cancer and follows her widowed, vision-impaired mother’s battle with Parkinson’s. This memoir is also metaphorically elegiac for her parents lost sense of home. Though “Mom followed Dad from Newfoundland to Canada,” the island seems to resonate with them their entire marriage. Hicks Morrow returns to this exile throughout the collection as a trope of tradition vs. newness, which manifests in poems such as “Basement Workshop” and “Veneer” where the poet complains of a “showy



type” of wood that her father “would never choose for cabinet building.” These elemental moments underscore her parents’ need to create from scratch, to build from the ground up and to maintain tradition. This way of life, of course, provokes a struggle against time and place; her parents are almost anachronistic in their pursuits and as Hicks Morrow emphasizes, vulnerable. In modern New Brunswick, they grow raw with being extracted from their woodlots and home. Their placements in hospitals and care units where “a machine breathes for us all” is the final insult.

Hicks Morrow’s use of physical geography also carries over in expressing her struggle to come to terms with her parents’ deteriorating health. On watching her blind mother:

“I see my mother every day—  
she’s never seen me  
through those useless emerald eyes.  
Still, it soothed me  
to see her stop blindly staring  
into her lap,  
to feel her eyes  
on me.”

These are emotional bridges, and sometimes unstable islands of reprieve, that the author takes solace in. As her thoughts traverse Atlantic Canada, they also travel back through her past and her identity with and without her parents. Her consolation is, at times, the moments of quiet that she spends on Prince Edward Island remembering; this is where physical and emotional geography meld into something new and strange. *What Really Happened is This* is strongest when Hicks Morrow uncovers those strange details that make the marrow of any good memoir: the spit on a hot iron, the gunstocks made into chairs, or the red nail polish her blind mother insists on wearing. In other places, it is her use of humour and irony that make the experiences less predictable. She writes of her father’s April Fool’s surgery: “Heading home at last, I see / the Community Centre sign: / April is Cancer Month.” Later, while thinking about her deceased parents from her home in Prince Edward Island, her thoughts are interrupted and she is reminded again of being wholly displaced:

“Once I accused  
two trespassers of fishing out of season.  
They yelled back,  
“You’re not an Islander, are you?”  
How did they know I’d just moved here?  
The cackling behind me can no longer be  
ignored.”

Writing a memoir on the loss of one’s parents is risky in that the writer’s emotions can sometimes dominate poetic integrity. Hicks Morrow’s work strives for balance and in many ways finds it. Her poems are sincere and her offerings may be remedial but who still hold out hope for poetry in the details. —*Tammy Armstrong*



### Vox Humana

By E. Alex Pierce, \$19.00 (pb)  
978-1-926829-71-5, 95 pp.  
Brick Books, August 2011

*Vox Humana* by E. Alex Pierce takes its title from the organ reed stop, which produces tones imitative of the human voice. It’s difficult to believe this is Pierce’s debut collection, so polished are her poems. They have, however, been written, refined and anthologized over many years, giving voice to memories of an idyllic childhood and adolescent fantasy as well as to loved ones who cannot

speak for themselves: a daughter stillborn, friends who die too soon, frail parents.

Recalling summers at East Sable River, Nova Scotia, where she’s now developing a centre for artists and writers, Pierce writes, “I want to write my poems then, / grow up again, breathe in that clean, light air...I want my clear syllables to drop / on that sand.” And of her mother, “*The eye of heaven / shined on us—and her, until the stroke / that found her vein and played its course / took all her words away.*”

In addition to memories that transcend the personal to become universal, Pierce has assembled a magnificent chorus from the collective consciousness. “The Big Rock Candy Mountain” heard long ago on a car radio; a vinyl recording of Beethoven’s *Archduke Trio*, which “speaks through the strings” in her basement bedroom and “in the third movement takes her to his heaven”, and the voice of Puccini’s Cio-Cio San which “sings outside its fragile body”, accompany voices echoing from the pages of myth and legend, literature and art, history and recent news.

On this stage we meet Cassandra, gifted with the power of prophecy but the curse never to be believed; Ophelia, writing in her diary, awaiting Amleth’s return; Raphael’s brush speaking for Maddelina degli Oddi before she enters the convent; Anastasia, dying in a Bolshevik soldier’s arms and Laura Gainey, “swept overboard. The heart / stops for her—*keep on, keep on*. How can / she keep on? How alone is the body—out there? / Oh, let you never be alone.”

While the subject matter of *Vox Humana* is the human condition, embracing birth and death, love and loss, Pierce’s writing is neither sentimental nor solemn, but ret-

**Glen Margaret Publishing**

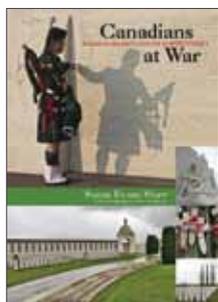
*Wilderness Home*  
*Imperoyal Village*  
*Blue Cheese for Breakfast*  
*Sweet Suburb*  
*The Boy Who Was Bullied*

creating and distributing some of  
the best self-published books in the  
Atlantic region and across Canada

[www.glenmargaret.com](http://www.glenmargaret.com)

respective and elegiac, lyrical and optimistic about the power of the human voice to communicate. In the prose poem, "Arise" (a musical term for the state of singing between recitative and aria) she writes, "Someone will speak to you and a change come over you...the winnowing will come through you and you will sit up and laugh, and go out under the trees, and a coil unwind in your throat, and the arc of your singing will come out." —Margaret Patricia Eaton

## HISTORY



### Canadians at War

A Guide to the Battlefields of World War I

By Susan Evans Shaw, \$24.95 (pb)  
978-0-86492-654-8, 352 pp.  
Goose Lane Editions, July 2011

Author Susan Shaw and her photographer Jean Crankshaw have very special connections to the Western Front in France and Belgium. Each had a grandfather killed during the war; both of them now rest forever in Commonwealth War Graves Commission cemeteries. Crankshaw's excellent photographs—in particular her coloured ones—complement Shaw's informative text.

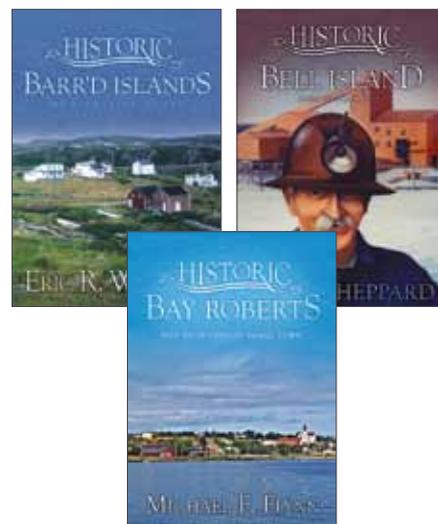
Shaw divides this guide into three parts, from the arrival of the Canadian Expeditionary Force overseas and its first three years of

combat (A Static War of Trenches), to the last three months of the war (The Hundred Days) and ending with descriptions of those Canadians on the Western Front not under Canadian command (Outside the Canadian Corps).

Each of Shaw's short chapters begins with a concise overview of a particular battle or group of battles, followed by directions to the battlefields, memorials and cemeteries connected to them. For the cemeteries, Shaw includes the total number of Canadian dead and mentions some of the noteworthy individuals buried there.

The book's last chapter (Shot at Dawn) briefly summarizes the stories of the twenty-five Canadians executed during the war, mostly for desertion. This chapter does not easily align with the rest of the guide and almost seems to have been added as an afterthought. A final section offers useful advice on researching Canadian soldiers, as well as valuable travel tips for anyone visiting the area. Maps of several battles are welcome additions to the book.

Although not without a few errors and omissions, overall Shaw has done a notable job in writing an extremely practical guide for any Canadian wanting to know the ways their countrymen are remembered on the Western Front. From personal experience during visits to most of these sites, I can wholeheartedly recommend this book as an essential guide for those fortunate enough make this very moving journey. —John Boileau



### Historic Barr'd Islands

From English Roots

By Eric R. Witcher, \$22.00 (pb)  
978-1-926881-09-6, 288 pp.  
Flanker Press, July 2011

### Historic Bell Island

Dawn Of First Light

By N.W. Sheppard, \$18.00 (pb)  
978-1-926881-36-2, 123 pp.  
Flanker Press, July 2011

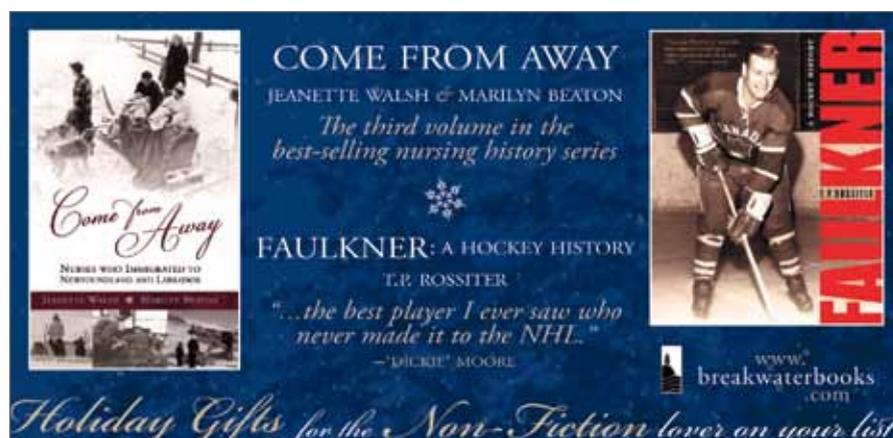
### Historic Bay Roberts

Not Your Typical Small Town

By Michael F. Flynn, \$22.00 (pb)  
978-1-926881-11-9, 242 pp.  
Flanker Press, July 2011

History really comes alive when you actually know the people involved.

