



GREAT PLAINS
PRESS

Fall 2023



Stories that bind us

About

At Great Plains Press, we publish stories that are unique and reflect our region, and Canada, to the rest of the world. We publish new writers alongside literary veterans and seek out exciting, distinct and challenging stories.

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LAND ACKNOWLEDGEMENT

Great Plains Press is located on the original lands of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and on the homeland of the Métis Nation. Our water is sourced from the Shoal Lake 40 First Nation.

FUNDERS

Great Plains Press gratefully acknowledges the financial support provided for its publishing program by the Government of Canada, the Canada Council for the Arts, as well as the Government of Manitoba and the Manitoba Arts Council.



Canada Council
for the Arts

Conseil des arts
du Canada



New Name, New Look, Same Great Books!

Welcome to Great Plains Press! In celebration of our thirtieth year, and the sale of the company to long-time employees Mel Marginet and Catharina de Bakker, Great Plains has undergone a rebrand that gives us a fresh new look while honouring the history and legacy of our press.

Our original bison logo is still a prominent part of our visual identity. However, it is now facing the viewer head-on, giving our brand a new sense of energy as it heads into the future. The bright colours reflect this vibrancy. Our new logo and colour palette was designed by Relish New Brand Experience.

We are also guided by our new slogan “Stories that bind us.” Though we are still committed to producing great books, we recognize that what makes these books great are the stories that connect us, stories that reflect the diversity and complexity of our world. We share these stories in various formats, but an important part of our press’s mandate is producing a beautiful physical product. Elements of traditional bookbinding are evident in the subtle stitching details in our branded materials. Our editorial efforts are reflected in our colophon, which now plays with the idea of editorial brackets. In this way our new brand reflects all the creative elements of the publishing process, from the writer and their story to our head-on approach to sharing our books with the world.

“Stories that bind us” also reflects our commitment to publishing unique stories that are informed by our prairie roots and reflect a national and international vision. We’re thrilled to introduce our new brand with four titles that reflect the scope of our press.

ISBN 978-1-77337-107-8



978-1-77337-107-8

\$35.00 CAN | \$31.95 USD | 10 X 8

CANADA November 21, 2023

US/UK December 21, 2023

RIGHTS World

HISTORY/Canada/General

MARKETING PLANS National review mailing, online and print advertisements, author participation in interviews and readings

ALSO OF INTEREST



The Lesser Known
A History of Oddities from the Heart of the Continent

DARREN BERNHARDT

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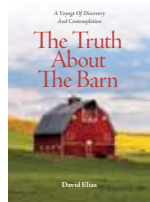


Stuck in the Middle 2
Defining Views of Manitoba

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The Truth About the Barn
A Voyage of Discovery and Contemplation

DAVID ELIAS

978-1-77337-050-7

\$24.95 CAN | \$20.95 USD



GREAT PLAINS PRESS

On the Road to Abandoned Manitoba

Taking the scenic route through historic places

GORDON GOLDSBOROUGH

In this book, scientist-historian Gordon Goldsborough hits the road in search of adventure and little-known stories from Manitoba's past. Among the places he visits are underground radiation monitoring posts from the Cold War, a remote hydroelectric generating station, cruise ships on the Red River, and the original route of the Trans-Canada Highway.

WINNER, BOOK OF THE YEAR, MORE ABANDONED MANITOBA
M McNALLY ROBINSON #1 BESTSELLER, ABANDONED MANITOBA

Gordon Goldsborough is an active member of the Manitoba Historical Society. He has written four books on Manitoba history including the national bestsellers *Abandoned Manitoba* and *More Abandoned Manitoba*, the latter receiving the McNally Robinson Book of the Year Award in 2019. He has a weekly series on Manitoba history on CBC Radio 1, a weekly column on Manitoba history in the *Manitoba Cooperator* newspaper, and is secretary to the Board for the Manitoba Agricultural Museum. In recognition of his historical and scientific work, he was inducted into the Order of Manitoba in 2021.

