

Annabel Kathleen Winter | 0aba3a45915eb49c1ba4157fae8036df

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WINNER OF THE QWF FIRST BOOK PRIZE “Alice Petersen writes as eloquently about the natural world as she does about the world of human emotion and desire. This is a wise and impressive collection of stories.”—David Bezmozgis, author of *The Free World* Alice Petersen's *All the Voices Cry* is masterful and potent—incredibly satisfying for a reader. — Kathleen Winter, author of *Annabel* An academic's wife, struggling to keep up with her husband's quest to find a long-dead author's Tahitian love-garden, realizes that her own idea of paradise no longer includes her husband. An architect dreams of slender redheads, Champlain's astrolabe, and a brush with mortality—and finds at least the latter at *Danseuses* *7 Jours*. An elderly man boards a trans-Pacific flight in an attempt to elude the prediction of a psychic, only to understand too late how the prophecy has shaped his actions. In *All the Voices Cry*, modern life collides with all the old pushes and pulls: city and country, the global and the local, the ideal and the real. Petersen's characters chase the mirage of escape, and are brought up hard by reality. This is

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a book rooted in landscape, tangled in the brambles of personal history, and it introduces in Alice Petersen a wondrous new voice that is yours to discover. Alice Petersen is a writer and critic whose work has been shortlisted for numerous Canadian prizes and awards. She was born in New Zealand and now lives and works in Montreal, Quebec.

A Library Journal Key Indie Fiction Title, Fall 2014 A BBC.com Book to Read for October, 2014 Meet Xavier Boland, the untouchable cross-dresser, who walks loose and carefree as an old Broadway tune. Meet Miss Penrice, a lost old woman forced by wartime to parent a child for the first time. Meet a Zamboni mechanic turned funeral porteur, Madame Poirer's lapdog (and its chastity belt), a congregation of hard-singing, sex-obsessed Pentecostals, and more. With *The Freedom in American Songs*, Kathleen Winter brings her unusual sensuality, lyrically rendered settings, and subversive humour to bear on a new story collection about modern loneliness, small-town gay teens, catastrophic love, and the holiness of ordinary life. Praise for Kathleen Winter "Utterly original."—O, The Oprah Magazine "Absorbing, earnest. . . . Beautifully written."—The New York Times Book Review "Her lyrical voice and her crystalline landscape are enchanting."—The New Yorker "Read it because it's a story told with sensitivity to language that compels to the last page, and read it because it asks the most existential of questions. Stripped of the trappings of gender, Winter asks, what are we?" - The Globe and Mail "She captures the way the truth both imprisons us and sets us free. . . . Simple, touching, real, absolutely convincing and sympathetic."—The Rumpus "A major writer."—Kirkus Reviews, starred review

In a futuristic Middle East, plug-ins can turn anyone into a killer in this “wry and black and savage” Nebula and Hugo award finalist (George R. R. Martin). Set in a high-tech near future featuring an

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ascendant Muslim world and divided Western superpowers, this cult classic takes us into a world with mind- or mood-altering drugs for any purpose, brains enhanced by electronic hardware with plug-in memory additions and modules offering the wearer new personalities, and bodies shaped to perfection by surgery. Marid Audran, an unmodified and fairly honest street hustler, lives in a decadent Arab ghetto, the Budayeen, and holds on tight to his cherished independence. Then, against his best instincts, he becomes involved in a series of inexplicable murders. Some seem like routine assassinations, carried out with an old-fashioned handgun by a man wearing a plug-in James Bond persona; others, involving whores, feature prolonged torture and horrible mutilations. Soon the problem comes to the attention of Budayeen godfather Friedlander Bey—who makes Audran an offer he can't refuse. Nominated for the Nebula and Hugo awards, the highest honors in the genre, *When Gravity Fails*, which introduced the cyberpunk Budayeen Cycle, is a pioneering work the *Denver Post* called “superior science fiction” and Harlan Ellison described as “crazy as a spider on ice skates . . . plain old terrific.”

A tour de force that echoes modern classics like *Suite Francaise* and *The Postmistress*. "Housekeeper or housewife?" the soldier asks Silvana as she and eight- year-old Aurek board the ship that will take them from Poland to England at the end of World War II. There her husband, Janusz, is already waiting for them at the little house at 22 Britannia Road. But the war has changed them all so utterly that they'll barely recognize one another when they are reunited. "Survivor," she answers. Silvana and Aurek spent the war hiding in the forests of Poland. Wild, almost feral Aurek doesn't know how to tie his own shoes or sleep in a bed. Janusz is an Englishman now-determined to forget Poland, forget his own ghosts from the way, and begin a new life as a proper English family. But for Silvana, who cannot escape the painful memory of a shattering wartime act, forgetting is not a possibility. One of the most searing debuts to

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come along in years, 22 Britannia Road. is the wrenching chronicle of how these damaged people try to become, once again, a true family. An unforgettable novel that cries out for discussion, it is a powerful story of primal maternal love, overcoming hardship, and, ultimately, acceptance—one that will pierce your heart.