That may not have been the initial aim of Newfoundland's Flanker Press, which has just published the Historic series of books, featuring *Barr'd Island*, *Bell Island* and *Bay Roberts*. In fact, the press release announcing the series says it wants "to bring to light the ageless character of Newfoundland and Labrador communities in an effort to preserve the history of this province and to educate future generations about this corner of the global village." Which is all well and fine but the real strength of these books lies in the sheer amount of everyday information about times and people that could have been easily ignored and forgotten. Most history books tend to stress important dates, events and notable people. But not everyone gets to climb Everest, discover a cure for smallpox or win wars. These books talk about everyone else, fishermen,

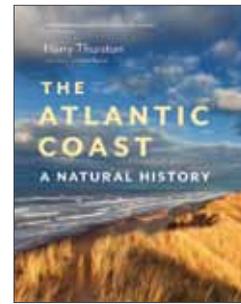


midwives, teachers and other people necessary to create a vibrant community. This series looks at how people in those communities celebrated Christmas, the purpose of Flower Service Sunday, the medicinal qualities of molasses and butter and even how they made soap. For those who may think their ancestors came from these areas, these books are a gold mine and could provide some interesting background information since they name just about everyone who has lived and grown up in these regions.

All three authors know their areas well. Each was born in the community of which he writes. Eric R. Witcher is a former schoolteacher who spent most of his career in Lewisporte. Nath W. Sheppard is also a former teacher who has developed school curriculum on provincial history and he's worked in the tourism industry. Michael F. Flynn has worked in newspapers as a columnist and writer. Each author has a slightly different slant on his area's past. Witcher has written a genealogist's dream, with an extensive listing of just about everyone who has ever lived in Barr'd Islands. His book also takes the most detailed look

at the typical everyday activities of these settlers. Sheppard's book is filled with fascinating stories about the people who lived on Bell Island, an area of rich soil, surrounded by fish-filled waters and home to the largest submarine iron ore mine in the Commonwealth. Flynn's book, like its writer, is more journalistic in tone, looking at the notable events and people of Bay Roberts. This includes the infamous murder of Isaac Mercer who was thought to have been killed by a gang of mummers. This case eventually led to the ban on the practice of wearing masks in public and the eventual prohibition of mummering in Newfoundland.

Each volume features dozens of black and white photographs. Readers may find pictures of their great-grandparents, main streets and even some evocative reminders of a world that no longer exists, except in memory and now, in the pages of this Historic series. —*Elizabeth Patterson*



**The Atlantic Coast**  
A Natural History

By Harry Thurston, \$45.00 (hc)  
978-1-55365-446-9, 336 pp.  
Greystone Books, August 2011

*The Atlantic Coast: A Natural History* is at once a celebration of the Atlantic coast and a warning. The final chapter opens with comments from a French sealing captain, *Sieur de Courtemanche*, in 1705 regarding the "morbid, and unaccountable, spectacle of thousands of whale skulls littering the beach near Red Bay, Labrador."

The accent of this book, co-published by the David Suzuki Foundation, is on the beauty and wonder of nature along the

**NEW RELEASE**

**THE SPRING RICE DOCUMENT**  
Newfoundland at War 1914-1918  
JACK FITZGERALD

1-897174-79-9 / 978-1-897174-79-1

**Creative** BOOK PUBLISHING  
www.creativebookpublishing.ca  
tel. 709.748.0813  
fax 709.579.6511

**LEAVING THE PAST BEHIND**  
Newfoundland History from 1934  
Patrick O'Flaherty

Newfoundland's loss of independence, explored with verve and wit by a scholarly native son. Completes O'Flaherty's three-volume history of Newfoundland.

"... a masterpiece..." -historian James E. Cantow

\$29.95, pb, 308 pp. 978-0-9680998-4-1, Long Beach Press  
longbeach@inf.lympatico.ca

**Threading Light: Explorations in Loss and Poetry**  
Lorri Nielsen Glenn

**Threading Light: Explorations in Loss and Poetry**

*Threading Light: Explorations in Loss and Poetry* offers a compelling and poetic work. This collection of linked prose explores Helen Glenn's journey into poetry and deepening understanding of poetry as a model of secular communion that serves as a form of prayer. Here are personal essays about loss from childhood through to adulthood as well as essays about her initiation into the practice of poetry that was both timely and necessary. Nielsen Glenn is the author of four books of poetry and her non-fiction has been shortlisted and won awards in contests sponsored by Prairie Fire, Event, as well as the National Magazine Awards. She has been the Poet Laureate of Halifax.

ISBN 978-1-926710-11-2  
\$18.95 (CDN)

TRANSFORMING READERS

HAGIOS PRESS

Atlantic coast and, often by implication, what we have lost and are still in danger of losing. Harry Thurston's often-lyrical narration and the book's luminous photographs submerge the reader in the experience of nature, and Thurston draws from an impressively wide literary palette.

As an author, environmental journalist, and poet, he knows how to establish a personal connection with the reader. "Fog," he says of his Yarmouth home, "seemed like a constant companion when I was growing up. My earliest memories are wrapped in it as if in a comforting blanket."

He also has the skill to meld precise scientific description with poetry. "The Labrador Current," he explains, "consists of two branches—a warmer, saltier offshore branch, which forms a counterclockwise gyre in the Labrador Sea, and a fresher, colder inshore branch, which wraps Newfoundland in an icy embrace."

Whether taking his reader through the mountains, the shores, or the forests, *The Atlantic Coast* is about nature but it is also about 'us,' our emotional connection to our natural environment, our history and our culture.

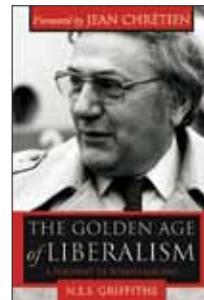
While describing the forests of the Atlantic coast he invokes Henry Wadsworth Longfellow's poem *Evangeline* and "The murmuring pines and the hemlocks,/ Bearded with moss..."

The photography (principal photographer is Wayne Barrett) is an important part of this journey. Large-scale aerial shots of forests, ocean, coastlines and bird colonies give way to close-up underwater photos of three-millimeter long copepods, immersing the reader in still-thriving but invisible communities.

The scale of this journey is ever changing both in terms of the size of the life forms and the angle of approach. Thurston traces evolution, human history and the future, always conjuring the voice of place. In one instance, he conjures visual artist Christopher Pratt's image of the Labrador Current as a "relentless flow of molten ice."

We are left with the impression we have voyaged into the soul of the Atlantic Coast. —Paul Butler

## NON-FICTION



### The Golden Age of Liberalism A Portrait of Roméo LeBlanc

By Naomi E.S. Griffiths, \$35.00 (hc)  
978-1-55277-896-8, 360 pp.  
James Lorimer & Company Ltd., Publishers  
September 2011

A biography of Roméo LeBlanc—the Pearson-Trudeau era Liberal insider, MP, cabinet minister and Senator, the only Acadian and Atlantic Canadian to serve as Canada's Governor General—is long overdue.

And not just because of that laundry list of official accomplishments.

Roméo LeBlanc was a fascinating, enigmatic character: a determinedly Canadian-Acadian francophone in a country whose politics is still dominated by Quebecois federalists, nationalists and separatists; a politician driven less by ambition than buffeted by circumstance; a populist among elitists; a private man in the most public profession—always a fish out of water in whatever stream he swam.

LeBlanc was born in 1927 in Memramcook, New Brunswick: rural, poor, Catholic and Acadian. He might never have escaped those life-hobbles if not for the financial support of a sister who sent money from her maid's job in the "Boston States" to support his education.

Roméo eventually won a life-changing scholarship to the Université de Paris, where he met many of the bright young Quebecois who would come to prominence during the Pearson-Trudeau era.

After a successful globe-girdling journalism career, he returned home to become press secretary to Prime Minister Lester Pearson in 1967.