OTHER BOOKS BY THIS AUTHOR



Abandoned Manitoba
From Residential Schools to Bank Vaults to Grain Elevators
978-1-926531-48-5
\$29.95 CAN | \$25.95 USD



More Abandoned Manitoba
Rivers, Rails, and Ruins
978-1-77337-002-6
\$35.00 CAN | \$27.95 USD

EXCERPT

On the Road to Abandoned Manitoba



Lemiez Sculptures

In 2021, I visited an abandoned site in the north Interlake and found several people there. But all I got from them were cold, stony stares. The site contains a haunting and surreal collection of concrete sculptures created by an eccentric farmer named Armand Lemiez (pronounced "le-meez"). The sculptures are mostly of people, roughly life-sized, but sometimes rendered in an exaggerated or symbolic way. There are a few animals, such as apes, serpents, and a sasquatch. Mr. Lemiez tackled such weighty themes as global politics, human evolution, and world religions. God, angels, the devil, and Adam and Eve are all represented in the sculptures.

Who was Armand Lemiez? He was born in Belgium in 1894. His father abandoned the family when little Armand was just six years old. He and his mother, along with his sister Paula, came to Canada in 1901. After working in Winnipeg to raise money, Lemiez bought 160 acres of land near the village of Grahamsdale and cleared it of bush by hand and horse. He built a small house for himself and his mother, and they lived together until the end of her life.

In 1945, he had a small farm and an orchard of over 100 plum trees, as well as apples and crab-apples. Although he did try some experiments, such as a fish farm in a pond on his property, he was mostly old-school in his approach to

farming; he was still using a team of horses in 1974, when he was 80 years old.

In addition to farming, however, Lemiez was passionate about art. He had studied the subject in high school back in Belgium but, when he first came to Canada, naturally, his attention was focused on establishing himself. He returned to art during the winter of 1927 when he was inspired by a hired hand who had studied oil painting in Germany. He took up painting. His work featured traditional landscapes, views of homesteading in Manitoba, and portraits of people. Other paintings were products of his imagination, sometimes with a blunt political message. Some related to the injustice that Lemiez felt affected him and other Manitoba farmers during the Great Depression. And he had a very dim view of US President Richard Nixon because of his actions during the Vietnam War. He painted at least one portrait of Nixon, after his election in 1969, making a victory sign while sinking in a sea of blood.

Lemiez occasionally gave away a painting as a gift but he refused to sell them. There were over 530 paintings in his collection by the mid-1970s, by which time his interest had turned to sculpture using the unconventional medium of concrete rather than stone. He would create a metal skeleton of the sculpture then mould wet concrete onto it. Like his paintings, the themes of his sculptures were diverse, ranging from biblical scenes to overt political statements, portraits of family, and real or imaginary animals. One sculpture, for example, shows a pair of apes sitting side by side and was titled "My father

OPPOSITE: The head of Lemiez's 1967 sculpture of a lion is encrusted liberally in Xanthoria. GORDON GOLDSBOROUGH

Lemiez Sculptures 19



Lemiez's sculpture entitled "My Father & his Girlfriend" from 1975 depicts his father, and the woman for whom he presumably abandoned his family, as apes. GORDON GOLDSBOROUGH

and his girlfriend." There is even a self-portrait cast in concrete. In the end, Lemiez created 21 sculptures, including one of a naked woman in repose that he sometimes referred to as his "wife."

Lemiez did not sell his art but he did want to share it with other people. He was happy to host visitors and schoolchildren at his farmyard. His art and sculptures were displayed in his home and in a small outbuilding in the yard that he called the "Pioneers Memorial Gallery." In his senior years, Lemiez lobbied the provincial government to turn his property into a public park. It didn't happen. Lemiez died a bachelor in 1984, at the age of 90, and was buried in the Grahamsdale Cemetery. His

home and farm buildings were in an advanced state of deterioration so they were not well suited for ongoing use.

Lemiez will bequeathed his property to a relative and set aside some land for the establishment of a museum to house his art. After at least two years of study, and a proposal to move the artwork and sculptures to a facility at Mossburn, the material was deemed by provincial officials to have "no cultural value" and the idea died. I found references in historical newspapers to some of his

paintings, gifted to people, that were offered for sale at auction. So, they probably still exist in private collections somewhere. Some believe that all of Lemiez's remaining artwork has been destroyed.

