

# Winner

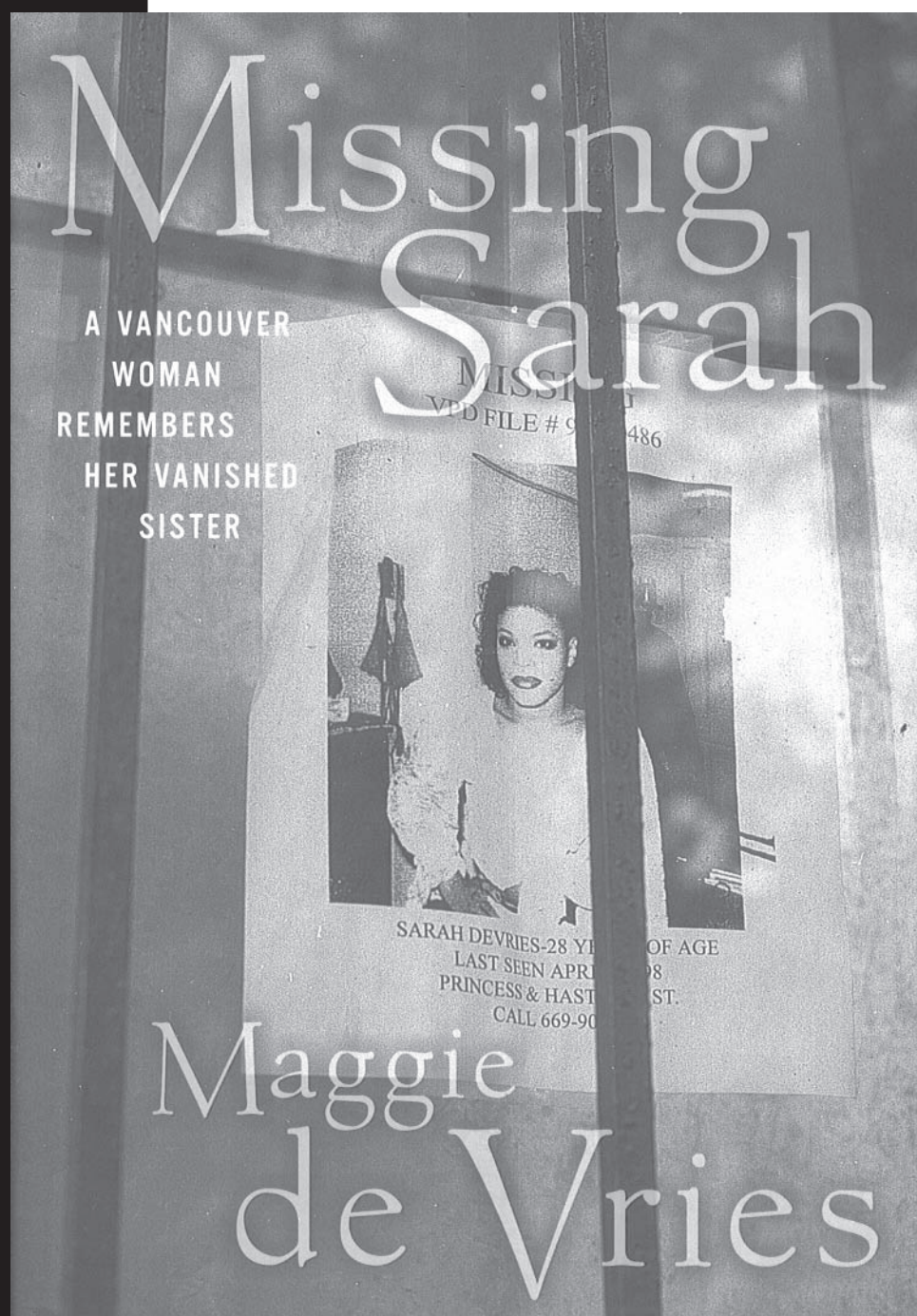
GEORGE RYGA AWARD

For Social Awareness in  
British Columbia Literature.

On August 6, 2002, police met with Maggie de Vries and gave her the news that a sample of her adopted sister Sarah's DNA (from a tooth) was found by police on the Port Coquitlam property of Robert Pickton, the accused serial killer of Vancouver prostitutes. After hope was replaced by grim certainty, de Vries kept searching for answers as to how and why her sister had disappeared, leading to her heart-rending memoir, *Missing Sarah* (Penguin).

It has received the first  
George Ryga Award.

This award was presented at a gala reunion concert of UHF (Shari Ulrich, Bill Henderson and Roy Forbes) in the Vernon Performing Arts Centre on July 24, hosted by CBC's Paul Grant. The shortlist also included *Burning Vision* (Talonbooks) by Marie Clements; *Field Day* (New Star Books) by Matt Hern and *The Oriental Question* (UBC Press) by Patricia E. Roy.



Sponsored by the George Ryga Centre (Summerland),



CBC radio ONE (Kelowna) and Okanagan University College.

Information: [jlent@junction.net](mailto:jlent@junction.net)

With this article, we commence a new series celebrating classic B.C stories and / or classic B.C. books.

## SIMON GUNANOOT:

### OUTLAW PAR EXCELLENCE

**Bill Miner, B.C.'s best-known outlaw, was depicted in the movie *The Grey Fox* as a lovable bandit. As B.C.'s most remarkable outlaw, Simon Gunanoot has also been mythologized as a hero. But the truth is more complex.**

Simon Gunanoot, a prosperous Gitksan trapper and merchant, was charged with the cold-blooded murder of two men near Hazelton in 1906.

With family members in tow, he fled into the wilderness and eluded capture for thirteen years.

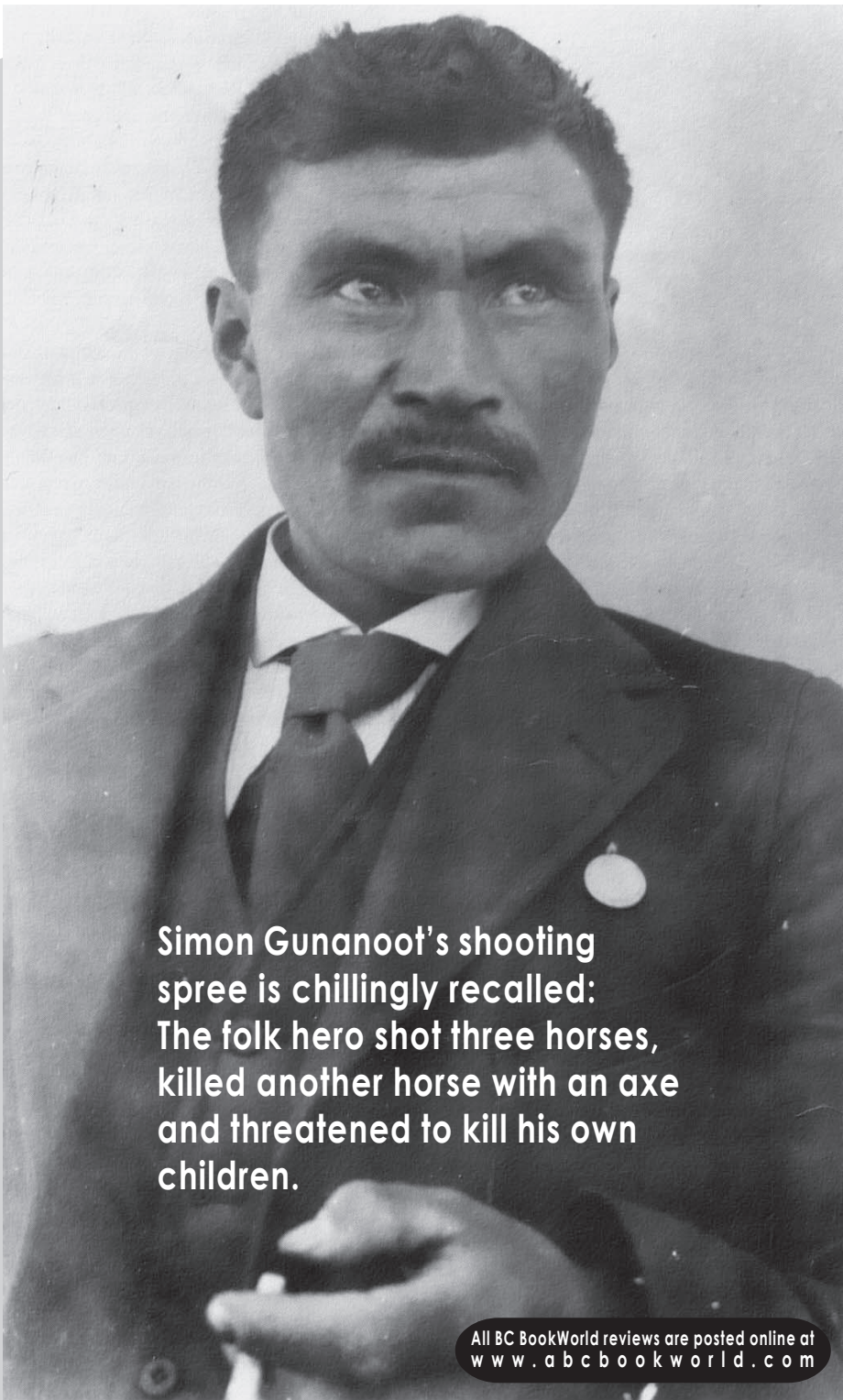
Several expeditions pursued the fugitives, but Gunanoot's superior wilderness skills along the Skeena, Nass and Stikine Rivers soon made him into a Kispiox folk hero. The Gitksan helped him elude capture and provided food. Gunanoot sometimes followed his own posse, but he never harmed them.