In 1972, he won a seat in the House of Commons representing his birthplace, but turned down the chance to be a parliamentary secretary—the usual stepping-stone to

*May peace, joy,  
and reading time be yours  
this holiday season.*

**Marechal Media Inc.**  
Publisher of the Finding Maria series  
[www.FindingMaria.com](http://www.FindingMaria.com)

**Three Centuries of Public Art: Historic Halifax Regional Municipality - Barbara DeLory**  
A first for the Halifax Regional Municipality - a publication cataloguing three centuries of the history of the region through its public art: 114 public monuments, cenotaphs, sculptures and statuary illustrated with over 280 full colour photographs, many very detailed histories, with nine maps and directions defining the location of each, plus six walking tours of the historic downtown regions. Also contains five 'tragedies' of the last 200 years and a tribute to the 100<sup>th</sup> anniversary of the Royal Canadian Navy. "If you listen these pieces will speak to you"

CBC referred to it as "unique publication..." Available in bookstores and giftshops everywhere. (New World Publishing: [www.newworldpublishing.com](http://www.newworldpublishing.com) 1-877-211-3334)

ISBN 9781895814354-\$35  
[216 pp, pb, silk, lam. cover]

cabinet—in order to better represent his constituents. Two years later, when Pierre Trudeau offered him the job of minister of fisheries, he agreed—but on condition he could be minister *for fishermen*.

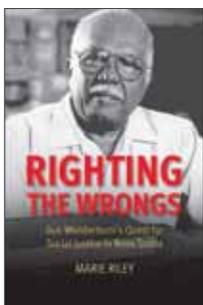
He was exactly that for eight years, becoming the longest serving minister in Canadian history. His accomplishments are many: imposing the 200-mile limit, closing Canadian ports to quota-violating Soviet trawlers, protecting the livelihoods of in-shore fishermen and giving them a voice in fisheries management.

Perhaps not surprisingly, LeBlanc is still revered by many ordinary fishermen.

When he retired as Governor-General in 1999, his friend Naomi Griffiths encouraged him to write his autobiography. “He flatly rejected the idea.”

So Griffiths—a friend for fifty years, an historian and expert on L’Acadie—took on the task. She had access to his papers and the cooperation of family and friends. Unfortunately, LeBlanc kept no journals and most of his personal correspondence has long since disappeared. Griffiths also did not have the advantage of LeBlanc’s own reflective voice. By the time she began her work, he was already suffering from the Alzheimers that would lead to his death in 2009.

Despite that unavoidable void, Griffiths had cobbled together a seamless account of a complicated man. It’s an important book filled with history well worth reliving. —*Stephen Kimber*



### Righting The Wrongs

Gus Wedderburn’s Quest for Social Justice in Nova Scotia

By Marie Riley, \$17.95 (pb)

978-1-897426-28-9, 96 pp.

Pottersfield Press, September 2011

I first learned of H.A.J. (Gus) Wedderburn recently while watching the National Film Board film *Remember Africville*, although for years I’ve encountered hints of his rich

legacy like the Black Educators Association building on Gottingen Street and the Black Cultural Centre in Cherry Brook. In the short documentary describing the controversy associated with relocating Africvillians, Wedderburn expresses he saw a community living beside a dump, invaded with city sewage pipes—he “did not see the flowers”.

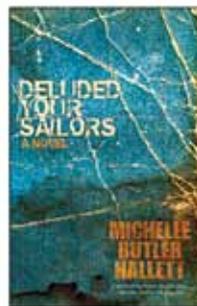
In one section of her book *Righting The Wrongs: Gus Wedderburn’s Quest for Social Justice in Nova Scotia*, Marie Riley clarifies this event from when Gus co-chaired the Halifax Human Rights Advisory Committee. In reality, the committee had very little clout regarding the fate of Africville. Gus was vocal in support of the interests of Africvillians, although many of his demands for their welfare were not met.

Perhaps this event in Gus’ early years of activism made him feel powerless and inspired him to fight harder for social justice. Riley’s biographical tale includes a detailed description of each of Gus’ successful endeavours in the name of equal opportunities for Blacks and other minorities. She weaves Gus’ story from his birth in Jamaica to his death in Halifax: his time as a school

teacher, principal and mentor, his role as a father and husband, his career change to become a lawyer and his leadership of various civil rights groups, including the Nova Scotia Association for the Advancement of Coloured People and the Nova Scotia Human Rights Commission.

Riley’s journalistic talent from her years writing for the Canadian Press and the *Calgary Herald* shine through as she consulted over seventy people who interacted with Gus to complete the biography. Although not a light read, *Righting the Wrongs’* detailed factual accounts of his accomplishments are sometimes put on hold, so readers can also enjoy some engaging anecdotes from his life. These include a surprise visit from Harry Belafonte, his mother’s cunning plan to introduce him to his future wife and him accepting home cooked meals as payment for his legal services.

Riley sums up her biography holistically through painting the scene of a full All Saint’s Cathedral on the day of Gus’ funeral. The diversity of attendees demonstrates the compassion and justice he conveyed to all walks of life. —*Michelle Brunet*



### DELUDED YOUR SAILORS

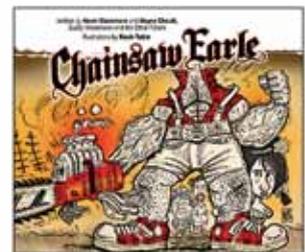
Michelle Butler Hallett

1-897174-77-2 / 978-1-897174-77-7  
284 pgs / 5.5" x 8.5" / \$21.95

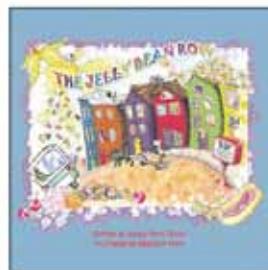
### CHAINSAW EARLE

Written by Kevin Blackmore  
and Wayne Chaulk  
Illustrations by Kevin Tobin

1-897174-82-9 / 978-1-897174-82-1  
36 pgs / 10" x 8.5" / \$14.95



## Holiday reading from Creative



### THE JELLY BEAN ROW

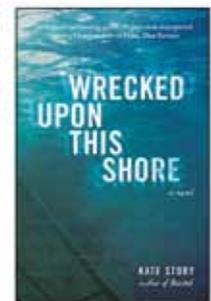
Written by Susan Pynn Taylor  
Illustrated by Elizabeth Pratt

1-897174-80-2 / 978-1-897174-80-7  
32 pgs / 8.5" x 8.5" / \$12.95

### WRECKED UPON THIS SHORE

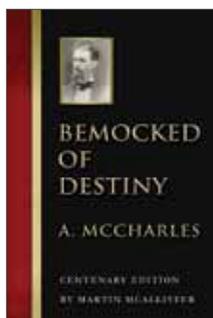
Kate Story

1-897174-76-4 / 978-1-897174-76-0  
204 pgs / 5.5" x 8.5" / \$19.95



**Creative**  
BOOK PUBLISHING

430 Topsail Rd., Village Shopping Centre, St. John's, NL A1E 4N1  
Tel. 709-748-0813 • Fax 709-579-6511 • www.creativebookpublishing.ca



### Bemocked of Destiny

A. McCharles  
Centenary edition

By Martin McAllister, \$19.95 (pb)  
978-1-89700-960-4, 260 pp.  
Cape Breton University Press, August 2011

This nicely packaged book is really two books in one. Book One is the annotated original, written by Aeneas McCharles near the end of his life and published in 1908, two years after his death. Book Two, “An Afterward”, was written one hundred years later by retired mining executive Martin McAllister. McAllister made few changes to Book One, mainly to complete the numerous attributions. In this way, we are

directly presented with one man’s story in Victorian Canada.

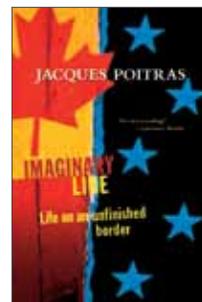
Aeneas McCharles has a place in Canadian mining history as the discoverer of the North Star mine, which eventually passed into Vale Inco’s hands. Although he is closely associated with Ontario, Aeneas McCharles, who went by Angus, was born in Middle River, Cape Breton and spent his boyhood there. He was the son of a carpenter, whose Presbyterian family “lived well” on the island, although they had no access to books other than the Bible. Later, McCharles moved west, as so many did. He lived throughout Ontario: Bruce County in Southwestern Ontario, London, Ottawa and Toronto. Then he went further west to Winnipeg and turned around again, heading, this time, to Sault Ste. Marie and Northern Ontario mining country where he would make his mark.

At times, and in keeping with Victorian writing, McCharles moralizes quite a bit, railing against “quacks and fakirs” (doctors) and the lawless prospectors of Sudbury. As with other discussions in *Bemocked of Destiny*, McCharles leaves us

no doubt about his opinions. He waxes lyrical about Carlyle and Algoma, “where I may yet lay my bones”.

McCharles also had a never-ending tendency towards self-pity. With his slim, long face and handlebar mustache, we can almost hear him pronounce that “... the gates of the world’s happiness have been inexorably shut against me...” Never mind, he was the creator of the prestigious McCharles Prize—\$25,000 awarded every three years from an endowment—given to an emerging researcher in science or engineering at the University of Toronto.