However, the concrete sculptures remain in his former farmyard which, by 1999, was untended and being reclaimed by nature. A local group of residents sought to have something done to protect it. I am happy to report, based on my 2021 visit, that the Lemiez farmyard has been spruced up by the Rural Municipality of Grahamsdale, with grass mowed, a gate installed, and interpretive signs posted beside each of the sculptures. They state when the sculpture was created (most between 1967 and 1976), what it was intended to symbolize, a few quotes from Lemiez, and with one or more photos to show what the sculpture used to look like.

Unfortunately, time has not been kind to the Lemiez sculptures. In the 39 years since Lemiez died, the effects of freezing and thawing, combined with random vandalism, have played havoc on many of the sculptures. Some were reasonably intact when I was there; for example, there was a lion whose head was covered in orange Xanthoria lichen. Some sculptures are missing hands or heads. Unfortunately, a few, including a larger-than-life-size statue of Lemiez himself, have been turned into little more than rubble. I encourage readers to check out the Lemiez sculptures before they are too far gone.

Barone Sculptures

Giorgio "George" Barone came to Canada from his native Italy in 1951, at the age of 35, and settled with his family in Transcona. Having trained as a sculptor in Rome, he found work designing plaques and figurines for a local firm and, later, was a set designer for CBC Television. But his true calling was sculpture and, in the early 1960s, he established a sculpture business, working in such media as wood, bronze, granite, and marble. But, in 1966, he pioneered a radically new medium for sculpture that he believed was superior to those other materials.

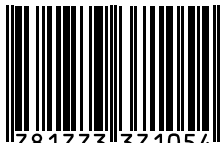
Barone started with a steel mesh frame in the general shape of the final sculpture. He covered the mesh with numerous layers of fibreglass cloth, then coated the fibreglass in a mixture of resin and marble dust. Barone was so confident in this medium that he claimed it was bulletproof and would last forever, unlike other sculptures made from fibreglass. For example, a large sculpture of a Hereford Steer at the entrance to the Union Stockyards in St. Boniface was made in 1967 from fibreglass and wood. In 1989, the steer was set upon by vandals and destroyed. By comparison, Barone's sculptures, although hollow, are still as strong today as when they were first unveiled. And unlike bronze and stone, that have no other colour than that of the material itself, Barone's new medium could use coloured resins to make the final sculpture colourful in a way that never needed repainting. However, his first commission using the new material was uncoloured, for a very good reason.

In 1966, Barone was hired by the Manitoba Tourist Association, with financial support from the White Horse Distillers of Glasgow, Scotland to create a large sculpture of a white horse. It was unveiled at the junction of

Lemiez Sculptures 21

20 On the Road to Abandoned Manitoba: Taking the scenic route through historic places

ISBN 978-1-77337-105-4



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978-1-77337-105-4

\$25.95 CAN | \$21.95 USD | 6 X 9

CANADA October 10, 2023

US/UK October 10, 2023

RIGHTS World

BIOGRAPHY & AUTOBIOGRAPHY/
Medical

MARKETING PLANS National
review mailing, online and print
advertisements, author participation
in interviews and readings

ALSO OF INTEREST



Saving
A Doctor's Struggle
to Help His Children

SHANE NEILSON
978-1-77337-103-0
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**My Privilege,
My Responsibility**

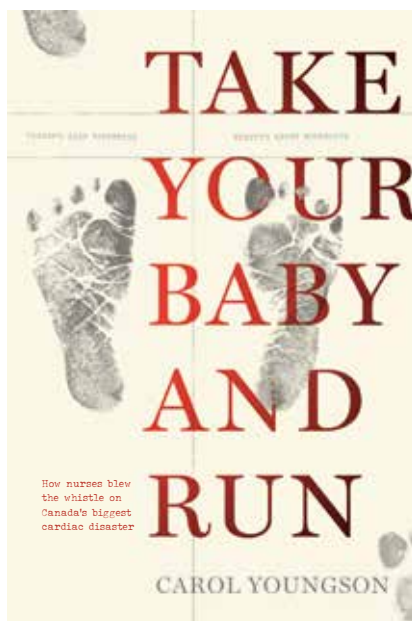
SHEILA NORTH
978-1-77337-066-8
\$24.95 CAD | \$20.95 USD