AMERICAN LIBRARY ASSOCIATION NOTABLE BOOK OF 2012 IRISH TIMES BOOK-TO-READ FOR 2012 ATLANTIC BOOK AWARD WINNER FINALIST FOR THE GILLER PRIZE AND THE FRANK O'CONNOR AWARD A GLOBE & MAIL, QUILL & QUIRE, AND AMAZON.CA BEST BOOK OF THE YEAR "Engrossing, thrilling and ultimately satisfying: each story has the weight of a novel." —The Economist This was the day after Mike Tyson bit off Evander Holyfield's ear. You remember that. It was a moment in history – not like Kennedy or the planes flying into the World Trade Center – not up at that level. This was something much lower, more like Ben Johnson, back when his eyes were that thick, yellow color and he tested positive in Seoul after breaking the world-record in the hundred. You might not know exactly where you were standing or exactly what you were doing when you first heard about Tyson or about Ben, but when the news came down, I bet it stuck with you. When Tyson bit off Holyfield's ear, that cut right through the everyday clutter. —from "Miracle Mile" Two runners race a cargo train through the darkness of a rat-infested tunnel beneath the Detroit River. A drugstore bicycle courier crosses a forbidden threshold in an attempt to save a life and a young swimmer conquers her fear of water only to discover she's caught in far more dangerous currents. An auto-worker who loses his family in a car accident is forced to reconsider his relationship with the internal combustion engine. Alexander MacLeod is a writer of "ferocious intelligence" and "ferocious physicality" (CTV). *Light Lifting*, his celebrated first collection, offers us a suite of darkly urban and unflinching elegies that

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explore the depths of the psyche and channel the subconscious hopes and terrors that motivate us all. These are elemental stories of work and its bonds, of tragedy and tragedy barely averted, but also of beauty, love and fragile understanding.

WHEN EVERYTHING WAS FALLING APART, SOMEONE FELL INTO PLACE Suburban housewife Harriet spends her days doing what she's worst at. Formerly a local radio host, now she grocery shops for her family who has too much to eat, parents a son who refuses to communicate with her, and tries to be a wife to a man who hasn't embraced her in years. But what starts out as a mundane trip to the supermarket turns her world upside down when a mysterious man named Yacub falls out of the sky from the landing gear of an airplane and lands on her car in the parking lot—and survives. He's starving and he's freezing cold. What can she do but bring him home to her family? Suddenly her son has stepped away from the video games and her husband is looking at her once again—even if it's because they think she's crazy for taking in a complete stranger stinking of petrol. And who is Yacub, this young man who escaped from a Dubai labor camp and stowed away in the belly of the plane to travel around the world? And is it a coincidence that he's dropped into Harriet's life just at the moment when a long-buried secret from her past threatens to come to light? Inspired by real-life accounts of airplane stowaways, *Landing Gear* is a highly imaginative story of colliding worlds and extraordinary connections in an age where we may have the world at the touch of a screen, but might need some help seeing what's right in front of us.

PRAISE FOR LANDING GEAR: "An extraordinary idea, brilliantly executed" Viv Groskop, *Red Magazine* "Landing Gear is a beautiful and profound story about finding love, peace and meaning in a too-busy world." *Quill and Quire* (starred review) "Pullinger's empathy for the characters makes them hugely likable, even the truculent streak of adolescence that is Jack" Alfred Hickling, *Guardian* "A portrait of a

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modern nuclear family - explosive, searing - Landing Gear is truly a novel for our brave new world" Merilyn Simonds, author of *Convict Lover* "A wonderful novel, a novel of secrets - each carefully and cleverly revealed, all abetting a propulsive storyline that offers up startling revelations to the very end. This is the work of a writer at the top of her game, and I absolutely loved it." Craig Davidson, author of *Cataract City* "Innovative, enthralling, kinetic and often subversively funny. Alongside Landing Gear's stowaway, Yacub, we freefall and rip a hole right through modern society's illusions of any shared comfort zone. I loved the headlong rush, the imperiled tenderness" Kathleen Winter, author of *Annabel* "A turbulent and exhilarating ride through modern family relationships, our cultural divide and the unexpected things that come crashing into our lives" Brian Francis, author of *Natural Order* "Pullinger's exquisite writing draws us into a world in which character negotiate between the probable and the all-but-impossible. 'How can they survive this?' we ask ourselves, and then it hits us: we all do." Wayne Grady, author of *Emancipation Day*

"John Metcalf has written some of the very best stories ever published in this country."—Alice Munro
The Argus-eyed editor; the magisterial prose stylist; the waggish, inflammatory cultural critic; the mentor and iconoclast. John Metcalf is a literary legend whose memoir maps the underground he labored tirelessly to establish.