And he is downright sweet in recalling his young wife who died giving birth to their second child: “...her free mirthful laughter and sprightly talk kept echoing in my ears, as they still do in many a lonely hour.” *Bemocked of Destiny* is a worthy addition to the accounts of Canada past. Kudos to McAllister and Cape Breton University for recognizing this. —*Maura Hanrahan*



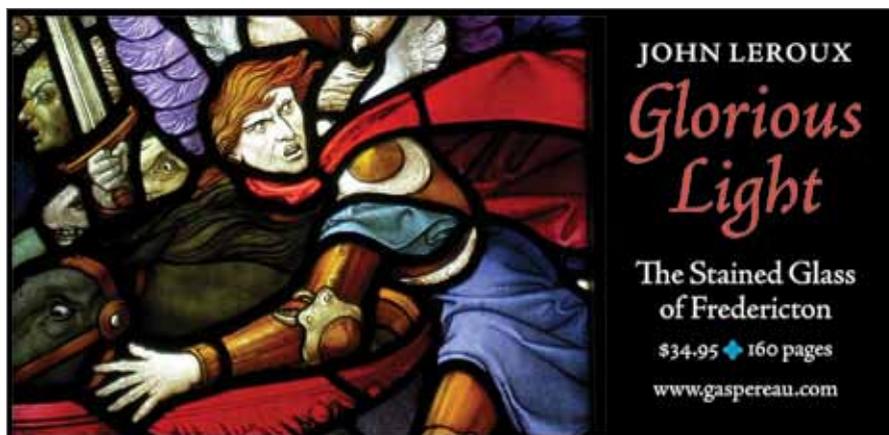
### Imaginary Line

Life on an unfinished border

By Jacques Poitras, \$19.95 (pb)  
978-0-86492-650-0, 342 pp.  
Goose Lane Editions, September 2011

One of the more persistent tropes in Canadian historiography concerns our shared border with the United States, which is, we are continually informed, the “longest, undefended” boundary of its kind in the world. The claim contains both literal and metaphorical dimensions.

Not since the early years of the nineteenth Century have the two countries (Nations? Post-colonies? Emerging states?) fought each other in armed combat. Yet, the international demarcation, which the 1812 conflict largely established, symbolises not so much the triumph of peaceful coexistence as the often self-contradictory nature of borders, themselves—or, at least, this one.



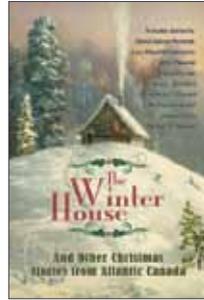
In his excellent account of life and work in the perishing-ly thin ribbon between New Brunswick and Maine, CBC Radio journalist Jacques Poitras chronicles international relations at the local level, examining the effects of border politics on the people who remain trapped in the post-9/11 world. In the process, he deftly juggles the duelling interests of (on the one hand) open access and free trade and (on the other) domestic affairs and foreign security.

Poitras is clearly fascinated by his subject. “Borders have captured my imagination, and have been a subtext of my journalism, for more than two decades,” he writes. “A year after (the) free-trade election came the first great defining geopolitical moment of my generation: the Berlin Wall fell and, across the middle of Europe, checkpoints opened, barbed-wire fences came down, and people streamed across previously forbidden frontiers...On a...visit (to Prague) in the summer of 2001, I marvelled not only at the robust democracy and the consumerist culture but also at a new generation of relaxed, smiling Czech border guards. In one corner of the globe, at least, the promise of a world without borders seemed tantalizingly close to being fulfilled...Prague made me a believer in vanishing borders.”

September 11, 2001, changed everything, of course. And it is in this context—the rise, or at least threat, of global terrorism—that Poitras revisits the “vanishing borders” thesis in Canada and the United States. “Before 2001, the stories I filed from Maine reflected a porous boundary,” he reports. “There were the American school kids attending French immersion classes as part of an effort, inspired by bilingual New Brunswick next door, to salvage their francophone culture...Late in 2001, though, my border stories began to reflect a harder edge.”

*Imaginary Line* essentially explores this shift—with useful and well-wrought detours into the early history of border relations between the countries—before concluding hopefully that “people are voting with their feet to keep the border open...nothing on the line is immutable, even in the post 9/11 era.” —Alec Bruce

## ARTS AND CULTURE



**The Winter House**  
and Other Christmas Stories from  
Atlantic Canada

Foreword by Bruce Nunn, \$16.95 (pb)  
978-1-55109-862-3, 169 pp.  
Nimbus Publishing, October 2011

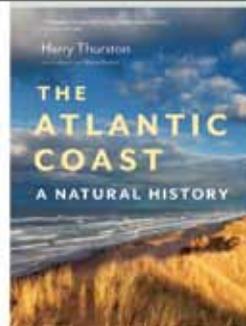
*The Winter House* is a patchwork collection of Christmas stories calling to mind times when patchwork quilts were made not of a combination of lovely scraps, serviceable pieces and the occasional bit that might better have set aside for another project.

This collection lacks the depth and polish of earlier Atlantic treasures such as

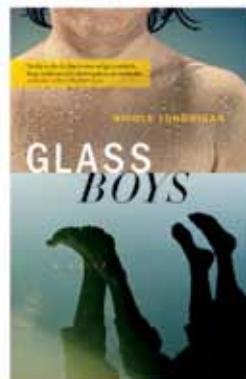
*Gifts to Last, Home for Christmas* and *An Orange from Portugal*. None of the stories match the calibre of Alastair MacLeod’s “To Everything There is a Season” or David Adams Richards’s “The Christmas Tree” but most stories are likely to fall short of such a high standard. *The Winter House* is a pleasant read and with nineteen varied stories, any reader is likely to discover at a least a few that resonate.

David Adams Richards’s “The Child and the Boy”, written when he was nineteen, is particularly interesting in that it foreshadows the writer he would become. The power of the elements that bear down on two desperate young hitchhikers is reflected again and again in the New Brunswick writer’s later works. In this brief piece Adams Richards introduces the concept of hospitality, a concept that appears in many of the stories in this collection whether it is hospitality offered or denied.

Alden Nowlan’s “Will Ye Letter the Mummings In?” reflects the hospitality theme and is perhaps the edgiest of the pieces. Christmas cheer is supplanted by mounting tension when a couple of Come-



An authoritative and  
fascinating exploration  
of the natural history of  
our stunning east coast.



“Glass Boys will... catapult Newfoundland writer Nicole Lundrigan into the spotlight... Her writing is so enthralling, and the story so full of suspense and interest, that there is a temptation to allow the pages to fly by when they really should be savoured.” **QUILL & QUIRE**

 Douglas & McIntyre

  
D&M PUBLISHERS  
WWW.OMPBOOKS.COM

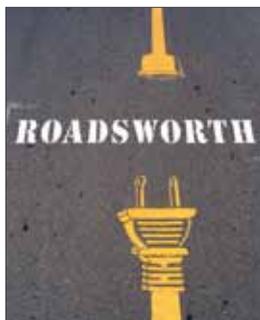
 GREYSTONE BOOKS

From-Aways insist on being included in the local traditions. Whether the reader sympathizes with the Come-From-Aways or the locals becomes entirely a matter of perspective.

Lucy Maud Montgomery's "The Christmas Mistake" features a Jasper Dale-like character whose absent-minded bumbling repairs a rift between old friends, sparing three families a lonely Christmas while in Alistair Cameron's "A Gift to Last" a stranger shares the festive day with an immigrant family.

A tiny gem among the collection is Bob Kroll's "Lucky Stars", a tender story about a young Scottish pioneer woman desperate to capitalize on a Christmas tradition to turn her family's luck.

*The Winter House* is a bit like an old fashioned Christmas tree, decorated not with matching ornaments, but with varied baubles accumulated here and there throughout the years. —*Rosalie MacEachern*



### Roadsworth

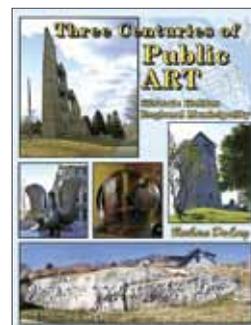
By Roadsworth with Bethany Gibson,  
\$29.95 (pb)  
978-0-86492-638-8, 208 pp.  
Goose Lane Editions, September 2011

My first impression of *Roadsworth* is that it is made for browsing. It reads like a magazine or a thick art catalogue. Hundreds of images of work by street artist Peter Gibson, who is identified only as Roadsworth, are introduced in a curatorial-style essay by Scott Burnham. But most of the words belong to Roadsworth, who articulately defends, in diary-like entries stretching back ten years, his motive for creating what is to many just vandalism: "[Road markings] represent the language of the status quo—clear, confident, blunt, authoritative...and I wanted to subvert that language in an effort to reveal the absurdity of it."

Roadsworth's *nom de plume* is a nod to British land and nature sculptor Andy Goldsworthy, who uses objects such as twigs, icicles and stones in his own ephemeral art. Roadsworth makes far more urban choices: using designed stencils and often just two colours of paint, he mimics and reinterprets the yellow and white street markings on his Montreal streets. A striped crosswalk expands into the shape of a huge, yellow striped footprint. Another is bounded by white barbed wire. Yet another becomes a series of over-sized bullets. The broken line in the middle of a road becomes a flat line interrupted by heart monitor sine waves.