Overcome

Stories of Women Who Grew Up
in the Child Welfare System

ANNE MAHON, FOREWORD
BY BEATRICE MOSIONIER
978-1-77337-083-5
\$25.95 CAD | \$21.95 USD



**GREAT PLAINS
PRESS**

Take Your Baby and Run

How nurses blew the whistle on Canada's
biggest cardiac disaster

CAROL YOUNGSON

Take Your Baby and Run is Carol Youngson's first-hand account of the shocking ineptitude and misogynistic behaviour that led to the death of twelve children, primarily infants, under the care of Dr. Jonah Odum at Winnipeg's largest hospital in 1994. Youngson was the nurse in charge of the cardiac unit and in her book she details the dysfunctional hospital hierarchy that allowed this tragedy to unfold, leading to the longest running inquiry in Canadian history. Sadly, the themes of this book are just as relevant today during our current health crisis.

Carol Youngson is a retired registered nurse who has spent over two decades working in operating rooms and served as investigator for the Manitoba Department of Justice for the Office of the Chief Medical Examiner. Carol lives in Winnipeg. *Take Your Baby and Run* is her first book.

EXCERPT

Take Your Baby and Run

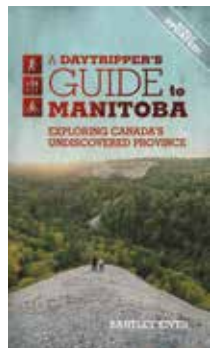
It took several attempts to wean Erin from the bypass machine and more than three hours to get her stable enough to close her chest. As they took off the sterile drapes, another problem presented itself. She had bled a huge amount from the cutdown that Dr. Odum had performed on her arm before surgery. The blood had soaked a large area of the sheet Erin lay on as well as the mattress beneath her. The cutdown had leaked. I had never seen or heard of this kind of blood loss from a cutdown.

Erin went to the Neonatal Intensive Care Unit (NICU) shortly after midnight. There followed many rounds of resuscitation in the NICU which included the surgeon reopening her tiny chest in the unit without the presence of the OR staff or an anesthetist. She was heavily sedated and would not feel any pain but an anesthetist would be able to better monitor her throughout the procedure. Any member of the OR team, including me, would have come back to assist if called. Instead, it fell upon the NICU staff to assist in a difficult surgical procedure without the proper equipment or trained staff. This had been an ongoing problem throughout the year.

Despite heroic efforts, there was no way they could save her. Erin died in her mother's arms at 7:50 that morning, December 21, 1994.



GENERAL NONFICTION



A Daytripper's Guide to Manitoba

Exploring Canada's Undiscovered Province

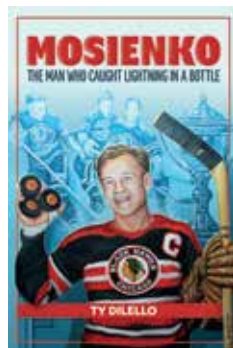
BARTLEY KIVES
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\$31.95 CAD | \$27.95 USD



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A History of the Winnipeg Business Community to the Second World War

JIM BLANCHARD
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Mosienko

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TY DILELLO
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Assiniboine Park

Designing and Developing a People's Playground

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MEMOIRS/BIO



From the Barren Lands

The Fur Trade, First Nations, and a Life in Northern Canada

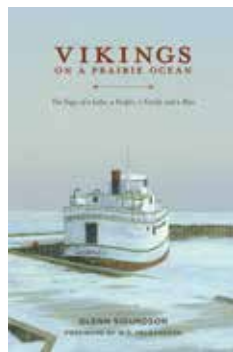
LEONARD FLETT
978-1-927855-33-1
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Run as One

My Story

ERROL RANVILLE
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The Saga of a Lake, a People, a Family, and a Man

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An Infertility Adventure

MORWENNA TREVENEN
978-1-77337-075-0
\$24.95 CAN | \$20.95 USD

ISBN 978-1-77337-109-2



978-1-77337-109-2

\$21.95 CAN | \$17.95 USD | 5.5 X 8.5

CANADA September 12, 2023

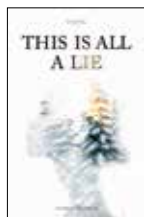
US September 12, 2023

RIGHTS Canada, US

FICTION/Sagas

MARKETING PLANS National review mailing, online and print advertisements, author participation in interviews and readings