In this hugely acclaimed author's new novel, history comes alive before us when, in the seventeenth century, a Jesuit missionary ventures into the wilderness in search of converts—the defining moment of first contact between radically different worlds, each at once old and new in its own ways. What unfolds over the next few years is truly epic, constantly illuminating and surprising, sometimes comic, always

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entrancing, and ultimately all-too-human in its tragic grandeur. Christophe, as educated as any Frenchman could be about the “sauvages” of the New World whose souls he has sworn to save, begins his true enlightenment shortly after he sets out when his native guides—terrified by even a scent of the Iroquois—abandon him to save themselves. But a Huron warrior and elder named Bird soon takes him prisoner, along with a young Iroquois girl, Snow Falls, whose family he has just killed. The Huron-Iroquois rivalry, now growing vicious, courses through this novel, and these three are its principal characters. Christophe and Snow Falls are held captive in Bird’s massive village. Champlain’s Iron People have only lately begun trading with the Huron, who mistrust them as well as this Jesuit Crow who has now trespassed onto their land; and Snow Falls’s people, of course, have become the Hurons’ greatest enemy. Bird knows that to get rid of them both would resolve the issue, but he sees Christophe, however puzzling, as a potential envoy to those in New France, and Snow Falls as a replacement for the two daughters he’d lost to the Iroquois. These relationships wax and wane as life comes at them relentlessly: a lacrosse match with an allied tribe, a dangerous mission to trade furs with the French for the deadly shining wood that could save the Huron nation, shocking victories in combat and devastating defeats, then a sickness the likes of which none of them has ever seen. The world of *The Orenda* blossoms to include such unforgettable characters as Bird’s oldest friend, Fox; his lover, Gosling, who some believe possesses magical powers; two more Jesuit Crows who arrive to help form a mission; and boys from both tribes whose hearts veer wildly from one side to the other, for one reason or another. Watching over all of them are the spirits that guide their every move. *The Orenda* traces a story of blood and hope, suspicion and trust, hatred and love, that comes to a head when Jesuit and Huron join together against the stupendous wrath of the Iroquois, when everything that any of them has ever known or believed in faces nothing less than annihilation. A saga nearly four hundred years old, it is also timeless and eternal. This eBook edition

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includes a Reading Group Guide.

Now a Major Motion Picture from Lions Gate Films, Starring William Hurt, Molly Parker and Andy Jones Dave Purcell is ready to call it quits on his marriage and his restaurant, The Auk. His wife has left for a posting at a Washington D.C. think tank and the restaurant, built on a remote cliff on Push Cove, Newfoundland, never really took off. Dave spends his days consuming the rare delights of his well-stocked wine cellar and larder. All seems lost until Dave's neighbour, Alphonse Murphy, comes up with an ingenious scheme to save The Auk.

The search for the father, the discovery of love -- a story of belonging

Both bold and delicate, this collection of eloquently written stories delves into issues of desire, sex and sexuality, and misfits with a variety of tales. The experimental writing swiftly moves through inventive, esoteric plots with a brazen voice that extends an invitation to readers to relate to impossibly private lives. Fearlessly exploring those things culturally considered grotesque and monstrous, these thought-provoking stories find a beauty and intimacy in unlikely characters and their arcane stories.

"A hypnotic meditation on memory . . . reaffirms the potential for storytelling to offer clarity and redemption." —New York Times Book Review In this riveting debut, a daughter attempts to discover the truth about the life of her father, a dying Vietnam veteran haunted by his wartime experiences. Powerful and assured, *The Sentimentalists* is a story of what lies beneath the surface of everyday life.

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In de loop van de tijd krijgt de vrouwelijke kant van een als man levende jonge hermafrodit uit het noordoosten van Canada een steeds grotere invloed op zijn bestaan.

Kidnapped as a teenage girl, Ma has been locked inside a purpose built room in her captor's garden for seven years. Her five year old son, Jack, has no concept of the world outside and happily exists inside Room with the help of Ma's games and his vivid imagination where objects like Rug, Lamp and TV are his only friends. But for Ma the time has come to escape and face their biggest challenge to date: the world outside Room.

Born a boy and a girl but raised as a boy, Wayne or "Annabel" struggles with his identity growing up in a small Canadian town and seeks freedom by moving to the city.

“This is not a novel about a woman leaving home but rather about a human being finding her way back.”—Chicago Tribune In the middle of her life, Nan decides to leave her husband at home and begin an impromptu trek across the country, carrying with her a turquoise leather journal she intends to fill. The Pull of the Moon is a novel about a woman coming to terms with issues of importance to all women. In her journal, Nan addresses the thorniness—and the allure—of marriage, the sweet ties to children, and the gifts and lessons that come from random encounters with strangers, including a handsome man appearing out of the woods and a lonely housewife sitting on her front porch steps. Most of all, Nan writes about the need for the self to stay alive. In this luminous and exquisitely written novel, Elizabeth Berg shows how sometimes you have to leave your life behind in order to find it. the pull of the moon BONUS: This edition contains an excerpt from Elizabeth Berg's Once Upon a Time, There Was You.