He surrendered to Mounted Police in Hazelton on June 24, 1919 after Vancouver lawyer Stuart Henderson took an interest in his plight. With Henderson at his side in a Vancouver courtroom, Gunannoot was acquitted in 1920.

His co-accused brother-in-law Peter Hi-madam was soon exonerated, too. Evidence against both men was scant, and some prosecution witnesses had disappeared or died, so the Crown prosecutor did not pursue the case with rigour.

Thomas Kelley wrote the first book about Gunanoot, *Run Indian Run*, in which his outlaw status was glorified. Then along came **David Ricardo Williams**, a trial lawyer, who dissected the case more thoroughly for *Trapline Outlaw: Simon Peter Gunanoot* (Sono Nis, 1982).

Williams interviewed some of Gunanoot's children and gath-



Simon Gunanoot's shooting spree is chillingly recalled: The folk hero shot three horses, killed another horse with an axe and threatened to kill his own children.

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ered pertinent information not raised during the trial. After an extensive recounting of the facts, Williams effectively dismantles Gunanoot's romantic reputation as a wrongly accused murderer.

"We cannot disregard the strong evidence of guilt," he concludes. "It establishes that Simon Peter Gunanoot killed both Alexander MacIntosh and Maxwell Leclair."

According to Williams, Gunanoot possibly killed MacIntosh as the result of MacIntosh's supposed or real trifling with his wife, or as the result of their drunken altercation, or some insult or slight connected with it. "Simon would have considered the cuts inflicted by MacIntosh to his face almost a mortal insult," Williams claims. "In any event, Simon's hostility combined with too much liquor led to a fatal outcome. He

may have killed Leclair as the result of his taunts, but more likely he shot him in a drunken frenzy."

Gunanoot's shooting spree on the day of the alleged murders is chillingly recalled from eyewitness accounts.

The folk hero shot three horses, killed another horse with an axe and threatened to kill his own children.

Gunanoot's co-defendant Peter Hi-madam implicated him and Gunanoot also told two of his sons he had committed the murders. According to Williams, Gunanoot also privately confessed to killing both MacIntosh and Leclair (after losing his drunken fight with MacIntosh) to his wife, to his father and to another man named Tom Lula.

Gunanoot was represented by Stuart Henderson, an unconventional lawyer who defended 45 men on murder charges during his varied career around B.C., and secured acquittals for all but two. Williams describes him as "perhaps the most effective criminal lawyer British Columbia has known."

After the trial, Henderson formed an unusual business relationship with Gunanoot, traipsing around the Kispiox as a prospector, hoping to strike it rich with Gunanoot's guidance. Henderson died in Victoria in 1945 at age 81.

Born around 1874 in Gitanmaax, Simon Gunanoot died of heart failure in October of 1933 while tending his trapline near Stewart. He was buried in the wilderness.

David Ricardo Williams' sobering indictment of Gunanoot (also spelled Gun-a-noot) will not suit the needs of Hollywood, or please anyone eager to imagine an Aboriginal equivalent of Robin Hood

Now back in print, **Trapline Outlaw: Simon Peter Gunanoot** (Sono Nis \$19.95) serves as a fascinating work by one of the province's foremost biographers. 0-919203-98-1

For more on David Ricardo Williams, visit [abcbookworld.com](http://abcbookworld.com)

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THE CANADA COUNCIL FOR THE ARTS SINCE 1957 LE CONSEIL DES ARTS DU CANADA DEPUIS 1957

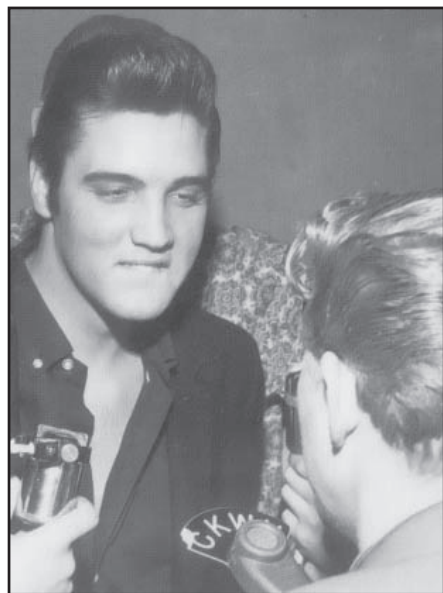
BRITISH COLUMBIA ARTS COUNCIL We acknowledge the support of the Province of British Columbia through the British Columbia Arts Council

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Elvis interviewed by Red Robinson, 1957.



Nat King Cole at the Georgia Hotel, 1958.



Hugh Pickett with 'close friend' Marlene Dietrich.



Unicyclist at the Cave Supper Club.



Empire Stadium, 1964.

# BLACK & WHITE & RED ALL OVER

**N**at King Cole (with towel) broke the colour barrier in Vancouver when he stayed at the Hotel Georgia in 1958.

Ageless deejay **Red Robinson** (with **Little Richard** at right) broke the sound colour bar on air when he purchased black 45s, from beneath the counter, and spun them at CJOR.

With significant contributions from impresario **Hugh Pickett**, concert photographer **Dee Lippingwell** and others, Red Robinson and journalist **Greg Potter** have gathered a trove of never-seen photos, and recycled some of the city's best show-biz anecdotes, for *Backstage Vancouver: A Century of Entertainment Legends* (Harbour, \$39.95).

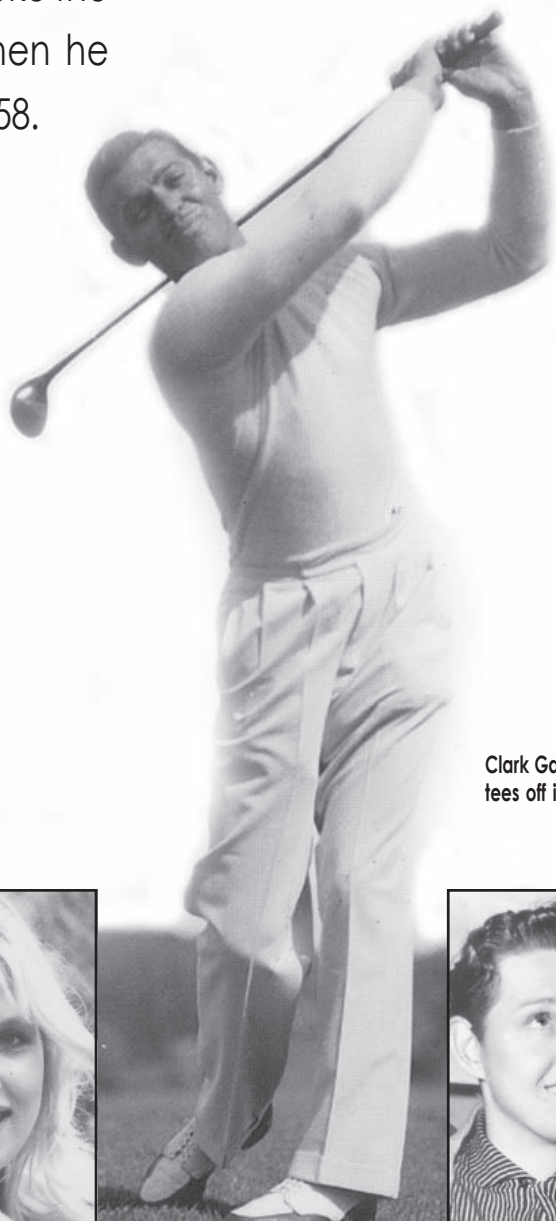
"**Jack Cullen** passed away and a group of my colleagues worked to save his collection of audio and photographic materials," says Robinson, who still plays Oldies music on CISL.

"The same for **Monty McFarlane**... I have saved all my interviews and photographs. It is my dream to start a B.C. Entertainment Museum."

1-55017-334-0



Little Richard and Red Robinson at CKWX studios.



"Clark Gable was so nice and he always came by himself, no girlfriends. He just came to fish for steelhead and pike in the Coquitlam River."

—Clara Jacobs, hotelier

Clark Gable tees off in Vancouver.



Pamela Anderson



Yvonne DeCarlo



Dorothy Stratten



Red Robinson with Buddy Holly, 1957.



An hour-long documentary about **Wayson Choy's** recent trip to China, **Searching for Confucius**, will premiere on VisionTV, March 29, 2005. He was prompted to examine his Chinese roots more deeply when he fell ill while completing **All That Matters** (Doubleday \$35.95).

With 50,000 copies in print, his first novel **The Jade Peony** (D&M \$19.95) has been re-issued.

## SECRETS & LIVES

**B**orn in Vancouver in 1939, **Wayson Choy** always believed he was the son of a cook on a Canadian Pacific ship.

When he attended Strathcona Elementary School, he wanted to grow up and be a cowboy. Safe within the 'bubble' of his marginality, he accompanied his mother to her evenings of mahjong and watched Chinese opera. Later he became the first Chinese Canadian to enroll in a creative writing course (taught by Earle Birney). At UBC he began writing a short story that would turn into his first novel more than 30 years later.

As an inter-generational chronicle of the Chens, an immigrant family struggling during the Depression, *The Jade Peony* (D&M) won the City of Vancouver Book Award and the Trillium Award in the mid 1990s. [It has been re-issued in a revised edition.]