Understandably, there is a furtiveness to the images Roadsworth included in the book, but the best are a bird's eye attempt to capture the large scale of his commissioned work: for instance, a moving peleton of swallows the colour of yellow pavement markings along a passage of the Tour de France; and a crosswalk reinterpreted as a fish skeleton. These images appear in the

book's black-coloured middle pages in which Roadsworth describes his 2004 arrest and the public rallying which led to him becoming a mainstream installation artist—who says he still does some traditional street art, too. And for what purpose? "I wanted people to wonder what it was they were seeing—as opposed to simply saying to themselves, oh, this is that thing called street art." —*Lis van Berkel*



### Three Centuries of Public Art

Historic Halifax Regional Municipality

By Barbara DeLory, \$35.00 (pb)  
978-1-89581-435-4, 216 pp.  
New World Publishing, August 2011

Barbara DeLory has written the lavishly illustrated *Three Centuries of Public Art: Historic Halifax Regional Municipality* to heighten the profile of public art in the HRM. Her extensive research provides a wealth of information on landmarks such as the Jubilee Fountain in the Public Gardens and the Sebastopol Monument on Barrington Street, while introducing new pieces: the Painted Poetry Box, situated throughout the downtown, and the Wheel of Conscience, on exhibit at Pier 21. In all, the book examines 114 monuments, memorials, plaques, sculptures and statuary in and around Halifax.

DeLory is to be commended for calling attention to these pieces. Most public art in Canada is memorial art, recalling a war, a politician or an event. It is often treated as the poor cousin of the paintings and sculpture on display in galleries and museums. Ignored by locals on their daily routes and little more than a curiosity for tourists, public art, contemporary art in particular, can often be a bone of contention and target of ridicule for those who consider it an eyesore, an obscenity or a waste of money. If situated out-of-doors, it's a sitting duck for vandals, graffiti artists and pigeons.



Your local independent  
bookseller

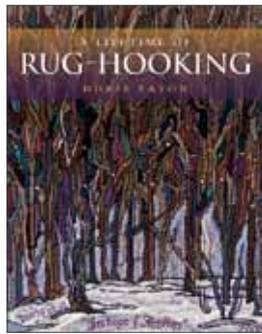
We carefully select books to  
satisfy all tastes, with a focus  
on Canadian authors and  
publishers. We also offer a  
fast and efficient special  
order service.

Featuring: Greeting cards,  
magazines, puzzles, journals,  
art supplies, Moleskin Journals,  
Quo Vadis Agendas,  
Pierre Belvedere Cards,  
Melissa & Doug Toys

13 Bridge St., Sackville, NB E4L 3N6  
[www.tidewaterbooks.ca](http://www.tidewaterbooks.ca)

*Three Centuries of Public Art: Historic Halifax Regional Municipality* is filled with 280 clear colour reproductions and its nine maps are excellent. Unfortunately, these are often overshadowed by formatting and editing decisions, such as an overly large font and a size that is unwieldy and too heavy to be used comfortably as a walking tour guide, which it professes to be.

This is an ambitious book about a worthy subject. But its self-proclaimed mission to provide “a detailed account of public art,” cover “the disasters” Halifax has experienced, document “the history of the peoples who inhabited, settled and built this region” and pay tribute “to the Canadian Navy” and “to those who fought in the many wars and conflicts” demands keen editing and a more sensitive presentation of content. —*Laurie Glenn Norris*



### **A Lifetime of Rug-Hooking**

By Doris Eaton, \$34.95 (pb)  
97-155109-829-6, 94 pp.

Nimbus Publishing, June 2011

This lovely book is many stories in one. It's a story about a rug-hooker's experiences and ideas and how she got them on the canvas. It's also a story of a woman who has dedicated her energies to maintaining, nurturing and celebrating a crafting tradition.

Mostly, it's a full-colour retrospective stroll through the life work of an accomplished artist.

*A Lifetime of Rug-Hooking* provides a significant sampling of Doris Eaton's work, from 1968 to 2010. Each page of the central section offers a colour image accompanied

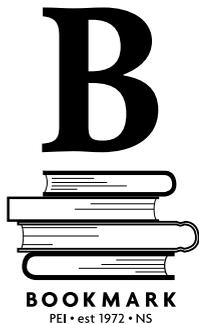
by a personal, reflective piece of writing about how the design came to be. The writing moves informally from humorous anecdotes about family, to technical struggles with the right method to bring an idea into form, to explorations of the relationship between process and inspiration.

In other sections, always eager to pass on her learning to other hookers, Eaton offers tips on materials and step-by-step instructions for executing techniques like the “Eaton Edge”.

This has always been an essential element of Eaton's rug-hooking life: passionately supporting the form by sharing what she knows. And she has earned much respect for it. As Deanne Fitzpatrick puts it, “When I first started hooking rugs...it was clear to me that there was one woman I needed to see. That woman was Doris Eaton.”

Fitzpatrick, in the book's Foreword, also describes Eaton as an artist who trusted the journey she was on, and who trusted “that she was here to make rugs.”

*A Lifetime of Rug-Hooking* offers an intimate view of an artist and teacher stepping back to look at her life's work. Reading



Join our free loyalty programme.  
Buy 10 books and we'll give you  
30% off the 11<sup>th</sup>.

Visit one of our stores to get  
started... it's free, simple  
and there's no card to carry!

Visit our website for the latest  
in book information.

[www.bookmarkinc.ca](http://www.bookmarkinc.ca)

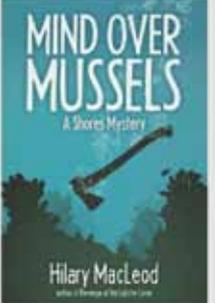
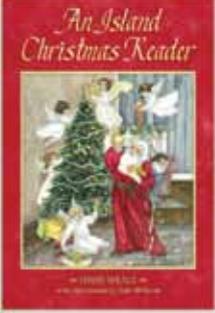
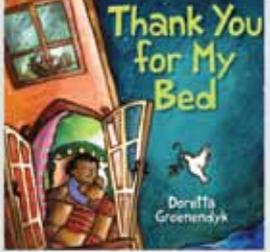
#### **BOOKMARK**

172 Queen Street, Charlottetown  
902-566-4888 • charlottetown@bookmarkinc.ca

#### **BOOKMARK II**

5686 Spring Garden Road, Halifax  
902-423-0419 • halifax@bookmarkinc.ca

**The Acorn Press - New for Christmas**

 <p>For the poetry lover ISBN: 978-1-894838-62-7 Paperback \$18.95</p>	 <p>For the art lover ISBN: 978-1-894838-63-4 Hardcover \$24.95</p>	 <p>For the mystery lover ISBN: 978-1-894838-60-3 Paperback \$22.95</p>
 <p>For the grandparents ISBN: 978-1-894838-61-0 Paperback \$17.95</p>	 <p>For the toddler ISBN: 978-1-894838-62-1 Paperback \$14.95</p>	 <p>For the whole family ISBN: 978-1-894838-66-5 Paperback \$9.95</p>

Follow us on Facebook and Twitter [acornpresscanada.com](http://acornpresscanada.com)

# Connect with **ABT** online!

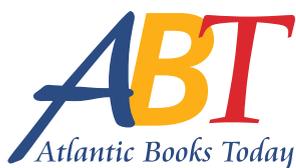
AtlanticBooksToday.ca



Facebook.com/  
Atlantic Books Today

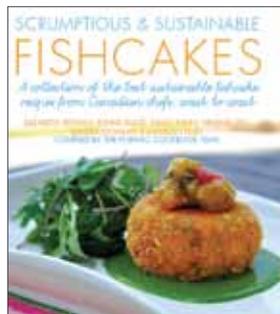


Twitter @abtmagazine



it feels like visiting a gallery where all of her projects are on display, or seeing her sketches and scraps of coloured wool grouped in all the shades of nature, or maybe being invited into a comfortable home to sit with a group of women swapping ideas and life stories while making something with their hands.

I suggest you mix up a pitcher of Hooker's Slush (see page ninety-three) and take it all in. You might get hooked. —Joanne Jefferson



**Scrumptious & Sustainable Fishcakes**  
A Collection of the Best Sustainable Fishcake Recipes from Canadian Chefs, Coast to Coast

With Recipes by Elizabeth Feltham, Elaine Elliot, Craig Flinn, Virginia Lee, Sandra Nowlan and Maureen Tilley, \$24.95 (pb) 978-0-88780-983-5, 95 pp. Formac Publishing, October 2011

*Reviewed from advance reading copy*

I often order fishcakes in restaurants as I seldom make them. With the arrival of *Scrumptious & Sustainable Fishcakes*, this could change. In fact, with my first glance at the book I picked out a tempting recipe and gave it a try.

Coho Salmon and Broccoli Fishcakes from Gaffer's Bistro in Clarenville, Newfoundland, proved to be straightforward and tasty. It was satisfying to add my just-picked garden broccoli to the mashed potatoes, grated cheddar and pepper. I used smoked salmon instead of Coho and held back on the requested teaspoon of salt.