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Praise for *The Pull of the Moon* “Breathtaking . . . [Berg] writes with wry wit and aching lyricism, painting her characters as vividly as anyone writing today.”—The Charlotte Observer “When was the last time you thought about running away? . . . In *The Pull of the Moon*, Berg shares her strength, the wonderful widening of her soul so that we, too, can take the journey in the ease of our chair.”—Greensboro News & Record “Berg’s gift as a storyteller lies most powerfully in her ability to find the extraordinary in the ordinary, the remarkable in the everyday.”—The Boston Globe “Reading *The Pull of the Moon* is like sitting down for a long, satisfying chat with a best girlfriend. . . . [It] pleasantly encourages readers to recover a little life-embracing enthusiasm themselves.”—Orlando Sentinel

Gillian Best, winner of the Bronwen Wallace Award for Short Fiction, weaves a striking literary debut centred on one woman’s relationship to the sea in this sweeping intergenerational family saga. A beautifully rendered family drama set in Dover, England, between the 1940s and the present day, *The Last Wave* follows the life of Martha, a woman who has swum the English Channel ten times, and the complex relationships she has with her husband, her children, and her close friends. The one constant in Martha’s life is the sea, from her first accidental baptism to her final crossing of the channel. The sea is an escape from her responsibilities as a wife and a mother; it consoles her when she is diagnosed with cancer; and it comforts her when her husband’s mind begins to unravel. An intergenerational saga spanning six decades, *The Last Wave* is a wholly authentic portrait of a family buffeted by illness, intolerance, anger, failure, and regret. Gillian Best is a mature, accomplished, and compelling new voice in fiction.

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In 2010, bestselling author Kathleen Winter (Annabel) embarked on a journey across the storied Northwest Passage, among marine scientists, historians, archaeologists, anthropologists, and curious passengers. From Greenland to Baffin Island and all along the passage, Winter bears witness to the new math of the North—where polar bears mates with grizzlies, creating a new hybrid species; where the earth is on the cusp of yielding so much buried treasure that five nations stand poised to claim sovereignty of the land; and where the local Inuit population struggles to navigate the tension between taking part in the new global economy and defending their traditional way of life. Throughout Winter's journey, she learns from fellow passengers such as Aaju Peter and Bernadette Dean, who teach her about Inuit society (both past and present). She bonds with Nathan Rogers, son of the late Canadian icon Stan Rogers, who died in a plane crash when Nathan was just a young boy. Nathan's quest is to take the route his father never traveled, expect in his beloved song "The Northwest Passage," which he performs both as anthem and lament at sea. And she guides readers through her own personal odyssey, emigrating from England to Canada as a child and discovering both what was lot and what was gained as a result of that journey. In breathtaking prose charged with vivid descriptions of the land and its people, Kathleen Winter's *Boundless* is a haunting and powerful homage to the ever-evolving and magnetic power of the North.

"Through Kathleen Winter's incredible act of empathy, we enter the world of a character named General James Wolfe--a tall, red-haired, homeless thirty-something ex-soldier, battered by PTSD--as he camps out on the streets of modern-day Quebec City, trying to remember and reclaim his youth. In creating this extraordinary character, Kathleen Winter pored over the real-life letters of General Wolfe, which were acquired by the University of Toronto in 2013 for an astronomical sum. The letters, written to his mother, begin when he was a child soldier of 13, and end when he was 32, already a scarred veteran of war, just

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two weeks before his famous death on the Plains of Abraham. What emerges from this little-seen cache is the opposite of the public face: history portrays Wolfe as the iconic victor but his correspondence reveals a lifelong struggle with melancholy and trauma, a desperate longing for poetry, dance, enlightenment. It also depicts how, at 25, Wolfe was awarded a two-week study leave in Paris. He was ecstatic but before he could depart, Britain adopted Europe's Gregorian calendar and the entire country lost eleven days forever: September 2 was followed by September 14. Wolfe forfeited his longed-for leave, and exactly 7 years later, on September 13, 1759, he died. In her inventive retelling, Winter gives Wolfe the gift of those lost eleven days in September--but in a different era: he is dropped into the world of contemporary Quebec. Her befuddled soldier is determined to reclaim his time and understand what has become of the British North America for which he'd abandoned his personal happiness. What he finds is not an answer, but unsettling questions about the price war exacts and the cost of all empires, past and present."--

When the choir director of a monastery in Quâbec is murdered, Chief Inspector Armand Gamache and Jean-Guy Beauvoir of the Sâuretâe du Quâbec are challenged to find the killer in a cloistered community that has taken a vow of silence.