After a radio interview about the book, Wayson Choy received an unexpected phone call from a woman who had been his babysitter. At age 56, he learned he had been adopted. This revelation led him to write *Paper Shadows* (Penguin) a memoir set during the 1940s.

Now Wayson Choy has returned to the saga of the Chen family with **All That Matters** (Doubleday), a prequel told through the eyes of eldest son, Kiam-Kim, who arrives by ship at Gold Mountain with his father and grandmother, Poh-Poh, in 1926.

**By Johanne Leach**

Neighbours—one Chinese, one Irish—are both racist. Flowers and teas are sent back and forth between the families, but they still don't want their sons and daughters to intermarry. "Kiam-Kim must choose between becoming a bridge that connects the difference—or a wall," says Choy. "It's a choice we all must make."

The wise and spirited Poh-Poh is a compilation of the women who influenced Choy when he was growing up. He took the elements revealed by the elders to create Poh-Poh's secrets of abuse and rape as a slave girl in China.

"Everyone in Chinatown cooperated in keeping secrets. They would buy, sell and trade children. Immigrant people do dreadful things to survive. The women who came to Canada from China were tough cookies, they were survivors. Often they came as waitresses when they were actually prostitutes and the pretty ones were bought by the rich merchants."

The title *All That Matters* comes from Confucius. "He was asked by a group of young scholars what to say when they spoke to the poor, to the ordinary people," Choy says. "They likely expected a long dissertation, but instead the master said a few words: 'all that matters is to express the truth.'"

Although Choy has never had a family of his own, he depicts many domestic scenes with children, including the birth of a baby. "I grew up with a large extended family and I have two goddaughters who are so important to me, as are their families. When I was writing this book, dear friends gave me a great gift—the opportunity to witness the birth of their baby."

For his writing, Choy says it is essential to trust the point of view of others. "My character, Kiam-Kim, is heterosexual which I am not. You have to risk everything to make a breakthrough. Be on the side of the monster. Until we can make someone understand that any of us could have been the guard at a Nazi concentration camp or the uncle that abused his niece or the soldiers that napalmed Vietnam, until we can make others see that, it is not literature. A writer has to reverse things to get at what they know."

Although Choy has been teaching remedial English and creative writing at Humber College in Toronto since 1962, he remains haunted by the Chinatown of his youth. Ghosts and phantoms; omens and signs. They inhabit Wayson Choy's literary landscapes. Choy believes "that people who loved us still occupy and exist in our lives. I can talk to them and sometimes they talk to me. They are not gone."

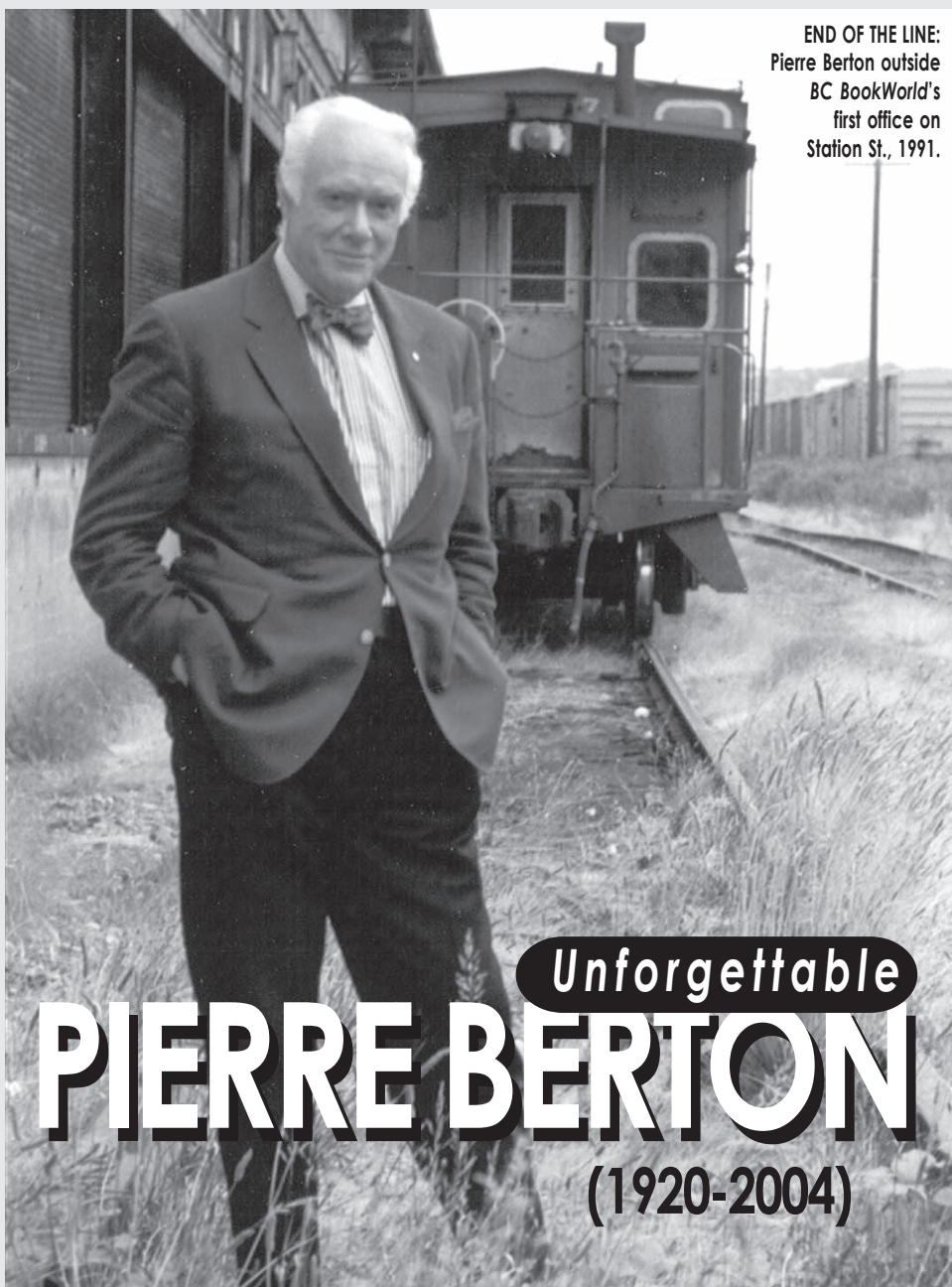
Matters 0-385-25759-7; Peony 1-55054-468-3; Shadows 01-40268197

Johanne Leach is a Vancouver freelance writer.

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**C**ANADA'S MOST significant non-fiction author spent his teenage years in

Victoria and began his professional writing career in Vancouver, where he had an undistinguished university career at UBC. Born in Whitehorse on July 12, 1920, Dawson City-raised Pierre Berton graduated to professional journalism from his student newspaper days on *The Ubysey* (1939-1941). Instead of concentrating on his school work, Berton doubled as a student stringer for the *News-Herald*, a Vancouver daily. He went to work full-time for the *News-Herald* and became city editor at age 21. Berton was the youngest city editor on any Canadian daily. He served in the army (1942-1945), rising from private to captain/instructor at the Royal Military College in Kingston, also spending some time at the military training centre in Vernon. He returned to Vancouver and joined *The Vancouver Sun* in 1946. There he became a crony of reporter Jack Webster. Berton and his wife would partially raise another Vancouver-based broadcaster, Vicki Gabereau, whose father worked for the press in Vancouver as a photographer. In 1946, Berton's series of articles about a so-called 'Headless Valley' in the South Nahanni River region captured the public's imagination and prompted a job offer from *Maclean's*. Berton moved to Toronto in 1947, and by 1951, at the age of 31 he was named managing editor of *Maclean's*. In 1957 he became a key member of the CBC's public affairs flagship program, *Close-Up*, and a permanent panelist on *Front Page Challenge* for 39 years. He joined *The Toronto Star* as associate editor and columnist in 1958, leaving in 1962 to commence *The Pierre Berton Show*, which ran until 1973. Since then he appeared as host and writer on *My Country*, *The Great Debate*, *Heritage Theatre* and *The Secret of My Success*. An outspoken critic of capital punishment, Berton was a liberal in the 1950s who supported birth control and abortion, and criticized conventional, organized religion in *The Comfortable Pew*. He also greatly increased the viability of Canadian publishing. For three decades Berton wrote about one book per year, mainly about Canadian history. Berton won three Governor General's



END OF THE LINE:  
Pierre Berton outside  
BC BookWorld's  
first office on  
Station St., 1991.

## Unforgettable PIERRE BERTON (1920-2004)

TWIGG PHOTO

Awards for: *The Mysterious North* (1956), *Klondike* (1958), and *The Last Spike* (1972) which told the story of the background and construction of Canada's first transcontinental railway. Berton also wrote extensively and significantly about Canada's military history and the Arctic. He was honoured with numerous honorary degrees and he served as the Chancellor of Yukon College. He was made a Companion of the Order of Canada in 1986.

By the time he ditched his trademark bow-tie in the 1990s, Berton was no longer adequately revered among younger Canadians as the most integral Canadian historian. Given his prominence in Ontario, Berton's formative years in Victoria and Vancouver are seldom cited.

One of his lesser-known books is *Crystal Gardens: West Coast Pleasure Palace* (1977). His 50th and final book was *Prisoners of the North* (2004) about the lives of Klondike Joe Boyle, Vilhjalmur Stefansson, Lady Jane Franklin, John Hornby and Robert Service.

He died on November 30, 2004.