ALSO OF INTEREST

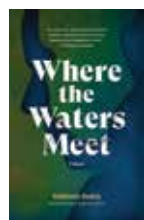


This Is All A Lie

THOMAS TROFIMUK

978-1-927855-77-5

\$19.95 CAN | \$16.95 USD



Where the Waters Meet

STÉPHANIE BOULAY,

TRANSLATED BY

GHISLAINE LEFRANC

978-1-77337-034-7

\$21.95 CAN | \$16.95 USD



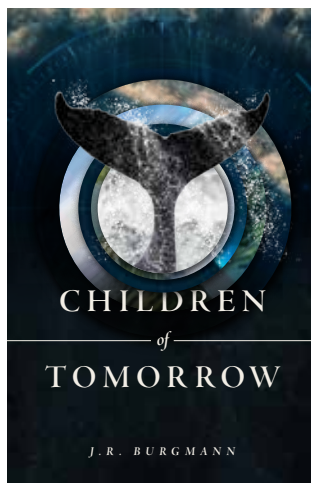
Brief Life

KEVIN MARC

FOURNIER

978-1-77337-081-1

\$22.95 CAN | \$17.95 USD



ENFIELD
& WIZENTY

Children of Tomorrow

J.R. BURGMANN

Children of Tomorrow depicts an all-too-real future history, rushing on at an unstoppable speed and fracturing the lives of its many characters, the effects of which ripple throughout subsequent generations and the earth they inherit.

Children of Tomorrow is an episodic saga, a sweeping history of family and friendship, spanning multiple generations and geographies across the twenty-first century. Beginning in 2016, Arne Bakke witnesses the historic devastation of that summer's bushfires across the ancient wilderness of Tasmania. Elsewhere, Londoner Evie Weatherall witnesses extreme climate events in her travels. They each see a dangerous future forming. When their paths collide in Melbourne, Australia, where they are pursuing PhDs, they and their group of close friends are set on course to witness and struggle together against the coming century, an age of great individual and planetary loss.

Originally published in Australia in the spring of 2023, Enfield & Wizenty is thrilled to introduce this timely novel to a wider audience.

"With echoes of Kim Stanley Robinson, James Bradley and Richard Powers, JR Burgmann provides a lyrical catalogue of the terrifying crises to come. If you're waiting for a hero to save us, *Children of Tomorrow* is a timely reminder that climate change is caused by a complex network of people, and that collective action and diverse approaches are our only way out of this."—Jane Rawson, *From The Wreck*

J.R. Burgmann is a British-Australian writer and critic. A graduate of the University of Melbourne, he is currently based at the Monash Climate Change Communication Research Hub. *Children of Tomorrow* is his debut novel.

1 Extinction

Carbon dioxide parts per million: 402.5

Sunset on the mountaintop and the lake goldens, shimmering purple out to its bank.

‘To be more precise,’ Thomas begins to his student, ‘it’s a *tarn*. The formation here is glacial.’

Arne Bakke knows the sound of this word, but not, until now, its meaning. He nods, listening—or, at the very least, appearing to listen. That is very important: appearing to listen to your supervisor. ‘Academics love it,’ Wally, his closest friend, had quipped over drinks one night, back when Arne was first weighing up whether or not to accept the doctoral scholarship—a meagre sum—he’d been offered. ‘They are lonely, increasingly irrelevant creatures. On the verge of extinction. No one gives a fuck about research,’ Wally had continued, before emphatically gulping his beer, sacrificing his Quebecois beard to a snowy cloud of foam. ‘Just remember that, Arnie. The world will not care about what you do. It won’t even pretend to listen. At the very least pretend to listen to your supervisor.’ But now, as they amble along the boardwalk that encloses the tarn, Arne finds that he is in fact listening to the professor, and the professor to him.

Around them, the world is afire with life. Dusky robins arc like darts through the air and alight on the posts of the boardwalk, chirruping to each other. Yellow wattlebirds—the largest of the honeyeaters—venture out from their banksia havens and rattle off bronchial songs.