In elegant, sensual prose, Michael Crummey crafts a haunting tale set in Newfoundland at the turn of the 19th century. A richly imagined story about love, loss and the heartbreaking compromises—both personal and political—that undermine lives, *River Thieves* is a masterful debut novel. Published in Canada and the United States, it joins a wave of classic literature from eastern Canada, including the works of Alistair MacLeod, Wayne Johnston and David Adams Richards, while resonating at times with the spirit of

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Charles Frazier's *Cold Mountain* and Cormac McCarthy's *Border Trilogy*. An enthralling story of passion and suspense, *River Thieves* captures both the vast sweep of history and the intimate lives of a deeply emotional and complex cast of characters caught in its wake.

“Unless you're lucky, unless you're healthy, fertile, unless you're loved and fed, unless you're offered what others are offered, you go down in the darkness, down to despair.” Reta Winters has many reasons to be happy: Her three almost grown daughters. Her twenty-year relationship with their father. Her work translating the larger-than-life French intellectual and feminist Danielle Westerman. Her modest success with a novel of her own, and the clamour of her American publisher for a sequel. Then in the spring of her forty-fourth year, all the quiet satisfactions of her well-lived life disappear in a moment: her eldest daughter Norah suddenly runs from the family and ends up mute and begging on a Toronto street corner, with a hand-lettered sign reading GOODNESS around her neck. GOODNESS. With the inconceivable loss of her daughter like a lump in her throat, Reta tackles the mystery of this message. What in this world has broken Norah, and what could bring her back to the provisional safety of home? Reta's wit is the weapon she most often brandishes as she kicks against the pricks that have brought her daughter down: Carol Shields brings us Reta's voice in all its poignancy, outrage and droll humour. Piercing and sad, astute and evocative, full of tenderness and laughter, *Unless* will stand with *The Stone Diaries* in the canon of Carol Shields's fiction.

An extraordinary, cinematic saga of rags-to-riches-to-revolution that follows an orphan girl coming of age in Iran at a time of dramatic upheaval. It is the 1950s in a restless Iran, a country rich in oil but deeply divided by class and religion. The government is unpopular and corrupt and under foreign sway. One

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night, an illiterate army driver hears the pitiful cry of a baby abandoned in an alley and menaced by ravenous wild dogs. He snatches up the child and takes her home, naming her Aria—the first step on an unlikely path from deprivation to privilege. Over the next two decades, the orphan girl acquires three mother figures whose secrets she will learn only much later: reckless and self-absorbed Zahra, who abuses her; wealthy and compassionate Fereshteh, who adopts her; and mysterious Mehri, whose connection to Aria is both a blessing and a burden. A university education opens a new world to Aria, and she is soon caught up in the excitement and danger of the popular uprising against the Shah that sweeps through the streets of Tehran. The novel's heart-pounding, explosive finale sees the Ayatollah Khomeini's brutal regime seize power—even as Aria falls in love and becomes a mother herself. Nazanine Hozar's stunning debut gives us an unusually intimate view of a momentous time, through the eyes of a young woman coming to terms with the mysteries of her own past and future.

Présentation de l'éditeur : En 1968 au Canada, un enfant voit le jour dans un village reculé de la région du Labrador. Ni garçon, ni fille, il est les deux à la fois. Seules trois personnes partagent ce secret : les parents de l'enfant et Thomasina, une voisine de confiance. Ces adultes prennent la difficile décision de faire opérer l'enfant et de l'élever comme un garçon, prénommé Wayne. Mais tandis que ce dernier grandit, son moi caché - une fille appelée Annabel - ne disparaît jamais complètement.

The #1 New York Times Bestseller "There is a crack in everything. That's how the light gets in."
—Leonard Cohen Christmas is approaching, and in Québec it's a time of dazzling snowfalls, bright lights, and gatherings with friends in front of blazing hearths. But shadows are falling on the usually festive season for Chief Inspector Armand Gamache. Most of his best agents have left the Homicide

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Department, his old friend and lieutenant Jean-Guy Beauvoir hasn't spoken to him in months, and hostile forces are lining up against him. When Gamache receives a message from Myrna Landers that a longtime friend has failed to arrive for Christmas in the village of Three Pines, he welcomes the chance to get away from the city. Mystified by Myrna's reluctance to reveal her friend's name, Gamache soon discovers the missing woman was once one of the most famous people not just in North America, but in the world, and now goes unrecognized by virtually everyone except the mad, brilliant poet Ruth Zardo. As events come to a head, Gamache is drawn ever deeper into the world of Three Pines. Increasingly, he is not only investigating the disappearance of Myrna's friend but also seeking a safe place for himself and his still-loyal colleagues. Is there peace to be found even in Three Pines, and at what cost to Gamache and the people he holds dear? *How the Light Gets In* is the ninth Chief Inspector Gamache Novel from Louise Penny. One of Publishers Weekly's Best Mystery/Thriller Books of 2013 One of The Washington Post's Top 10 Books of the Year An NPR Best Book of 2013