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## David Grierson

Literate, articulate and tireless, David Grierson of CBC Radio in Victoria died suddenly of a heart attack on November 20, 2004. Born in 1955, he was 49. Grierson provided text for *The Expo Celebration* (Whitecap), wrote on jazz for *The Georgia Straight* and contributed to publications that included *downbeat*, *Swing Journal*, *Canadian Musician* and *Western Living*.

For CBC Radio, David Grierson created, hosted and produced *North by Northwest*, a weekend morning program in British Columbia devoted to the arts. In December of 2000, he began hosting Vancouver Island's weekday morning program *On The Island*. As a radio broadcaster, he also contributed to *Westcoast Performance*, *Richardson's Roundup*, *The Arts Report*, *Stereo Morning*, *Morningside*, *Gabereau*, *Sunday Morning*, *Prime Time*, *Arts National*, *Sunday Matinee*, *Vanishing Point* and he was the voice of the National Research Council Time Signal.

## Bob Teather

As a 30-year veteran of the RCMP, Bob Teather was only the thirteenth Canadian to receive the Cross of Valour after rescuing two trapped fishermen in an overturned boat two miles off the B.C. coast. He was also awarded the RCMP's highest award, the Commissioner's Commendation for Bravery. A long time member of the RCMP underwater team, Teather wrote *Underwater Investigator*. Teather died of a heart attack on November 13, 2004 at 57. "He was a great guy with a wonderful sense of humour," said his publisher Rodger Touchie. In 2004, Heritage House re-released Teather's *Mountie Makers: Putting the Canadian in RCMP*.

## Sharon Beech

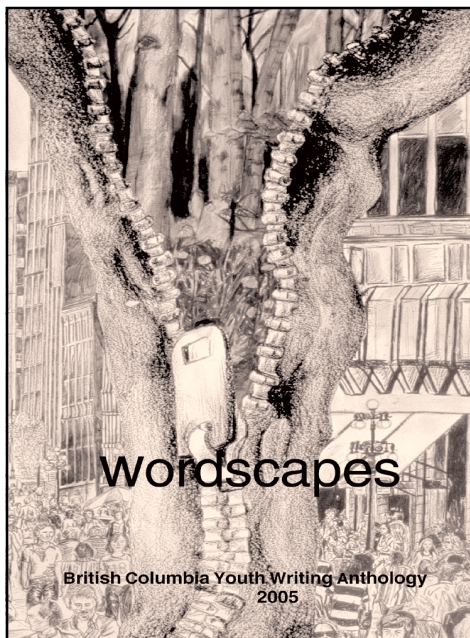
Sharon Beech, owner of Copper Beech Books, died from ALS on October 26, 2004. She had celebrated ten years in business as of July. "Sharon was a member of an endangered species," said customer and author Heidi Greco, "the bookseller who loves books more than business. Hers is the last fiercely-independent bookstore in Surrey. She will be remembered for her irreverence, her quick and caustic wit, and for her love of reading and books."

## Wordscapes

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# Encore for Morris

Having already garnered five Dora Mavor Moore Awards in 2003, including Outstanding New Play and Outstanding Direction of a Play, **Morris Panych's** *Girl in the Goldfish Bowl* (Talonbooks \$15.95) was accorded the Governor General's Award for drama in November. It has been described as a poignant comedy about childhood, innocence and fish.

Panych, an actor who studied creative writing at UBC, emerged as the most creative and prolific playwright in B.C. in the 1980s and 1990s. As a director and playwright, he has kept pushing the proverbial envelope, directing more than 30 productions, and as an actor he has made numerous appearances for television and films.

Panych's many other original productions, usually with stage design by his partner **Ken McDonald**, have included *Last Call*, *Contagious*, *Cheap Sentiment*, *Real Talking People Show*, *2 Be Wut U R*, *The Cost of Living*, *Life Science*, *7 Stories* and *Vigil*. Panych's latest absurdist play *The Dishwashers* premiered at the Arts Club in Vancouver in February.

88922-481-1



**Marcus Youssef** and **Camyar Chai**, two of the playwrights/actors behind the acclaimed theatre production *The Adventures of Ali & Ali and the aXes of Evil*, brought their characters to life on CBC Newsworld in December as part of a series exploring key topics in Canada's cross-border relations with the U.S.

Their characters Dr. Mohandes Panir AliZiaGhandiNehruKhomeiniJinnah (Camyar Chai) and interviewer Ali Ababwa (Marcus Youssef) were drawn from political satire soon to be published as *The Adventures of Ali & Ali and the aXes of Evil* (Talonbooks \$16.95).

0-88922-516-8



Designer Ken McDonald and playwright Morris Panych.

BARRY PETERSON & WASE ENRIGHT-PETERSON PHOTO

**Marie Clements** has received the 2004 Canada-Japan Literary Award for *Burning Vision* (Talonbooks \$16.95), her drama about Déné miners who were told they were transporting a substance to cure cancer while working at Great Bear Lake in the 1940s. Instead they were helping to extract uranium ore used to bomb Hiroshima and Nagasaki. Born in 1962, Marie Clements founded Urban Pink, a Vancouver-based First Nations production company for Aboriginal works of theatre, music, film and video. Her surrealistic play *The Unnatural and Accidental Women* (Talonbooks \$12.95) is another politicized reconstruction of the past, this time pertaining to a 30-year-old murder case in involving female victims of violence in Vancouver's Skid Row. Despite their common associations with a low-lifer named Gilbert Paul Jordan, a coroner listed their deaths as "unnatural and accidental."

Burning 0-88922-472-2;  
Unnatural 0-88922-521-4

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## LET THERE BE TESLA

First performed in Vancouver in 1996, **Kevin Kerr's** co-written play about the 20th century genius **Nikola Tesla** has been published as **Brilliant! The Blinding Enlightenment of Nikola Tesla** (Brindle & Glass \$14.95). Tesla pioneered the fluorescent light, the laser beam, wireless communication, remote control, robots and vertical take-off aircraft. His work on the alternating current induction motor has been cited as one of the ten greatest discoveries ever made. Kerr and the Electric Company have earned numerous Jessie Richardson Theatre Awards since the cooperative theatre group was co-founded in 1996.

0-9732481-9-X



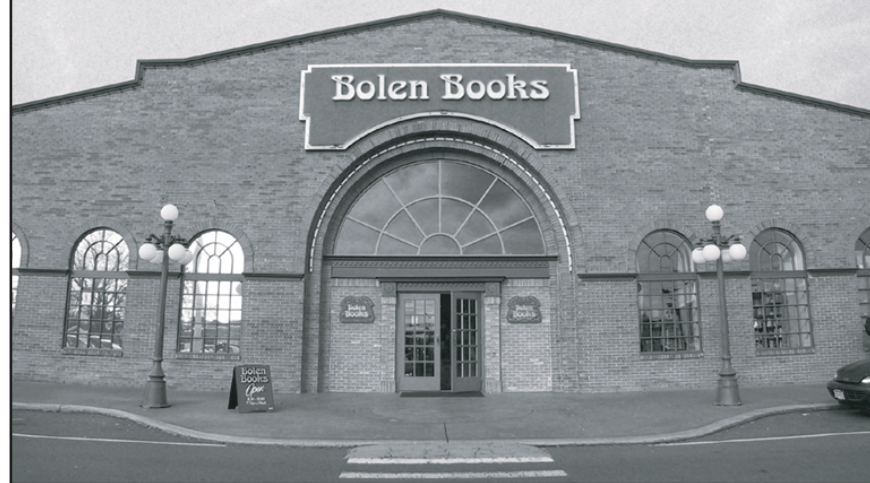
Jonathon Young (co-artistic director of Electric Company) as Nikola Tesla.

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## UNEMBEDDED TRUTHS

**T**HE INVASION OF IRAQ, FAR FROM BEING A RESPONSE TO 9/11 terrorism or an attempt to eliminate weapons of mass destruction, was precipitated by the imminent peak of global oil production and the ascendancy of the euro currency. That's the gist of **William R. Clark's** *Petrodollar Warfare* (New Society \$24.95). With the world's second-largest oil reserves, Iraq was already a target for the Bush administration long before 9/11. Less appreciated is the growing apprehensiveness of the White House after Iraq switched its oil transactions from dollars to euros.

0-86571-514-9



Petro duel: the dollar versus the euro

**Paul William Roberts**

interviewed Saddam Hussein back in the days when the dictator still considered himself to be a U.S. ally. Since then Roberts has closely monitored the invasion of Iraq and his frustrations have grown into outrage. "Never in history was a war so well documented yet so poorly covered by the media," he claims.

Having been in the home of an Iraqi friend during a deadly U.S. air strike, Roberts unleashes a counter-attack of uninhibited, unembedded rhetoric in *A War Against Truth: An Intimate Account of the Invasion of Iraq* (Raincoast \$39.95).

Roberts' purging of disdain makes for an uneven, frequently brilliant and ultimately disturbing tirade ("I write in a state of raging anger, and shame, about what I saw") that frankly describes the Bush White House as a gang of crooks and reminds us that Winston Churchill once said he was strongly in favour of using poisoned gas against uncivilized tribes.

We get the history of the region ("T.E. Lawrence was marketed as the embodiment of the new benign brand of British imperialism") mixed with literary flourishes that are reminiscent of the late Hunter S. Thompson.

No matter what your political stripe, it is hard not to like

any book that describes the weasel-brained CNN anchor Aaron Brown as the thinking man's Forrest Gump.