This has put me in the mood for more. As well as salmon, the recipes feature lobster, shrimp, scallops, crab, haddock and sablefish, including various combinations. Fishcake aficionados will be delighted with this accessible and inspired collection. Except for seven additions from the authors' various cookbooks, these recipes are from

various Canadian chefs and were previously published in *Fabulous Fishcakes*.

This collection's emphasis on sustainable species is a bonus—and a smart move considering the public's desire to know their food sources. The authors follow the ranking system of SeaChoice, a Canadian organization made up of several groups including the David Suzuki Foundation. They also include the ratings of the Marine Stewardship Council (MSC) that carries out an international eco-labelling certification program.

SeaChoice looks at five criteria: inherent vulnerability to fishing pressure, status of wild stocks, nature and extent of discarded bycatch, effect of fishing practises on habitats and ecosystems and effectiveness of the management regime. MSC has developed standards for various fisheries and often places conditions that a fishery must achieve to maintain certification. A chart is included explaining the current status of the most popular fish species. In some cases a fish caught one way is sustainable, but another way is not. The onus is on the consumer to ask.

This collection allows you to enjoy your wise choices—for instance, the Salmon and Wasabi Fishcakes, Salmon Fennel Cakes or Smoked Salmon, Potato and Portobello Mushroom Cakes. The lobster chapter includes such temptations as Chipotle Lime Lobster Cakes. The Asian Seafood Cakes recipe stands out in the shrimp and scallops section. The crab chapter is the most extensive including an elaborate recipe for Nori-Wrapped Crab Cakes with a homemade habañoero mayonnaise and a lemongrass cream sauce. And for something more local, the Bay of Fundy Cakes offer up a Moosehead Beer Sauce. The haddock and sablefish chapter features an intriguing Smoked Hook-and-Line Haddock Fishcake with a celery root, apple and beet salad from Halifax's Five Fishermen Restaurant.

Fishcake fans will be hooked. —Valerie Mansour **ABT**

*Visit [atlanticbookstoday.ca](http://atlanticbookstoday.ca) for exclusive online review coverage of new Atlantic Canadian books*



# Upcoming events

Readings, launches, signings and more

**Thursday, November 24, 8:00 P.M.**

**Théâtre l'Escaouette, Moncton, N.B.**

An evening with GG-winning writers Catherine Banks, Anne Compton, David Adams Richards and Serge Patrice Thibodeau in honour of the 75th anniversary of the Governor General's Literary Awards. Tickets \$10 (\$5 students), plus tax and service fees, available at all Greater Moncton Ticketing Network locations.

**Saturday, November 26, 10:00 A.M. – 2:00 P.M.**

**Prescott Group, 3430 and 3480 Prescott Street, Halifax N.S.**

Prescott Group is hosting its tenth Annual Tea & Sale. Proceeds are applied toward services for the clients of Prescott Group, people with intellectual disabilities. Please come join us for another successful year. Remember to get here early for the best selection!

**Saturday, November 26, 12:00 P.M. – 1:30 P.M.**

**Chapters Bayers Lake, Halifax N.S.**

Damian Lidgard will be signing copies of *Sable Island* and again from 2:30-4:00 P.M. at Coles Halifax Shopping Centre.

**Saturday, November 26, 12:00 P.M. – 1:30 P.M.**

**Chapters Crystal Palace, Moncton, N.B.**

Anne Scott will be signing copies of *The Boy Who Was Bullied*.

**Saturday, November 26, 12:00 P.M. – 1:30 P.M.**

**Chapters Regent Mall, Fredericton, N.B.**

Riel Nason will be signing copies of *The Town That Drowned*.

**Saturday, November 26, 12:00 P.M. – 1:30 P.M.**

**Coles Halifax Shopping Centre, Halifax, N.S.**

Stephens Gerard Malone will be signing copies of *Big Town* and again from 2:30-4:00 P.M. at Chapters Bayers Lake, Halifax.

**Saturday, November 26, 2:30 P.M. – 4:00 P.M.**

**Chapters Mic Mac Mall, Dartmouth, N.S.**

Bob Kroll will be signing copies of *Rogues and Rascals: True Stories of Maritime Lives and Legends*.

**Sunday, November 27, 12:00 P.M. – 1:30 P.M.**

**Chapters Bayers Lake, Halifax, N.S.**

Steven Laffoley will be signing copies of *The Devil and the Deep Blue Sea* and again from 2:30-4:00 P.M. at Coles Halifax Shopping Centre.

**Sunday, November 27, 1:00 P.M. – 3:00 P.M.**

**Coles Bridgewater Mall, Bridgewater, N.S.**

Vernon Oickle will be signing copies of *Red Sky at Night*.

**Sunday, November 27, 2:00 P.M. – 4:00 P.M.**

**Millbrook First Nation Senior's Center, Truro**

Pottersfield Press invites you to the book launch of *The Mi'kmaq Anthology Volume 2—In Celebration of the Life of Rita Joe*. Hear selected readings and join in honoring Elder Rita's memory. Editors Theresa Meuse, Lesley Choyce and Julia Swan will be present.

**Sunday, November 27, 2:30 P.M.**

**Keshen Goodman Public Library, Halifax, N.S.**

Join Wayne Johnston as he reads from *A World Elsewhere*, with all the hallmarks of Johnston's most beloved and acclaimed novels: outsiders yearning for acceptance, dreams that threaten to overpower their makers and unlikely romance.

**Sunday, November 27, 3:30 P.M. – 5:30 P.M.**

**Coles Avalon Mall, St. John's, N.L.**

Michelle Butler Hallett will be signing copies of her latest release *deluded your sailors*.

**Tuesday, November 29, 7:00 P.M.**

**Woodlawn Public Library, Dartmouth, N.S.**

The libraries' book clubs are a great way to meet new people, explore new authors and share reading ideas. Join us for *Cutting for Stone*, by Andrew Verghese. Call 490-2636 to register.

**Wednesday, November 30, 7:00 P.M.**

**Woodlawn Public Library, Dartmouth, N.S.**

Join Kathy Chisholm as she reads from her new novel *Urban Tigers: Tales of a Cat Vet*, a humorous account of Dr. Emily McBride's first year at the Ocean View Cat Hospital.

**Wednesday, November 30, 7:00 P.M. – 9:00 P.M.**

**Geo Centre, Signal Hill Rd, St. John's, N.L.**

Creative Book Publishing and *The Telegram* are pleased to present the launch of *The Cuffer Prize Volume III*, a great anthology of short stories. The winners of the 2011 Cuffer Prize will also be announced at this time.

**Saturday, December 3, 1:00 P.M. – 3:00 P.M.**

**Chapters Kenmount Rd, St. John's, N.L.**

Nancy and Laurel Keating will be signing copies of their latest release *Find Scruncheon and Touton: All Around Newfoundland*.

**Saturday, December 3, 12:00 P.M. – 1:30 P.M.**

**Chapters Bayers Lake, Halifax, N.S.**

Starr Dobson will be signing copies of *My Goat Gertrude* and again at Coles Halifax Shopping Centre from 2:30-4:00 P.M.

**Saturday, December 3, 1:00 P.M. – 3:00 P.M.**

**Coles Avalon Mall, St. John's, N.L.**

Jack Fitzgerald will be signing copies of his latest release *The Spring Rice Document*.

**Sunday, December 4, 1:00 P.M. – 3:00 P.M.**

**Chapters St. John's, N.L.**

Dawn Baker will be signing copies of *Newfoundland Christmas* and again from 3:30-5:30 P.M. at Coles Avalon Mall, St. John's.

**Tuesday, December 6, 7:00 P.M.**

**Spring Garden Road Memorial Public Library, Halifax, N.S.**

Join Ami McKay as she reads from *The Virgin Cure*, inspired by the life and work of McKay's great-great-grandmother, Dr. Sarah Fonda Mackintosh, a pioneer in women's and children's health care in nineteenth-century New York.

**Wednesday, December 7, 2:00 P.M. – 4:00 P.M.**

**Heritage Shoppe Duckworth St., St. John's, N.L.**

Ted Rowe will be signing copies of his latest release *Heroes and Rogues: and the story of Hearts Content*.

**Thursday, December 8, 7:00 P.M.**

**Spring Garden Road Memorial Public Library, Halifax, N.S.**

The libraries' book clubs are a great way to meet new people, explore new authors and share reading ideas. Join us for *Barometer Rising* by Hugh MacLennan. Call 490-5700 to register.

**Thursday, December 8, 2:00 P.M. – 4:00 P.M.**

**Heritage Shoppe on Duckworth St., St. John's, N.L.**

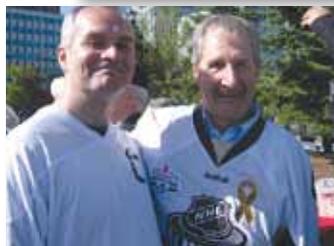
Jack Fitzgerald will be signing copies of his latest release *The Spring Rice Document*.