An enchanting story of twins, fame, and heartache by the much-praised author of *Lullabies for Little Criminals* Heather O'Neill charmed readers in the hundreds of thousands with her sleeper hit, *Lullabies for Little Criminals*, which documented with a rare and elusive magic the life of a young dreamer on the streets of Montreal. Now, in *The Girl Who Was Saturday Night*, she returns to the grubby, enchanted city with a light and profound tale of the vice of fame and the ties of family. Nineteen years old, free of prospects, and inescapably famous, the twins Nicolas and Nouschka Tremblay are trying to outrun the notoriety of their father, a French-Canadian Serge Gainsbourg with a genius for the absurd and for winding up in prison. "Back in the day, he could come home from a show with a paper bag filled with women's underwear. Outside of Québec nobody had even heard of him, naturally. Québec needed stars

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badly." Since the twins were little, Étienne has made them part of his unashamed seduction of the province, parading them on talk shows and then dumping them with their decrepit grandfather while he disappeared into some festive squalor. Now Étienne is washed up and the twins are making their own almost-grown-up messes, with every misstep landing on the front pages of the tabloid *Allo Police*. Nouschka not only needs to leave her childhood behind; she also has to leave her brother, whose increasingly erratic decisions might take her down with him.

Shortlisted for the Scotiabank Giller Prize, the Governor General's Award for Fiction, and the Rogers Writers' Trust Fiction Prize In 1968, into the beautiful, spare environment of remote coastal Labrador, a mysterious child is born: a baby who appears to be neither fully boy nor girl, but both at once. Only three people are privy to the secret — the baby's parents, Jacinta and Treadway, and a trusted neighbour, Thomasina. Together the adults make a difficult decision: to raise the child as a boy named Wayne. But as Wayne grows to adulthood within the hyper-masculine hunting culture of his father, his shadow-self — a girl he thinks of as "Annabel" — is never entirely extinguished, and indeed is secretly nurtured by the women in his life. Haunting, sweeping in scope, and stylistically reminiscent of Jeffrey Eugenides' *Middlesex*, *Annabel* is a compelling tale about one person's struggle to discover the truth about their birth and self in a culture that shuns contradiction. Now featuring a preview of Kathleen Winter's nonfiction work, *Boundless: Tracing Land and Dream in a New Northwest Passage*.

Eskimo and white culture collide in this national bestselling novel of life in the contemporary Alaskan wilderness: "A magnificently realized story" (*New York Times Book Review*). *Ordinary Wolves* depicts a life different from what any of us has known: Inhuman cold, the taste of rancid salmon shared with

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shivering sled dogs, hunkering in a sod igloo while blizzards moan overhead. But this is the only world Cutuk Hawley has ever known. Born and raised in the Arctic, he has learned to provide for himself by hunting, fishing, and trading. And yet, though he idolizes the indigenous hunters who have taught him how to survive, when he travels to the nearby Inupiaq village, he is jeered and pummeled by the native children for being white. When Cutuk ventures into the society of his own people, two incompatible realities collide, perfectly capturing "the contrast between the wild world and our ravaging consumer culture". In a powerful coming of age story, a young man isolated by his past must choose between two worlds, both seemingly bent on rejecting him (Louise Erdrich). Winner of the Milkweed National Fiction Prize "As a revelation of the devastation modern America brings to a natural lifestyle, it's a tour de force and may be the best treatment of the Northwest and its people since Jack London's works."—Publishers Weekly, starred review

"Men who weren't hard workers didn't last long at the lumber woods." Most people in Newfoundland and Labrador have someone in their family who has worked "in the woods." Some of these workers were employed seasonally--they fished in the summer and headed to the lumber camps in the winter--while others were full-time loggers who worked year-round. Stan White runs Camp 13 on the southwestern side of Gander Lake, which is a commercial operation cutting pulpwood for Bowater Pulp and Paper. He and his brother, Allan, oversee the men employed by the company to ensure the camp runs smoothly. The camp had opened in the fall of 1949. Now, during its third year in operation, Stan has his work cut out for him, as Bowater has tasked Camp 13 with the delivery of 7,000 cords of pulpwood. This historical novel captures a time and place in this province's not-too-distant past. Camp 13 illustrates in fine, well-researched detail the day-to-day friendships, struggles, triumphs, and tragedies of a hard-working people

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employed in a way of life that is long gone but never forgotten.

Thomas Friesen has three goals in life: get a job, make friends, and find a good book to curl up with. After landing a job at READ, the newest hypermegabookstore, he feels he may have accomplished all three. All is not peaceable within the stacks, however, as discontent steadily rises, aimed squarely at talk show host Munroe Purvis, whose wildly popular book club is progressively lowering the IQ of North America. But the bookworms have a plan?plots are being hatched and the destruction of Munroe is all but assured. As Thomas finds himself swept along in the malstrom of insanity, he wonders if reading a book is all it's cracked up to be.