"The term 'empire' is avoided like the plague by all concerned with implementing Pax Americana," Roberts writes. "They hide behind jargon and academic-speak or terms like 'liberty' and 'freedom' to such a point of obfuscation that one is forced to

wonder what it is about world domination that embarrasses them so acutely. Answer: the cost, probably. Just the amount of the increase in the defence budget from 1993 to 2003 is far more than the total amount spent annually on defence by China, the next-biggest spender."

1-55192-688-1

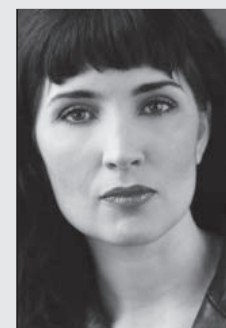


As the arrival of Peak Oil encourages American elites to adopt increasingly draconian measures to maintain their dominance—from Guantánamo Bay to US-backed paramilitary violence to CIA-sponsored warlords and coups—**Michael C. Ruppert** has outlined the synchronicity of guns, drugs, oil, natural gas and money in *Crossing the Rubicon* (New Society \$29.95). Ruppert reveals the extent to which American military spending and foreign lending are used to subsidize the dominance of corporate elites.

0-86571-540-8

MIDDLE EAST  
MANOEUVRES

**A**s a Lebanese Canadian journalist and a Muslim, **Hadami Ditmars** of Vancouver made six trips to Iraq before and during the American occupation to meet with Iraqis and record her impressions in *Dancing in the No-Fly Zone* (Raincoast \$24.95), an



Hadami Ditmars

insider's look at the human costs of the repressive, 12-year sanctions. Ditmars has written about Iraqi women for *Ms* magazine and contributed to the *New York Times*, the *Independent*, *Time* and *Elle*. 1-55192-735-7



To counter-balance its disastrous meddling in Iran, the U.S. initially supported Iraq and provided Saddam Hussein with technological support to build WMD to use against Iranis and Kurds. With 9/11, the hawks in Washington were quick to label their Frankenstein as part of the axis of evil. The complexity and hypocrisy of the current Bush regime, plus the overt Dick Cheney/Halliburton convergence of interest, are soberly described to explain the present, unsanctioned occupation of Iraq in *Behind the War on Terror* (New Society \$21.95) by London-born **Nafeez Mosaddeq Ahmed**. 0-86571-506-8

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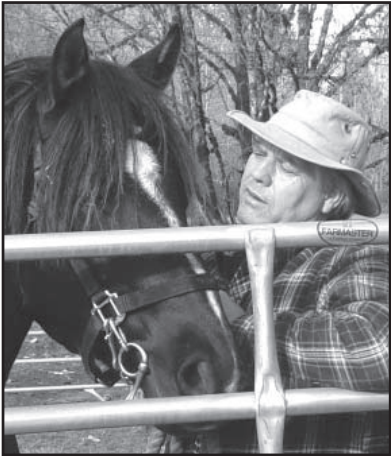
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## Animal balm

**Bob Collins** writes from a cluttered desk on the family farm in the Alberni Valley. He knows people. He knows animals. He knows people are animals. He loves them anyway.

After two collections of stories, Collins’ first novel called **Summer of Wonder: The Misguided Romance of Hap Fitzpatrick** (Stone Pillow Press, \$18.95) won’t give **Alice Munro** a run for her next Giller, but its unabashedly wistful charm will penetrate the veneer of hardened sophisticates with all the relief of Vicks Vaporub. Hap loves Marilyn Baird and for one lumines-



Bob Collins and a four-legged friend.

cent summer we watch the eight-year-old boy “wallowing blissfully in the glorious confusion of childhood.”

**Nanaimo** emergency ward doctor **Kevin Patterson** has won the first City of Victoria Butler Book Prize for *Country of Cold* (Vintage, 2003), a collection that traces the lives of classmates raised, like

Patterson, in small-town Manitoba. Many of the stories arise from Patterson’s medical training.

Having recently relocated to Edmonton, **Shani Mootoo** has followed her award-winning *Cereus Blooms at Night* with a novel set in contemporary Vancouver and a fictional Caribbean island during WW II. In **He Drown She In the Sea** (M&S \$24.99), Harry St. George recalls his Caribbean boyhood and his unrequited love for Rose, the daughter of a wealthy man, and then Rose shows up in Vancouver where Harry lives.

TV rights for **Susan Juby**’s girly fiction series that includes *Alice, I Think* (HarperCollins) and *Miss Smithers* (HarperCollins) has been optioned by Slanted Wheel Productions in association with CTV Vancouver, the starting point for the runaway comedy hit *Corner Gas*. Veteran screenwriter **Susin Nielsen-Fernlund** is writing the adaptation, having just published her own second children’s book, *Mormor Moves In* (Orca, 2004). Juby’s latest young adult release in her series is **Alice MacLeod, Realist at Last** (HarperTrophy \$15.99).



Fashion design college dropout Susan Juby

Born in Vancouver, editor **Linda L. Richards** and photographer **David Middleton** started their on-line literary publication *January Magazine.com* in 1997, having been partners since 1993. Her first suspense novel **Mad Money** (MIRA Books \$7.99) is the first in a series of novels featuring stockbroker Madeline Carter. While the first two books in the series take place mainly in Los Angeles, the third book, **Calculated Loss**, will be set in Vancouver.

For setting his novels in his hometown neighbourhoods of Wheeling Island, South Wheeling and Woodsdale, Vancouver novelist and UBC creative writing teacher **Keith Maillard** was inducted into the Wheeling, West Virginia, Hall of Fame on November 28, 2004. In January, Maillard also went to Seattle and received the Creative Arts Prize from the Polish American Historical Association for his recent novel, *The Clarinet Polka*.

**Warren Dean Fulton** is acquiring film rights to three stories in **Michael Hetherington**’s *The Late Night Caller* (Thistledown) including “Standing in a Pool of Water” which was featured via a front cover photograph in *BC Bookworld*, summer 2004. Hetherington will write the screenplays.

## Basie jazz & Little Burgundy blues



Mairuth Hodge Sarsfield lives in Parksville.

**Mairuth Hodge Sarsfield**’s jazz-flavoured novel about life in Montreal’s Afro district of Little Burgundy in the 1940s, **No Crystal Stair** (Women’s Press \$19.95), has been selected as one of the five titles for CBC’s national Canada Reads competition.

*No Crystal Stair* has drawn comparisons with **Gabrielle Roy**’s *The Tin Flute* which evokes the French-Canadian milieu of Montreal’s St-Henri district during the same period.

In *No Crystal Stair*, Marion Willow, a proud young widow, must work at two jobs to ensure that her three girls develop lifestyles not hindered by class and colour.

The bitter-sweet experience of Marion’s elegant American expatriate neighbour, Torrie Delacourt, could help the girls survive Canada’s subtle racism, but the women’s rivalry for the love of Edmund Thompson, a handsome railway porter, pits them against one another.

Mairuth Hodge Sarsfield worked as a journalist and researcher before she became an on-camera host for CBC, CTV and TVOntario. Her novel recalls the heyday of Rockhead’s Paradise, a nightclub that attracted the uptown crowd to hear jazz greats such as **Count Basie**, **Duke Ellington**, **Fats Waller** and a young **Oscar Peterson**.

# CIVIL WRITES

The ascendancy of **Alice Walker** from sharecropper’s daughter to literary star is traced by **Evelyn C. White** in *Alice Walker: A Life* (W.W. Norton / Penguin \$44).

Ms Magazine founder **Gloria Steinem**, plus *Color Purple* cohorts **Quincy Jones** and **Oprah Winfrey** make appearances, but this is not a tell-all bio for the paperback newsstands.

White defends Walker against all her critics in her celebration of the struggle of the first black woman to receive the Pulitzer Prize for fiction, for *The Color Purple*, made into a movie by **Stephen Spielberg**.

Sexual politics, racial friction and misplaced violence have percolated

through Alice Walker’s work and life, ever since her fiction and poetry emerged from the civil rights movement of the 1960s, and White does an admirable job tracing the foundations of Walker’s fiction.

For a female black to hold firm to her resolve to place art above the dictates of political correctness or family has taken courage. The egoism of the artist, who must pursue her calling at all costs, is a theme that will doubtless be examined more deeply in future biographies.

Although Evelyn White is an unmitigated supporter of her subject, her work will serve as the basis for Alice Walker scholarship for many years to come.



Saltspring Islander Evelyn C. White has written a biography of Alice Walker (above).

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# COVER STORY

## WOMEN GONE WILD

CHRIS CZAJKOWSKI

## DOGGONE LONESOME

**W**ritten from the point of view of Lonesome, the first dog to accompany her into the wilderness, **Chris Czajkowski's Lonesome: Memoirs of a Wilderness Dog** (Heritage \$18.95) is an attempt to observe the world through her long-suffering canine companion who she named after Lonesome Lake.

"I got my human when she was already fully grown, which was a relief," Lonesome narrates, with occasional cynicism and disdain.

"I'm not a dog to seek adventure and would have been far happier in an orderly, suburban garden with kids to play with and nice, safe walks in the park."

Mostly humorous, *Memoirs of a Wilderness Dog* ends on a touching note as Lonesome, too old to withstand the rigours of her spartan life with her human Chris, is billeted with a kind friend at Schoolhouse Creek who must ultimately take the infirm animal into the bushes, carrying with him his rifle...