AWARD WINNERS



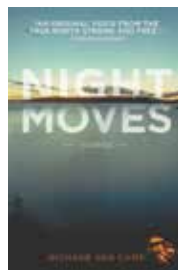
Madder Carmine

TYLER ENFIELD
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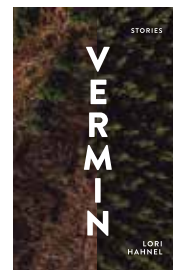
Godless but Loyal to Heaven

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Night Moves

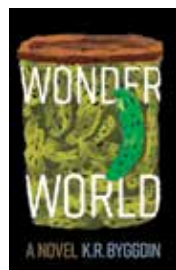
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DEBORAH-ANNE TUNNEY
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SHORT STORIES



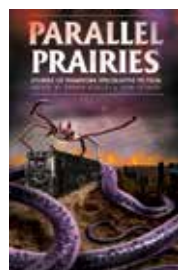
Homebodies

AMY LEBLANC
978-1-77337-101-6
\$22.95 CAD | \$17.95 USD



Winning Chance

KATHERINE KOLLER
978-1-77337-013-2
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Parallel Prairies

EDITED BY DARREN RIDGLEY AND ADAM PETRASH
978-1-77337-003-3
\$21.95 CAN | \$16.95 USD



Alternate Plains

EDITED BY DARREN RIDGLEY AND ADAM PETRASH
978-1-77337-064-4
\$21.95 CAN | \$16.95 USD

ISBN 978-1-77337-111-5



978-1-77337-111-5
\$14.95 CAN | \$11.95 USD | 5 X 8

CANADA October 24, 2023
US/UK October 24, 2023
RIGHTS World

AGE: 9–11 GRADE: 4–6

JUVENILE FICTION/Family/Siblings

MARKETING PLANS National
review mailing, online and
print advertisements, author
participation in interviews
and readings

ALSO OF INTEREST



Peanut Butter
and Chaos
ANITA DAHER
978-1-77337-077-4
\$12.95 CAD | \$10.95 USD



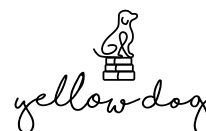
Peanut Butter and
Pandemonium
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Pulse Point
COLLEEN NELSON
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CHAPPELL-POLLACK
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Underland
COLLEEN NELSON
AND NANCY
CHAPPELL-POLLACK
978-1-77337-052-1
\$14.95 CAD | \$11.95 USD



Opposite Identicals

DEBORAH KERBEL

Opposite Identicals is an upper middle grade novel set in the very near future – a time when climate change has irreversibly altered our planet and lifestyles. Nova and Joule are fourteen-year old twins whose scientist parents have recently uprooted the family from their urban home and moved to the country on a year-long research assignment, studying the effects of GMO ‘SuperCrop’ farming on the environment in the final regulatory phase before global expansion. Surrounded by nature and quiet, open spaces, shy, bookish Nova is in heaven. But Joule – whose life’s ambition is to be famous and reach a million Hollagram followers – is desperate to escape. One day, Joule gets her wish, although not in a way anyone ever expected. In an instant, she’s gone – swallowed up by a mysterious sinkhole under her bedroom floor. Suddenly twinless, Nova is forced to step in and lead the search for her missing sister. But can she face her fears and figure out what caused the sinkhole in time to save Joule?

Told from alternating points of view, it’s a fantastical adventure about overcoming obstacles, self-discovery, and environmental awareness.

Deborah Kerbel is the critically acclaimed author of numerous books for young readers. Her titles include the wordless picture book *Whirl* and the middle grade novels *Feathered*, *Under the Moon* (which was shortlisted for the Governor General’s Literary Award), and *Fred and Marjorie: A Doctor, a Dog, and the Discovery of Insulin* (a Junior Library Guild gold standard selection). Deborah lives with her family in Thornhill, Ontario.

EXCERPT
Opposite Identicals

I lean forward slightly and peer into the massive hole. My stomach turns a weak somersault. Despite all those therapy-based rappelling and rock-climbing sessions, I haven't managed to conquer my fear of falling. It's steal-your-breath-away dark down there. I feel dizzy just looking at it. There's a muffled bang followed by a long scraping sound and then Joule's headboard disappears entirely. I shrink back from the edge. The sharp smell of sawdust hangs in the air.

"Hello?"