It's 2016, and there's a new president in the White House. The world is on edge, and celebrated novelist Johnny Coma, survivor of a bomb test in the Nevada desert and the subsequent disintegration of his marriage to photographer Vivienne Pink, must face the one trauma he can no longer put behind him: the death of their young daughter, Stella, in Toronto more than a decade ago. Now united only by their grief, Johnny and Vivienne drift further apart and fall for other people. While Vivienne heads to Amsterdam to cover a terror event, the quixotic Johnny arrives in Barcelona to rewrite the story of his daughter's life and to learn from new friends the healing power of stories and art. Complex, fantastical and stirring, Perly's writing upends simple expectations. In *Stella Atlantis*, readers find a treacherous world where an ordinary van can become an instrument of mayhem, but can also repay with unexpected gifts; the sea delivers letters to lost souls; and a long-dead daughter returns as an octopus from an underwater world that parallels our own. In the end, we are left to wonder if the dead are truly gone, or whether their ghosts walk among us in many forms.

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In 1968, in a remote part of Canada, a mysterious child is born: a baby who appears to be neither fully boy nor girl, but both at once. Only three people share the secret - the baby's parents and a trusted neighbour. Together the adults make a difficult decision: to go through surgery and raise the child as a boy named Wayne. But as Wayne grows up within the hyper-male hunting culture of his father, his shadow-self - a girl he thinks of as 'Annabel' - is never entirely extinguished, and indeed is secretly nurtured by the women in his life. As Wayne approaches adulthood, and its emotional and physical demands, the woman inside him begins to cry out. The changes that follow are momentous not just for him, but for the three adults that have guarded his secret. Shortlisted for the Orange Prize.

Winner of the Commonwealth Writers' Prize for Best Book, Caribbean & Canada and the Canadian Authors Association Literary Award; Finalist for the Governor General's Literary Award for Fiction, the Thomas Head Raddall Atlantic Book Award, and the Winterset Award When a whale beaches itself on the shore of the remote coastal town of Paradise Deep, the last thing any of the townspeople expect to find inside it is a man, silent and reeking of fish, but remarkably alive. The discovery of this mysterious person, soon christened Judah, sets the town scrambling for answers as its most prominent citizens weigh in on whether he is man or beast, blessing or curse, miracle or demon. Though Judah is a shocking addition, the town of Paradise Deep is already full of unusual characters. King-me Sellers, self-appointed patriarch, has it in for an inscrutable woman known only as Devine's Widow, with whom he has a decades-old feud. Her granddaughter, Mary Tryphena, is just a child when Judah washes ashore, but finds herself tied to him all her life in ways she never expects. Galore is the story of the saga that develops between these families, full of bitterness and love, spanning two centuries. With Paradise Deep, award-winning novelist Michael Crummey imagines a realm where the line between the everyday and the otherworldly is

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impossible to discern. Sprawling and intimate, stark and fantastical, *Galore* is a novel about the power of stories to shape and sustain us.

An “absorbing . . . beautifully written” debut about the trials of growing up unique in a restrictive environment (*The New York Times Book Review*). In 1968, in a remote part of Canada, a child is born—a baby who appears to be neither fully boy nor girl, but both at once. Only three people share the secret: the baby’s parents and a trusted neighbor. Together, the adults make the difficult choice of deciding the gender for themselves, and raise the child as a boy named Wayne. But as Wayne grows up, his shadow-self, a girl he thinks of as “Annabel,” is never entirely extinguished, and indeed is secretly nurtured by the women in his life. As Wayne approaches adulthood, and its emotional and physical demands, the woman inside him begins to cry out. The changes that follow are momentous not just for him, but for the three adults who have guarded his secret. Shortlisted for the Orange Prize in Fiction, this “enchanting” literary gem explores the courage to unveil one’s true self in a culture that shuns contradiction (*The New Yorker*).

Mercy Among the Children received effusive praise from the critics, was nominated for a Governor General’s Award and won the Giller Prize. It was named one of 2000’s best books, became a national bestseller in hardcover for months, and would be published in the US and UK. It is seen, however, as being at odds with literary fashion for concerning itself with good and evil and the human freedom to choose between them — an approach that puts Richards, as *Maclean’s* magazine says, firmly in the tradition of Tolstoy and Dostoevsky. Author Wayne Johnston recounts hearing Richards read in 1983 and being struck by his unqualified love for every one of his characters, even though “it was not then