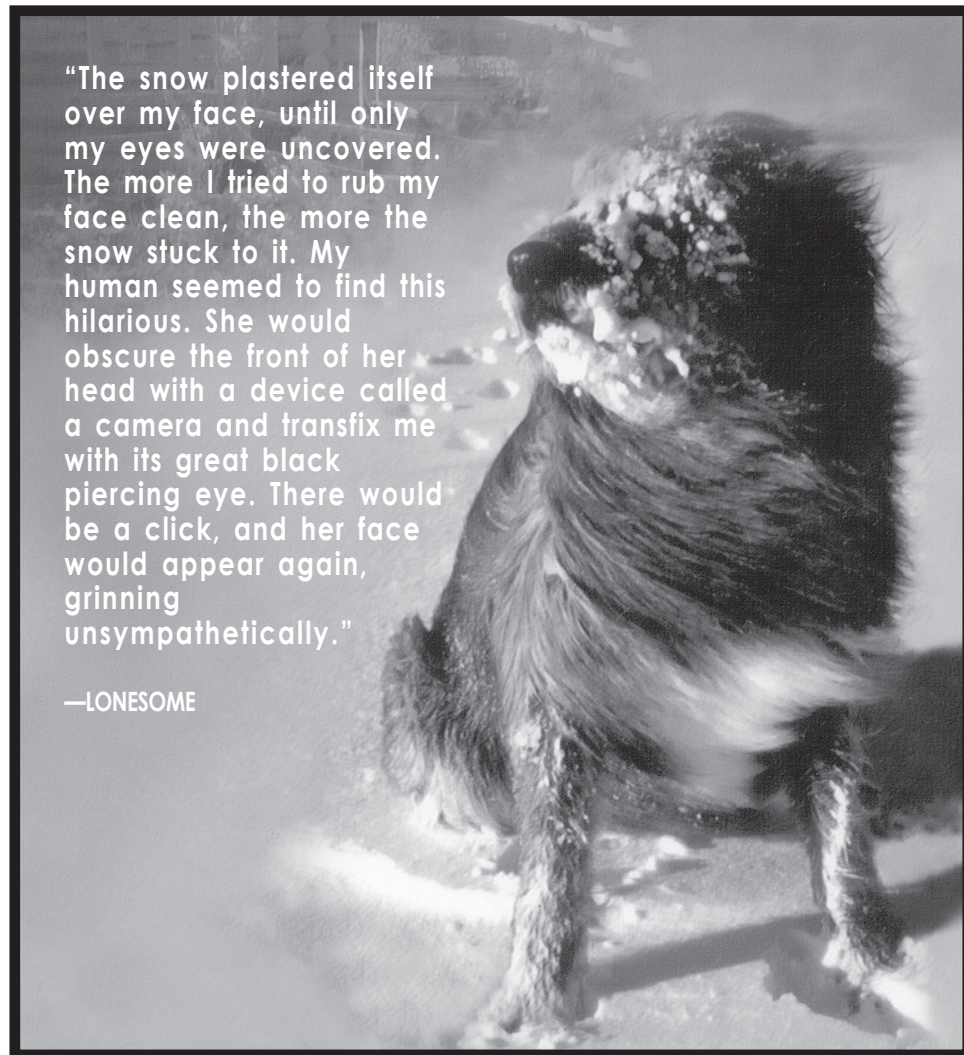
The memoir entirely from a dog's point of view spent several months atop the BC Bestseller List.



Before she settled in the remote reaches of the Coast Range, 480 kilometres north of Vancouver, at Lonesome Lake in Tweedsmuir Park, east of Bella Coola, English-born Chris Czajkowski lived and worked in Uganda, New Zealand, the South Pacific and South America, spending a decade backpacking around the world.

"The snow plastered itself over my face, until only my eyes were uncovered. The more I tried to rub my face clean, the more the snow stuck to it. My human seemed to find this hilarious. She would obscure the front of her head with a device called a camera and transfix me with its great black piercing eye. There would be a click, and her face would appear again, grinning unsympathetically."

—LONESOME



As a homesteader in self-built cabins at Lonesome Lake, she soon became a regular contributor to CBC's *Morningside* program with **Peter Gzowski** in the 1980s.

Lonesome Lake was first made famous by **Ralph Edwards** whose conservation work with trumpeter swans was the subject for several books.

Czajkowski's wilderness experiences have been well-documented in *Cabin at Singing River* (Camden House, 1991), *Diary of a Wilderness Dweller* (Orca, 1996) and *Nuk Tessli: Life of a Wilderness Dweller* (Orca, 1999), plus her first title *To Stalk the Oomingmak: An Artist's Arctic Journal* (Aquarelle Press, 1989).

An accomplished botanist, artist and photographer, she is also the author of *Snowshoes and Spotted Dick: Letters from a Wilderness Dweller* (Harbour, 2003) in which she describes building her fourth cabin with hand tools, two chainsaws, an Alaskan Mill and some helpful friends.

In letters to a friend in Europe, Czajkowski details how she breaks trails

by snowshoe with her two pack dogs, encounters grizzly bears, builds a custom stone oven and learns how to use it to bake bread—and to make spotted dick, a traditional English steamed pudding.



Czajkowski operates the Nuk Tessli Alpine Experience, an ecotourism wilderness adventure business that she manages via her website and her Nimpo Lake mailing address.

She lives about a day-and-a-half's walk (at human speed) from the nearest road and neighbour, at an altitude of 5,000 feet, about 40 miles away from her first cabin that was destroyed by fire in July of 2004 during the Lonesome Lake Fire.

Her food and building supplies must be flown in and Czajkowski must hike more than 30 kilometres to the nearest road to lead guiding trips, attend craft fairs and occasionally undertake promotions for her books.

1-894898-24-9

## GUMBOOT GUARDIAN

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**J**ust as **Biruté Galdikas** has become one of the foremost protectors of orangutans in Indonesia, and **Jane Goodall** has become famous for researching chimps in Africa, **Alexandra Morton** of Simoon Sound has become known as 'the whale lady' for getting to know whales on an individual basis.

Now living with an underwater whale detection system in her home, Morton has raised her two children on a boathouse at Echo Bay since the early 1980s.

As the director of Raincoast Research, she is the subject of a documentary film, *Alexandra's Echo*, released in 2003, and *National Geographic* featured her work in a television special that aired in 1991.

Her latest book **Beyond the Whales: The Photographs and Passions of Alexandra Morton** (Heritage \$29.95), with a foreword by Robert Bateman, celebrates and examines life in her homewaters of the Broughton Archipelago.

It concludes with a surprising message in which Morton foresees tourism as an antidote to fish farms.

"I invite everyone to come here," Morton says, "especially in kayaks and sailboats. Fall in love and breathe life into this area.

"Come to the Broughton as never before; help to strengthen tourism and tourism operators, put the Broughton on the map as the place to see.

"Maybe you will carry life into these waters as the salmon should be doing."

Brought up in Connecticut, Alexandra Morton moved to California in 1976 to research marine mammals, first arriving to study orcas in B.C. in 1979.



ALEXANDRA MORTON: "When I was 18 I naively thought that if I looked hard enough, I could understand the communication between two whales in a tank in Los Angeles. I was wrong."

She married filmmaker **Robin Morton** in 1980, but her husband tragically drowned while filming whales in 1986, one day before *National Geographic* was scheduled to record their work.

Morton took a job as a seasick deckhand on a fishboat run by oldtimer **Billy Proctor**, a lifelong resident of the Broughton Archipelago with whom she later co-wrote *Heart of the Raincoast: A Life Story* (Horsdal & Schubart, 1999).

Morton's account of one year in the life of a young whale, *Siwiti: A Whale's Story* (Orca, 1991) received the Sheila Egoff Prize for Children's Literature in 1992. It was followed by a second educational book about whales, *In the Company of Whales* (Orca, 1991) and *Listening to Whales, What the Orcas Have Taught Us* (Ballantine Books/Random House, 2002).

Having also studied fish farming in the 1990s, Morton became a co-author of *A Stain Upon the Sea* (Harbour, 2004), a critical book about salmon farming in British Columbia.



*Beyond the Whales* celebrates the fragile splendour of the Broughton Archipelago, from kelp beds and oolichan, to plumose anemones and caulk boots, to boom chains and float houses. And it radiates hope.

"Some time ago I was given the opportunity to meet Jane Goodall," she writes. "I was spellbound by my childhood idol. She radiated grace, and the wisdom of the Earth. When a lull in the conversation opened, I stepped forward and asked, 'Jane, do you think there is hope?' Her answer came back crystal clear, 'Yes.'"

1-894898-23-0

## Keeping up with the Zeta-Joneses

Somehow it helps to know that: Life expectancy in Zimbabwe has dropped to 31 years [United Nations, 2003], there are more African American males in prison than enrolled in colleges or universities [New York Times, 2002] and in Swaziland, where life expectancy has fallen by 25 years with the spread of HIV, teenage girls in the countryside sell sex for \$5, the same price for hiring two oxen for a day of ploughing [Guardian Weekly, 2003].

Meanwhile US Vice-President **Dick Cheney** conducted \$24 million in business with **Saddam Hussein** when Cheney was CEO of oil field supply for Halliburton [Chicago Tribune, 2002] and prior to their \$1.5 million wedding **Michael Douglas** and **Catherine Zeta-Jones** signed a pre-nuptial agreement to guarantee she receives \$2.8 million for every year of their marriage [USA Today, 2002].