**Wednesday, December 14, 1:00 P.M.**

**Keshen Goodman Public Library, Halifax, N.S.**

The libraries' book clubs are a great way to meet new people, explore new authors, and share reading ideas. Join us for *The Lost Symbol*, by Dan Brown. **ABT**

# All the News in the Atlantic Book Community



## Honour Roll

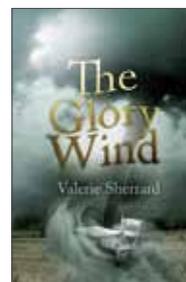
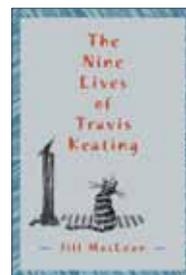
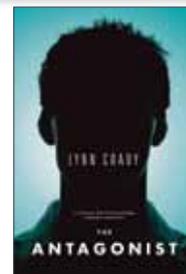
Gaspereau Press author Paul Tyler has won this year's Archibald Lampman Award for his first collection of poetry *A Short History of Forgetting*. The award was presented as part of the Ottawa Book Awards celebration hosted by the City of Ottawa and the ARC Poetry Society at the Library and Archives on Thursday, October 27. The Archibald Lampman Award is presented annually to an outstanding collection of English-language poetry by an author living in the National Capital Region.

Award-winning author, editor and journalist Lynn Coady, originally from Cape Breton Island, Nova Scotia, who is now living in Edmonton, Alberta, has been shortlisted for the coveted 2011 Scotiabank Giller Prize for her novel *The Antagonist*. As of press time for *ABT* the Giller had not been announced but congratulations to Lynn for the honour of being shortlisted.

Fitzhenry & Whiteside is pleased to announce that Jill MacLean's award-winning novel, *The Nine Lives of Travis Keating*, has been selected for the 2012 International Board on Books for Young People (IBBY) Honour List. As an IBBY member country, Canada is entitled to submit one book per eligible category. For the English-text category (including poetry, fiction and nonfiction), *The Nine Lives of Travis Keating* was selected out of all English books published in Canada since 2008. As a selected title, the book will tour the world at exhibitions and book fairs. *The Nine Lives of Travis Keating* is the winner of many literary awards, including the 2009 Ann Connor Brimer Award for Children's Literature.

Fitzhenry & Whiteside is also pleased to announce that Valerie Sherard's new novel, *The Glory Wind*, has won the Geoffrey Bilson Award for Historical Fiction for Young People. *The Glory Wind* was also the winner of the 2011 Ann Connor Brimer Award, a bronze medalist for the 2011 Independent Publisher Book Awards, and a nominee for the 2011 Canadian Library Association Book of the Year for Children Award and for the TD Canadian Children's Literature Award.

The Governor General's Award, Canada's national book awards, honour the best of our literature in seven categories, in both official languages. These Canada Council awards celebrate and promote the excellence of Canadian writers, illustrators and translators. The GG's are celebrating seventy-five years this year and winners will be announced at the awards ceremony on November 15. Among the finalists this year is Nova Scotia author Jan L. Coates for *A Hare in the Elephant's Trunk* (Fitzhenry and Whiteside), nominated for the Award for Children's Text. *A Hare in the Elephant's Trunk*, selected along with four other finalists, has also won the silver medal for the 2011 Independent Publisher Book Awards, has been honoured as a 2011 USBBY title and a 2011 Skipping Stones Honor Award book, and has been nominated for both the 2011 Snow Willow Award and the 2011 Ann Connor Brimer Award.

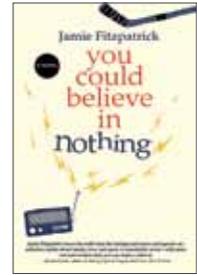


Photos: (top three photographs) Moveable Types team playing in the Stick It to Prostate Cancer ball hockey tournament this fall. (photo collage, right) the book launch for *The Boy Who Was Bullied* by Anne Scott (Glen Margaret Publishing) at Benjamin's Books in Hampton, New Brunswick this fall.

## Atlantic Canada and the GG's

### Atlantic Canada boasts some impressive statistics when it comes to the region's literary production:

- Atlantic Canadian writers have won GG's in every major English-speaking category (poetry, fiction, non-fiction and drama).
- Since the awarding of the GG to French-language authors began in 1959, several Acadian writers have won, including Antonine Maillet, Serge Patrice Thibodeau and Herménégilde Chiasson.
- Atlantic Canada has produced nearly thirty GG-winning titles since the prize's inception in 1936.
- Atlantic Canada boasts several multiple GG award-winners, including Hugh MacLennan, E.J. Pratt, Serge Patrice Thibodeau, David Walker and Thomas Raddall. And of course David Adams Richards, one of only a select few Canadian writers to ever win in both the fiction and non-fiction categories.
- Since 1979, more than forty Atlantic titles have been chosen as finalists for the GG, not including those titles that have won the award. This means that over the last thirty years Atlantic Canada has produced roughly two GG-finalists every year.

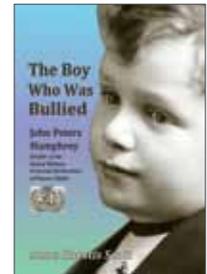


### In Other News

Author Jamie Fitzpatrick (*You Could Believe in Nothing*, Nimbus Publishing), led a recreational team, The Moveable Types, in the Stick It to Prostate Cancer ball hockey tournament this fall. The team included Nimbus/Vagrant editors and editors from *Arts East Magazine* and the *Antigonish Review*.

Exposures by Liane Heller, published by AB collector publishing, as part of the "redendpaper trilogy" in 2003, and launched at Grand Pré Winery that year, is required reading at the University of Toronto's English Department this semester. This is an honour for the Halifax/Dartmouth poet. For details go to [www.abcollectorpublishing.ca](http://www.abcollectorpublishing.ca).

It was standing room only at the book launch for *The Boy Who Was Bullied* by Anne Scott (Glen Margaret Publishing) at Benjamin's Books in Hampton, New Brunswick this fall. A record number of books were sold. *The Boy Who Was Bullied* is a story about John Peters Humphrey—Drafter of the United Nations Universal Declaration of Human Rights. Born in Hampton, New Brunswick in 1905, Humphrey suffered much personal loss, including the loss of his left arm at age six, however, he rose above tragedy and bullying to become an international hero.



Don't forget to save the date for the 2012 Atlantic Book Awards and Festival happening in May 2012 with an awards ceremony on the Rock—taking place in St. John's, Newfoundland for the first time ever! **ABT**



*In order to serve you better we are conducting a survey to gain information about our readers. We appreciate your feedback. All information is kept strictly confidential. Don't forget to also answer the questions on the back of this form to win a basket of books!*

What is your gender?  Male  Female

What is your age?

<20  20-29  30-39  40-49  50-59  >60

Are you planning to travel on vacation in the next twelve months?

Within the province  Out of province  
 Out of Country /Overseas  Not at all

How often do you partake in cultural activities such as concerts, theatre, museums and/or art shows?

Several times a week  Once or twice a week  
 Once or twice a month  Once or twice a year  
 Hardly ever

How often do you eat out?

Several times a week  Once or twice a week  
 Once or twice a month  Once or twice a year  
 Hardly ever

Do you have an e-reader?  Yes  No

If yes, how often do you use it?

All the time, my e-reader has replaced printed books  
 Sometimes, I use my e-reader and still read printed books  
 When travelling  Never  
 Other \_\_\_\_\_

What type of books have you purchased for your digital reader?

Fiction  History  
 Cooking  Science Fiction  
 YA or Teen literature  Free downloads  
 I don't purchase books for my reader  
 Other \_\_\_\_\_

Where do you purchase your books?

Independent bookstores  Chapters/Coles/Indigo stores  
 Costco  Chapters.indigo.ca  
 Amazon.ca  E-bookstores  
 Direct from publishers' websites  
 Other \_\_\_\_\_

# The Great Book Giveaway

Simply answer the questions below, clip it out, mail it in and if your correct entry is drawn, we'll send you this basket of great Atlantic books.

## Books in the basket:

- *The Atlantic Coast: A Natural History* by Harry Thurston
- *The Golden Age of Liberalism: A Portrait of Romeo LeBlanc* by Naomi E.S. Griffiths
- *You Could Believe in Nothing* by Jamie Fitzpatrick
- *That Forgetful Shore* by Trudy J. Morgan-Cole
- *The Virgin Cure* by Ami McKay
- *The Winter House and other Christmas stories from Atlantic Canada*
- *East Coast NHLers: The Stories of Leading players from the Maritimes*, by Paul White
- *Dumb Luck* by Lesley Choyce
- *Betsy Wickwire's Dirty Secret* by Vicki Grant
- *Mercy of St. Jude* by Wilhemina Fitzpatrick

## Win this basket of books!



## Congratulations!

The winner of the last issue's book contest is Outi Lloyd of Mt. Stewart, PEI.

GIFT BASKET CREATED BY TINA COLADAS GIFT CREATIONS HALIFAX, NOVA SCOTIA – (902) 233-8658

PHOTO: KELLY CLARK

These questions are taken from this issue of *Atlantic Books Today*

Name one of Linden MacIntyre's favourite authors:

What does award-winning author Ami McKay use for a desk?