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fashionable to love your characters”. Pottersfield Portfolio editor Tony Tremblay calls Richards the most misunderstood Canadian writer of the century, and a “great moralist”, comparing him to Morley Callaghan, Kafka and Melville. As a boy, Sydney Henderson thinks he has killed Connie Devlin when he pushes him from a roof for stealing his sandwich. He vows to God he will never again harm another if Connie survives. Connie walks away, laughing, and Sydney embarks upon a life of self-immolating goodness. In spite of having educated himself with such classics as Tolstoy and Marcus Aurelius, he is not taken seriously enough to enter university because of his background of dire poverty and abuse, which leads everyone to expect the worst of him. His saintly generosity of spirit is treated with suspicion and contempt, especially when he manages to win the love of beautiful Elly. Unwilling to harm another in thought or deed, or to defend himself against false accusations, he is exploited and tormented by others in this rural community, and finally implicated in the death of a 19-year-old boy. Lyle Henderson knows his father is innocent, but is angry that the family has been ridiculed for years, and that his mother and sister suffer for it. He feels betrayed by his father’s passivity in the face of one blow after another, and unable to accept his belief in long-term salvation. Unlike his father, he cannot believe that evil will be punished in the end. While his father turns the other cheek, Lyle decides the right way is in fighting, and embarks on a morally empty life of stealing, drinking and violence. A compassionate, powerful story of humanity confronting inhumanity, it is a culmination of Richards’ last seven books, beginning with *Road to the Stilt House*. It takes place in New Brunswick’s Miramichi Valley, like all of his novels so far, which has led some urban critics to misjudge his work as regional — a criticism leveled at Thomas Hardy, Joseph Conrad and Emily Bronte in their own day. Like his literary heroes, Richards aims to evoke universal human struggles through his depiction of the events of a small, rural place, where one person’s actions impact inevitably on others in a tragic web of interconnectedness. The setting is extremely important in

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Richards' work, "because the characters come from the soil"; but as British Columbia author Jack Hodgins once told Richards, "every character you talk about is a character I've met here in Campbell River".

This book explores representations of intersex - intersex persons, intersex communities, and intersex as a cultural concept and knowledge category - in contemporary North American literature and popular culture. The study turns its attention to the significant paradigm shift in the narratives on intersex that occurred within early 1990s intersex activism in response to biopolitical regulations of intersex bodies. Focusing on the emergence of recent autobiographical stories and cultural productions like novels and TV series centering around intersex, Viola Amato provides a first systematic analysis of an activism-triggered resignification of intersex.

Oei is the daughter of the great Japanese printmaker Hokusai. Long consigned to a minor role as gloomy sidekick, she is barely a footnote in the historical record. Here, Oei recounts her life with one of the great eccentrics of the 19th century. Dodging the Shogun's spies, she and Hokusai live amongst actors, novelists, tattoo artists and prostitutes, making the exquisite pictures that define their time. Disguised, they escape the city gates to view waves and Mount Fuji. But they return to enchanting, dangerous Edo (Tokyo), the largest city in the world. Wielding her brush, Oei defies all expectations of womanhood-- all but one. She is dutiful until death to the exasperating father who created her and, ultimately, steals her future. A breathtaking work of imagination, *The Ghost Brush* illuminates the most tender and ambiguous love of all--that between father and daughter.

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In this eloquent collection, writers from the United States, Canada, the U.K., and Australia describe a personal encounter with the natural world that moved them, enhanced their understanding of nature, changed them, or was in some other way of prime importance to them. These essays describe childhood memories, everyday walks transformed into life-changing events, being in the grip of a great force, and startling encounters with wild animals. They are funny, sad, reflective, exciting, nostalgic, and outlandish. Each one presents a singular experience, and all are beautifully written and deeply felt. Personal encounters with the natural world written by award-winning authors. Some of the award-winning contributors include Margaret Atwood, Diane Ackerman, David Quammen, Rick Bass, and Wade Davis.

a brave book . . . and a beautiful book' - ROBERT MAC FARLANE 'Malachy Tallack is the real deal, a writer given over to pure curiosity, honest witness and that most precious of gifts, an unselfconscious sense of wonder . . . not just a vibrant new voice, but a wise, questioning and highly sophisticated talent' - JOHN BURNSIDE 'A beautifully written meld of travel writing, natural history and personal memoir . . . a remarkable odyssey' - THE BOOKSELLER Sixty Degrees North is a deeply personal examination of who we are, of the landscapes that truly shape us and what it means to be at home. The sixtieth parallel marks a borderland between the northern and southern worlds. Wrapping itself around the lower reaches of Finland, Sweden and Norway, it crosses the tip of Greenland and the southern coast of Alaska, and slices the great expanses of Russia and Canada in half. The parallel also passes through Shetland, where Malachy Tallack has spent most of his life. In Sixty Degrees North, Tallack travels westward, exploring the landscapes of the parallel and the ways that people have interacted with those landscapes, highlighting themes of wildness and community, isolation and engagement, exile and memory. Sixty Degrees North is an intimate book, one that begins with the author's loss of his father and his own troubled relationship

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with Shetland, and concludes with an acceptance of loss and an embrace - ultimately a love - of the place he calls home.

Nine years ago, two teenage girls are kidnapped and brutally assaulted by a member of their own community. When the perpetrator is suddenly paroled, the whole community is in shock. Klee James had sworn she would make him pay for his crimes. Does she follow through on this promise? Or does someone else, with a different motive, take matters into his or her own hands?

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