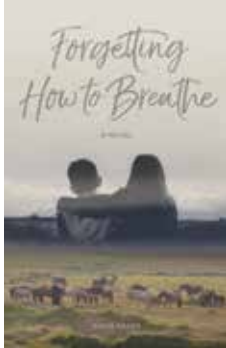
Aside from the echo of my own voice, there's no answer. I suppose that makes sense. Of course, there's no answer because nobody's down there. No human could have survived such a fall. Joule must be in the bathroom. Or the shower. Or – wait, what am I thinking? Joule's asleep in her bed beside me. Because this is a nightmare.

Right?

I scan the room, hoping to remember as many details as possible for my next session with Dr. Ahktar. The mirror that used to hang over our dresser is dangling at a funny angle. The first-place medal I won for my project on leaf chromatography at the sixth-level science fair survived – saved from destruction by a plastic Ikea hook. My 3D model of the solar system is there, too. Everything else is gone. I slowly drop to my knees for a closer look at the gaping hole in the floor. The ground under me is buzzing faintly, like that puzzle game with the timer that pops all the pieces into your face if you don't finish fast enough.



AWARD WINNERS



Forgetting How to Breathe

ANITA DAHER

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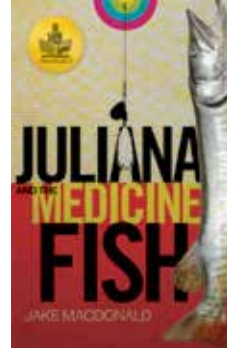


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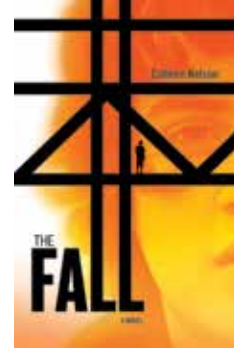


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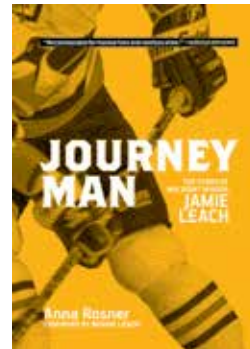


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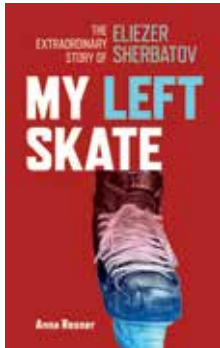
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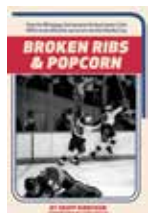
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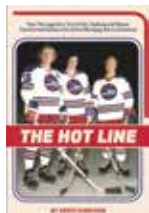
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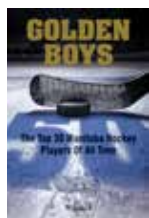
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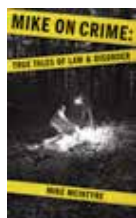
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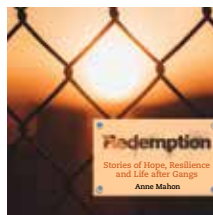
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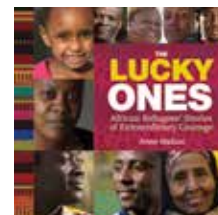
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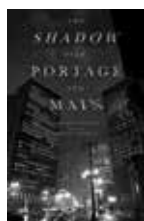


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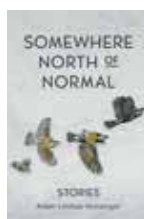
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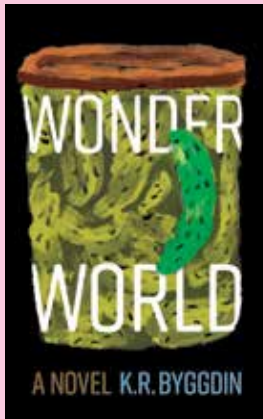
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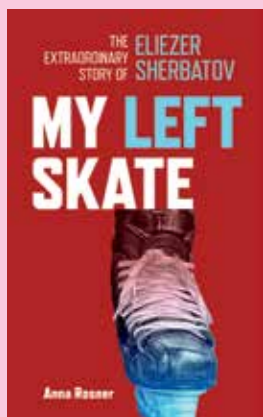
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