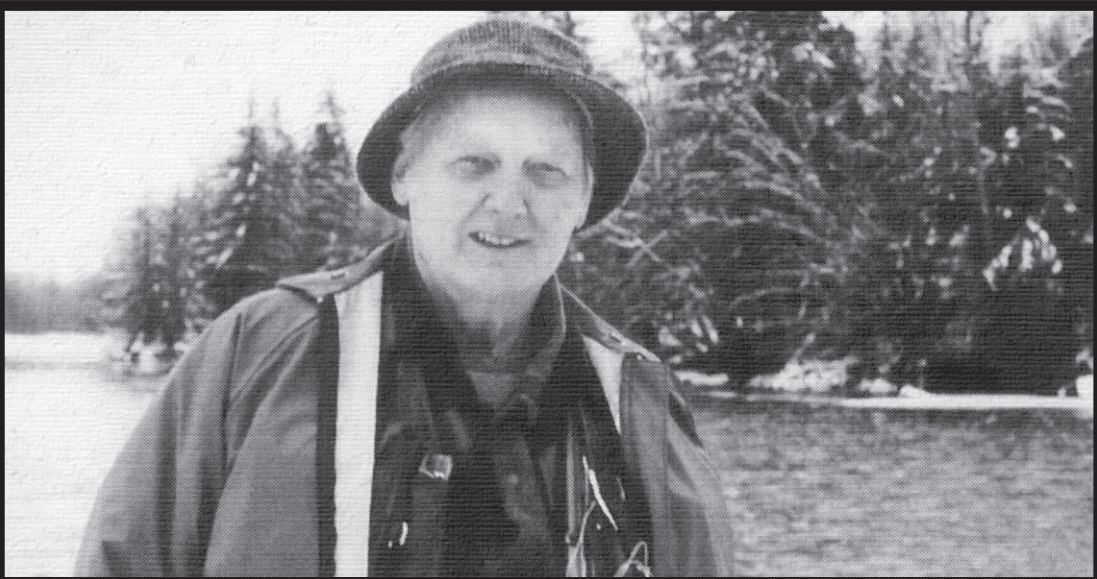


**SPOUSAL USE:** Catherine Zeta-Jones is paid on a yearly basis to act as Michael Douglas' wife.

**David Lester's** barrage of statistics in **The Gruesome Acts of Capitalism** (Winnipeg: Arbeiter Ring Publishing \$10.95) is balanced by original cartoons and a foreword by **Jean Smith**. All royalties go to the Canadian Centre for Victims of Torture.

This is highly unlikely to change the fact that the amount of money made by the richest 1% in the world per year equals the amount made by the poorest 57% [Bread for the World Institute, 2003], the U.S. defence budget was estimated at \$1 billion per day [Gustav Lindstrom, Transatlantic Issues, 2003] and the annual budget for the United Nations has been calculated as less than the annual cost of running the Tokyo fire department [American Indicators website, 1998].

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Having watched Campbell River expand from a village of 3,000 to a city of 28,000, **Van Gorman Egan** writes with an underlying nostalgia that flashes like a trout beneath the surface. An Islander since 1954, Van Gorman Egan writes so carefully, so lovingly, so devotedly, about one-man fishing on the North Island, decades before the Island Highway was built, that it's easy to understand why artist Loucas Raptis offered to illustrate his next book, whatever it was. With encouragement from Mark Hume, the historian of the Tyee Club has turned his hand to revising four exquisite stories for **Rivers of Return**, in a trilogy that includes *Rivers on My Mind* and *Rivers of Salt*. Mainly sold to collectors of angling books, Van Gorman Egan's limited editions are not the least bit cumbersome in terms of technical language. "He chose a Skykomish Sunrise on a No. 2 hook, cast it at the edge of the rough water and saw the current take it swiftly away, giving it no chance to go deep." Deluxe hardbacks are \$75; regular hardbacks are \$60; softbacks are \$30. Contact the author at 2340 Campbell River Road, Campbell River, B.C. V9W 4N7. His reverence is a match for the better-known works of Roderick Haig-Brown. And no, he's not on the web.—*Martin Twigg*



## Exporting a dream

After **Diana Lynn Thompson** had a dream of finding strangely shaped pieces of shell on a beach, she gathered thousands of shell pieces, cut and engraved them, and sent them in 140 envelopes to friends, artists and strangers with a request to place them on favourite beaches around the world. "The shells travelled around the globe, but most settled on beaches in British Columbia," she writes in **Alluvion** (Saltspring Island: Equilibrium Studio \$25). The installation artist's exhibit also called *Alluvion - Acts of Intention and Intervention* opened at the Campbell River and District Public Art Gallery in 2004 and it opens at the Nanaimo Art Gallery in September. Former publisher **Caffyn Kelley** of Saltspring has supplied the foreword. 0-9734427-0-0

### ALSO RECEIVED



**Louise Susy Framst** of the Tahtlan First Nations lives in Cecil Lake where she has released her fifth children's book, **Feathers** (Louise Framst Books \$14.95), about the importance of feathers in Aboriginal cultures, with art by **Wendy Framst**. 0-9733818-0-9

The seer Nostradamus complained to Henry II about ever-changing calendars, but he is still revered by some for the accuracy of some of his predictions. **Wence Horak** claims to have decoded hidden messages intended solely for this generation in **Nostradamus: What He Really Said and Why** (Kelowna: Earth Way Society \$14.95). 0-9688889-3-3

Having survived solitary imprisonment in Russia, **Anny Scoones** bought historic Glamorgan Farm in North Saanich and now she recalls her restoration efforts since 2000 in **Home: Tales of a Heritage Farm** (Sidney: Hedgerow Press \$19.95). 0-9736882-1-1



**J. Gordon Mumford** worked in the hinterlands of Kenya, Tanganyika and Uganda developing and installing a VHF radio-repeater system from 1949 to 1958, often making his own paths and roads. The experiences are recorded in his third book, **White Man's Drum: Tales of the East African Bundu** (New Westminster: Zebra Publishing \$24.95). 0-9736297-0-3

**God Revisited: A Contemporary Understanding of History's Antidote to Stress** by Birgit Schneider (Professional Image Design) 0-9732993-1-2

**Traveling the Sun** by Sandra Harper (Hawthorne) 0-9734986-0-9

**Mom, Marian & Me** by Gilbert Murray Parker (Aware) 0-9736906-0-7

**The Fairy Book** by Martha Warran (Self-published) 0-9734069-0-9

**The Lost Kitten of Toledo** by Anne Swannell (Rampant Swan) 1-895289-05-X

**Mountain Trails: A Prospecting Expedition From the Diary of a 16-Year-Old Girl, 1935** by Daisy Callison (Self-published) 0-9735861-0-9

**Before the Road Came** by Florida Ann Town (Bookus) 0-9735750-0-X

**Fallujah** by Daniel Rajala (Self-published)



**One Less Victim** by Doug Setter (Trafford) 141203396-9

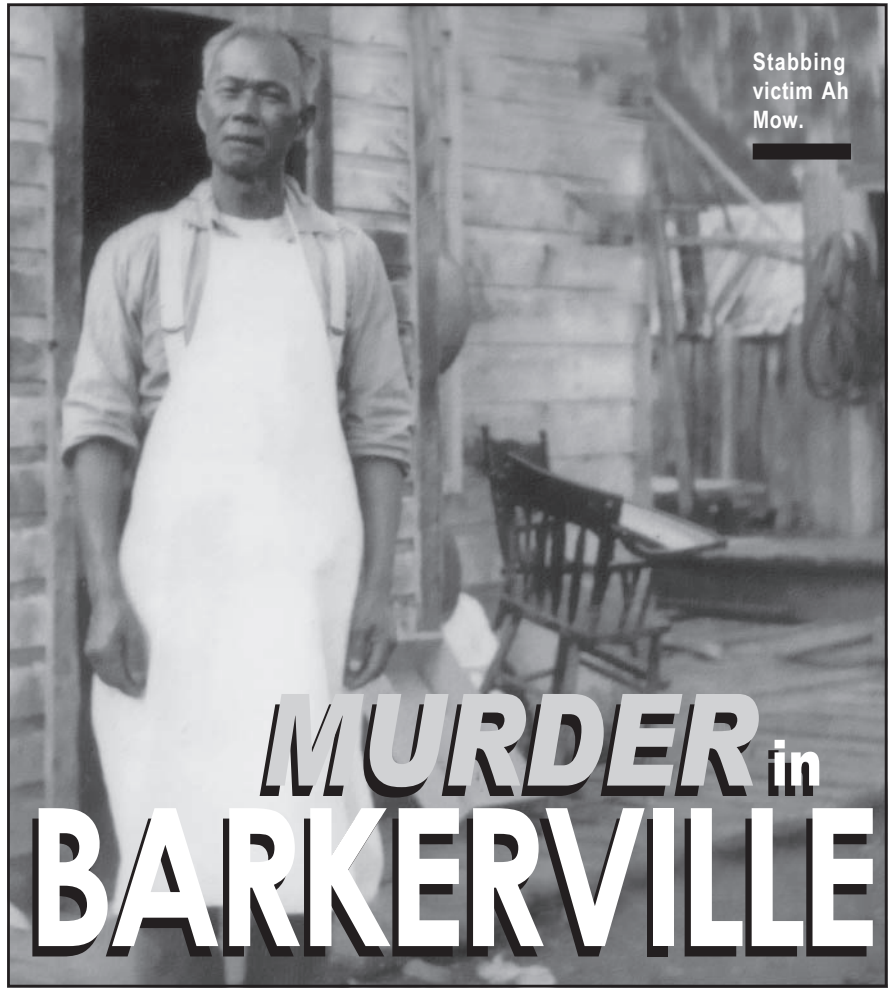
**The Judas Kiss** by Robin Rickards (Trafford) 141202468-4