Name one of the first books to be published as a result of Pitch the Publisher:

Name two books featured in the Atlantic Canadian Books for the Holidays Reading Guide:



Please fill out this form and mail by February 3 to:  
*Atlantic Books Today* Book Giveaway  
1484 Carlton Street, Halifax, NS B3H 3B7

The information below will not be used for any purpose other than contacting the winning entry.

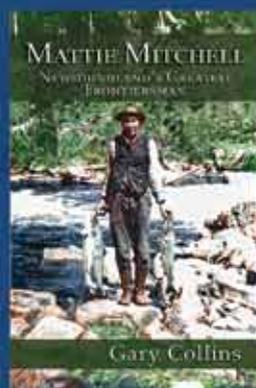
Name: \_\_\_\_\_

Address: \_\_\_\_\_

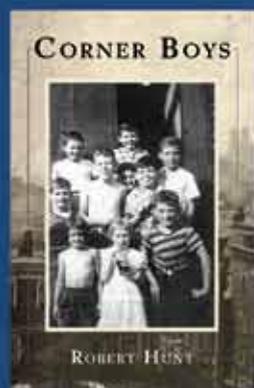
Phone: \_\_\_\_\_

On the back of this entry form we are conducting a survey to gain information about our readers. Please take a moment to complete this form to be eligible for our contest.

# NEW RELEASES FROM FLANKER PRESS



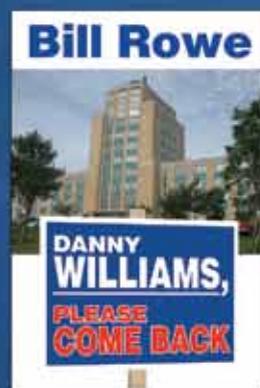
A biography of Newfoundland's greatest frontiersman  
*Mattie Mitchell*  
Gary Collins  
\$19.95 • Biography  
5.5 x 8.5 • 240 pages  
ISBN 978-1-926881-01-0



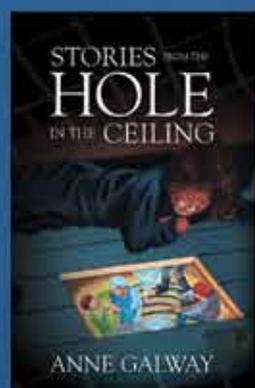
Robert Hunt's story of growing up on the mean streets of St. John's  
*Corner Boys*  
Robert Hunt  
\$17.95 • Memoir  
5.5 x 8.5 • 162 pages  
ISBN 978-1-926881-50-8



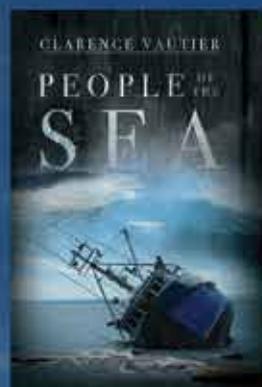
The world of Doyle at your fingertips  
*Republic of Doyle: The Definitive Guide to Doyle: Seasons One & Two*  
Kerri MacDonald  
\$24.95 • Television  
7.5 x 9.25 • 227 pages  
ISBN 978-1-926881-48-5



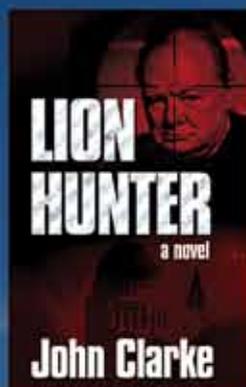
Bill Rowe is back with more biting political satire  
*Danny Williams, Please Come Back*  
Bill Rowe  
\$19.95 • Politics  
6 x 9 • 273 pages  
ISBN 978-1-926881-18-8



The unique character of Newfoundland shines through in this collection of stories  
*Stories from the Hole in the Ceiling*  
Anne Galway  
\$17.95 • History  
5.5 x 8.5 • 182 pages  
ISBN 978-1-926881-43-0



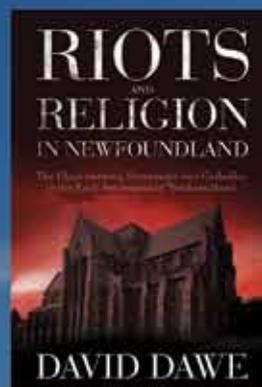
A collection of true stories of tragedy and hardships from Atlantic Canadian families  
*People of the Sea*  
Clarence Vautier  
\$19.95 • Sea Stories  
6 x 9 • 234 pages  
ISBN 978-1-926881-46-1



A gripping thriller following an assassination plot against Winston Churchill off the coast of Newfoundland  
*Lion Hunter*  
John Clarke  
\$17.95 • Fiction  
5.5 x 8.5 • 185 pages  
ISBN 978-1-897317-41-9



Sarah and her brother Michael are about to learn exactly what a Newfoundland Christmas has to offer  
*A Newfoundland Christmas*  
Darren Baker  
\$9.95 • Children's  
8 x 8 • 21 pages  
ISBN 978-1-926881-45-4



The history of conflict between our English and Irish ancestors  
*Riots and Religion in Newfoundland*  
David Dawe  
\$19.95 • History  
6 x 9 • 244 pages  
ISBN 978-1-926881-04-1

WWW.FLANKERPRESS.COM

Flanker Press Ltd. Toll-free: 1.866.739.4420  
PO Box 2522, Station C Tel: 709.739.4477  
St. John's, NL, A1C 6K1 Fax: 709.739.4420

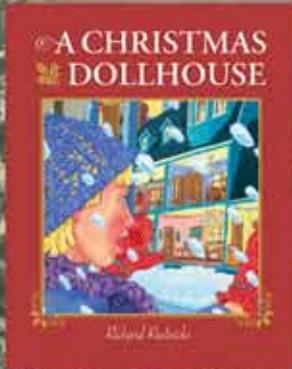
Flanker

# PUT AN EAST COAST READ UNDER THE TREE

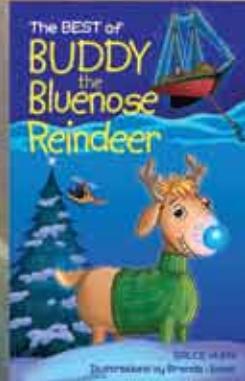
## HOLIDAY THEMED



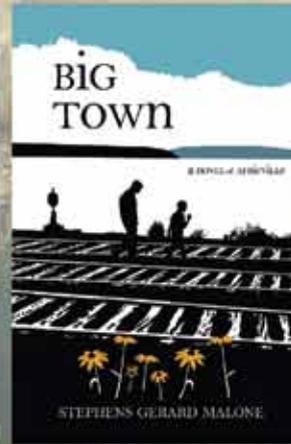
*The Winter House*  
foreword by Bruce Nunn  
\$16.95



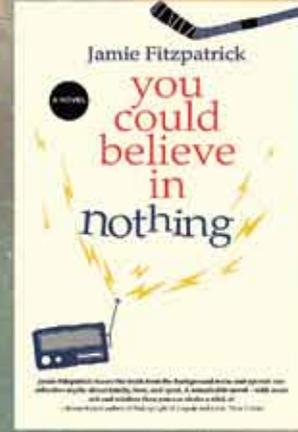
*A Christmas Dollhouse*  
by Richard Rudnicki  
\$18.95



*The Best of Buddy the Bluenose Reindeer*  
by Bruce Nunn  
Illustrated by Brenda Jones  
\$14.95

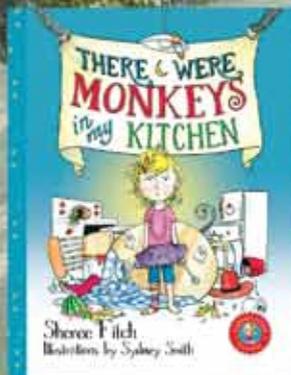


*Big Town: A Novel of Africville*  
by Stephens Gerard Malone  
\$18.95



*You Could Believe in Nothing*  
by Jamie Fitzpatrick  
\$19.95

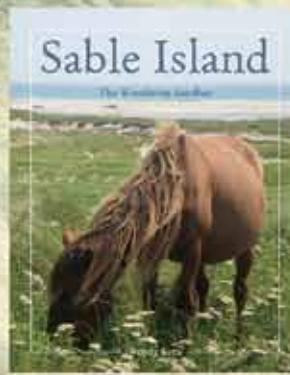
## CHILDREN'S



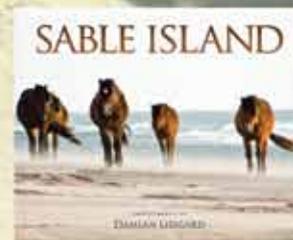
*There Were Monkeys in My Kitchen*  
by Sheree Fitch  
Illustrated by Sydney Smith  
\$19.95



*My Goat Gertrude*  
by Starr Dobson  
Illustrated by Dayle Dodwell  
\$18.95



*Sable Island: The Wandering Sandbar*  
by Wendy Kitts  
\$15.95



*Sable Island*  
photography by Damian Lidgard  
\$27.95



*Eco-Innovators: Sustainability in Atlantic Canada*  
by Chris Benjamin  
\$22.95

## NON-FICTION