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- Wendy McGrath, A Revision of Forward
- Wendi Stewart, Meadowlark
- Lisa Guenther, Friendly Fire
- Lee Maracle, Memory Serves
- Christine Rehder Horne, Tarstopping
By turns tender and rough-hewn, and always structurally inventive, the poems in Wendy McGrath’s new collection show a writer reaching the height of her creative powers.

Whether evoking the vulgar give-and-take of a men’s poker night, fleeting moments of connection between mothers and sons, afternoons spent in overgrown back-yard gardens, or wondrous childhood trips to the drive-in, McGrath’s feel for the bygone details of working-class life is uncanny.

The book’s highlight is the playful poetic sequence that gives the book its title, the product of a more-than-decade-long improvisational collaboration with printmaker Walter Jule, a series of not-quite-mirror poems whose meanings reflect on each other in kaleidoscopic ways.

Wendy McGrath was born in Prince Albert, Saskatchewan. Her poetry and short fiction has been published in such publications as Descant, Poetry in Motion, and NeWest Review. Her first novel with NeWest Press, Santa Rosa, was published in April 2011, and its Georges Bugnet award-shortlisted followup, North East, arrived in October 2014.

"Wendy McGrath shows how a poetic novelty, the mirror poem, can become an important new form. Hamlet spoke of holding the mirror up to nature. McGrath holds the mirror up to art, but she also tells us about the nature of desire and separation, about truth and lies."
– BERT ALMON, author of A Ghost in Waterloo Station

“Walter Jule’s visual images are aids to meditation, communicating on an intuitive level that which cannot be expressed in words. In them we experience in suspended time the knife’s edge between creation and destruction.”
– Jennifer Dickson, CM
When her family’s car goes through the ice on Rainy Lake one cold March day in 1962, six-year-old Rebecca Archer is the only person her father is able to pull from the sinking vehicle. But as Rebecca grows up in a farmhouse haunted by the absence of her mother and baby brother, raised by a man left nearly paralyzed with grief, she wonders if her father really did save her after all.

Eventually, though, Rebecca finds solace in the company of her friends: Chuck, the sensitive son of a violently abusive father; and Lissie, an Aboriginal girl being raised alone by a perfectionist white mother. As these three young people protect and support one another, Rebecca discovers that by saving Chuck and Lissie, she may also save herself.

In her debut novel, Wendi Stewart tells the luminous, deeply imagined story of a young woman’s hard-won triumph over heartbreaking personal tragedy.

"Wendi Stewart’s Meadowlark is lyrical and vivid, startlingly fresh writing about childhood and loss, decaying dreams, bravery and the everyday brutality that is sometimes visited upon the damaged and the innocent alike. It is about the fast, inviolate friendships that see us through. Stewart creates characters that will last. Here is ultra-wise and propulsive writing about all the small dramatic moments that loom large and make us quake."
– LISA MOORE, author of Caught and February

"In this evocative coming-of-age novel, Stewart’s characters find a way to challenge the confines of the world they inhabit. Powerfully rendering life in small town northwestern Ontario, Meadowlark grips a reader from first page to last."
– ANNE SIMPSON, author of Falling and Loop

"Meadowlark is at once a manifesto of grief and a testament to all that can be gained when there’s nothing left to lose."
– MARISSA STAPLEY, author of Mating for Life

Wendi Stewart grew up on a farm in Northwestern Ontario and now makes her home in Wolfville, Nova Scotia. She has been published in The Antigonish Review, The Leaf and the Owen Sound Sun Times. She currently has columns appearing in the Fort Frances Times and the Chronicle Herald. Meadowlark is her first novel.
As a long, hot Saskatchewan summer dawns, Darby Swank’s life is forever changed when she finds her beloved aunt floating dead in a lake. All at once, her blinders are lifted and she sees the country lifestyle she’s always known in a whole new way, with hidden pain and anguish lurking behind familiar faces, and violence forever threatening to burst forth, like bushfire smouldering and dormant under the muskeg.

With her first novel, Lisa Guenther lays bare familial bonds, secret histories and the healing potential of art. Friendly Fire recalls the work of Ann-Marie MacDonald and Lynn Coady as it eviscerates small-town platitudes and brings important issues to light.

Lisa Guenther is a writer and agricultural journalist based in Livelong, Saskatchewan. Her writing has appeared in Grainews and Country Guide, and she is the current president of the Canadian Farm Writers’ Association. Friendly Fire is her first novel.
Memory Serves
by Lee Maracle

Memory Serves gathers together the oratories award-winning author Lee Maracle has delivered and performed over a twenty-year period. Revised for publication, the lectures hold the features and style of oratory intrinsic to the Salish people in general and the Sto:lo in particular. From her Coast Salish perspective and with great eloquence, Maracle shares her knowledge of Sto:lo history, memory, philosophy, law, spirituality, feminism and the colonial condition of her people.

Powerful and inspiring, Memory Serves is an extremely timely book, not only because it is the first collection of oratories by one of the most important Indigenous authors in Canada, but also because it offers all Canadians, in Maracle’s own words, “another way to be, to think, to know,” a way that holds the promise of a “journey toward a common consciousness.”

Lee Maracle is a member of the Sto:Lo nation. She was born in Vancouver and grew up on the North Shore. She is the author of the critically acclaimed novels Ravensong and Daughters Are Forever. Her work has been published in anthologies and scholarly journals worldwide. Maracle is currently an instructor at the University of Toronto, the Traditional Teacher for First Nation’s House. Her latest novel is the Canada Reads-longlisted Celia’s Song (Cormorant Books).

There’s a reason why Lee Maracle is one of this continent’s most important and influential indigenous voices. If you wish to better understand the importance of story, of the spoken word in the contemporary and traditional First Nations worldview, I urge you to read her collected oratories. Memory Serves is a masterpiece.

– JOSEPH BOYDEN, author of The Orenda

“Lee Maracle has provided a clear and eloquent voice of power that speaks of, speaks to and speaks with Indigenous peoples and indigenous women around the world. Her writing always provokes, awakens, stirs and enlightens our hearts and minds.”

– LINDA TUHIWAI SMITH, author of Decolonizing Methodologies: Research and Indigenous Peoples
In a flash, everything changes. After a group of radical environmentalists breaks into the house of a prominent oil company executive and holds him and his family hostage, the stage is set for a popular movement to coalesce around the incident.

They call themselves “Tarstoppers,” and by occupying Calgary’s parks and public areas they hope to shut down the oilsands. But even the most cynical of their number couldn’t anticipate what happened next.

Now Tim and Shannon, an ordinary couple caught up in the middle of history, must navigate a world newly populated with fifth columnists, foreign radicals, agent provocateurs and black bloc anarchists as chaos ensues right outside their door.

Christine Horne was born in Toronto and has lived all across Canada, now making her home in Calgary. A Dalhousie University graduate, Horne is a passionate gardener and volunteer in her community. Tarstopping is her first novel.
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