**3 Stories** by Dan Propp (Self-published) 0-9731934-1-7

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# KID



When the all-white jury finds the accused not guilty, the judge, affronted by the verdict, publicly comments on the defendant's narrow escape from justice. Walsh, whose books have all received the *Children's Book Centre Our Choice Award*, couldn't find evidence to support her theory that witnesses must have been

0-88878-448-1



1-55192-618-0



30 BOOKWORLD SPRING 2005

Hearts of Gold: Stories of Courage, Dedication and Triumph from Canadian Olympians (Raincoast \$19.95) spans a century of athletic “grace under fire” including **Silken Laumann’s** bronze medal in single-sculls rowing only two months after an accident so badly damaged her right leg that doctors questioned if she would walk again. 1-55192-684-9

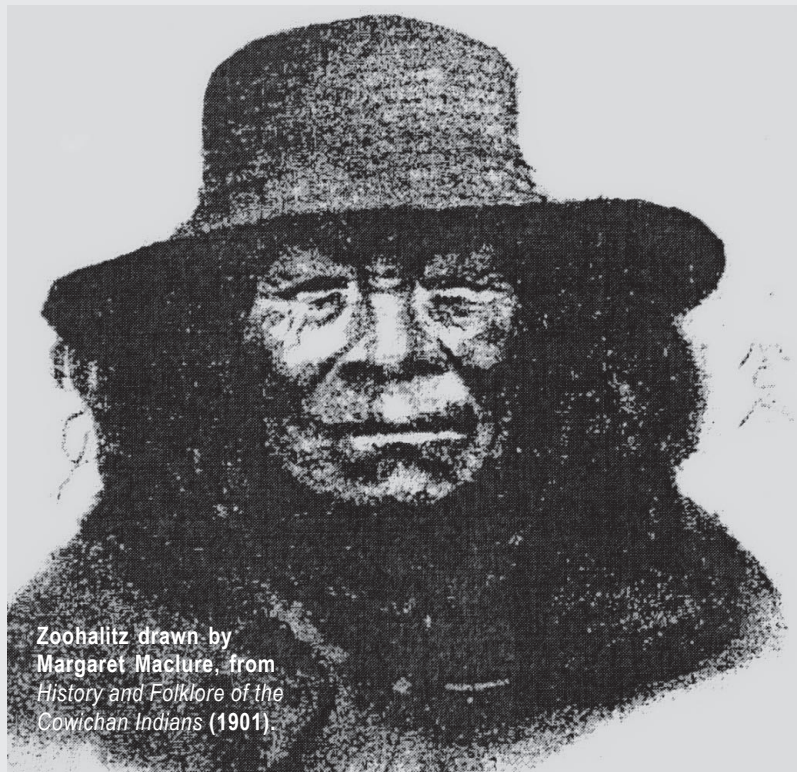


If all your clothes had been stolen, what would you go home in? Where do shrimp shop? Why did the tiger spit out the clown? Kids can find the answers in Ha! Ha! Ha! 1000+ Jokes, Riddles, Facts and More (Maple Tree \$9.95) by **Lyn Thomas** with illustrations by **Dianne Eastman**. 1-897066-12-0



Growing up in Creston, **Tanya Lloyd Kyi** knew someone who punched a hockey player. Years later her second novel, **My Time as Caz Hazard** (Orca \$9.95), follows the troubles of Caz who is suspended for punching out her cheating hockey player boyfriend. Caz’s parents are splitting up and she’s being sent to a new “supportive” school where she’s diagnosed as dyslexic. As a “sped”—special education student—she endures perky Ms. Samuels’ morning classes with Psycho Boy, shoplifting Amanda, non-verbal Rob and Dodie Doorknob. Bored with reviewing “dge” sounds, Caz pens a note, “Time to jump off a ledge.” Dodie’s suicide soon afterwards sends Caz reeling. 1-55143-319-2

*Louise Donnelly writes from Vernon.*



Zoohalitz drawn by Margaret Maclure, from *History and Folklore of the Cowichan Indians* (1901).

## Her Father knew best

Seldom cited in the annals of B.C. literature, **Martha Douglas Harris** was born in 1854, three years after her father became Governor of the Colony of Vancouver Island and four years before he was named Governor of the Crown Colony of British Columbia in 1858.

As the daughter of Sir **James Douglas**, Harris waited until her parents died before publishing six of her mother’s Cree stories, along with 14 Cowichan stories, in *History and Folklore of the Cowichan Indians* (Colonist Printing, 1901).

Martha Douglas Harris was herself one-quarter Aboriginal—from her mother’s side—and one-quarter Black—from her father. The publication of the first of many B.C. books to transcribe West Coast Aboriginal stories for children was delayed after her father had told her, “I have no objection to your telling the old stories about ‘Hyass’ but pray do not tell the world they are Mamma’s.”

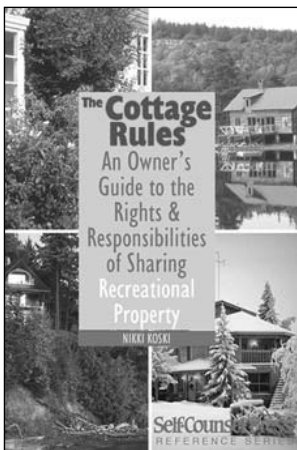
A newly reprinted version (Marquette Books \$29.95 US) features the original illustrations by **Margaret C. Maclure**, who died in 1938, and an introduction by **Paul Lindholdt** of Eastern Washington University, but omits the Chinook language in a story called Chee-che-ka. Harris died in 1933. In her introduction she stated she had compiled the 20 stories to protect and recall the “native dignity and wholesome life” of the Cowichan tribe on Vancouver Island.

“When written down,” she admitted of her stories, “they lose their charm which was in the telling. They need the quaint songs and the sweet voice that told them, the winter loaming and the bright fire as the only light—then were these legends beautiful.” 0-922993-11-4



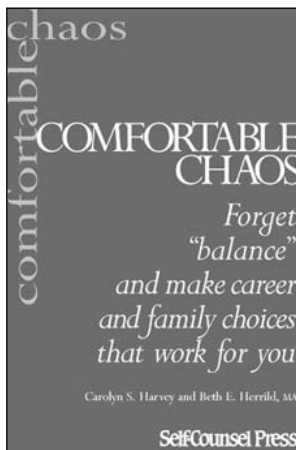
Another Harris who transcribed First Nations story for children was **Christie Harris**, no relation. In Haida lore, the tiny narnauk or spirit being—with “big, busy mouse eyes” that could appear either as a mouse or a tiny, tiny grandmother—was known as Mouse Woman. This little grandmother, who kept a particularly close eye on youngsters, wasn’t above using a little trickery to set things right. With the original artwork by **Douglas Tait, Mouse Woman and the Mischief Makers** (Raincoast \$10.95) is one of three re-issued Mouse Woman books by Christie Harris who died in 2002 at age 94, having written more than 20 books for young people. Her most enduring work has been *Raven’s Cry*. 1-897035-21-7

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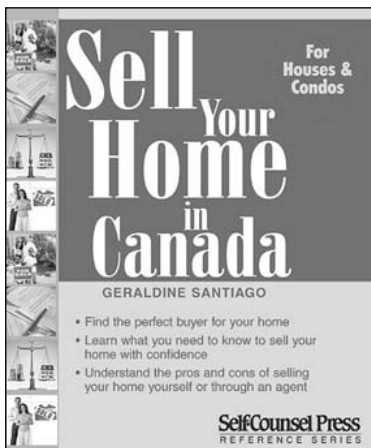
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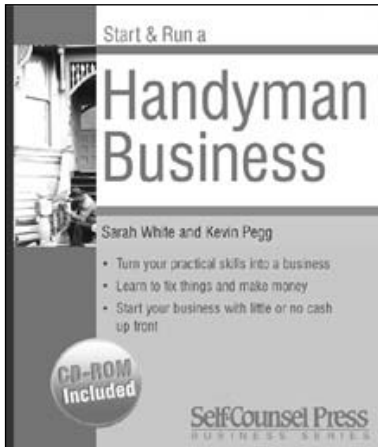
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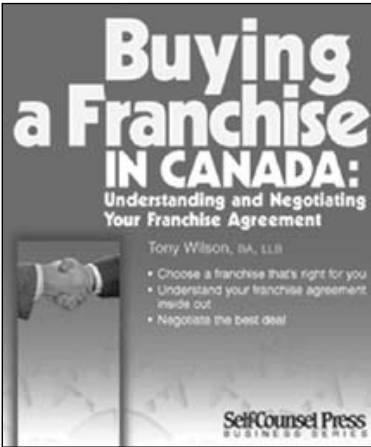
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From spring blossoms in Kitsilano, to the white karelian woods of Finland, to the sycamores in London to casuarinas in St Lucia, every poem in **W.H. New's Underwood Log** (Oolichan \$17.95) is a dendrologist's delight.

New explores trees—such as the dragon tree in Tenerife and acacias in Rajasthan—in what can be described as a poetic atlas for arborists. Armchair travelers will profit from a globe at hand; the poet titles each poem solely with the latitude and longitude of the trees' location. New frequently returns to his own garden in Kits, finds the world of trees conversing there and departs

again, *"for only by going away, gambling your life / into the h a l t i n g underwood, / can you or I, / chilled and welcome, o n c e / again/ return."*



**HANNAH MAIN-VAN DER KAMP**

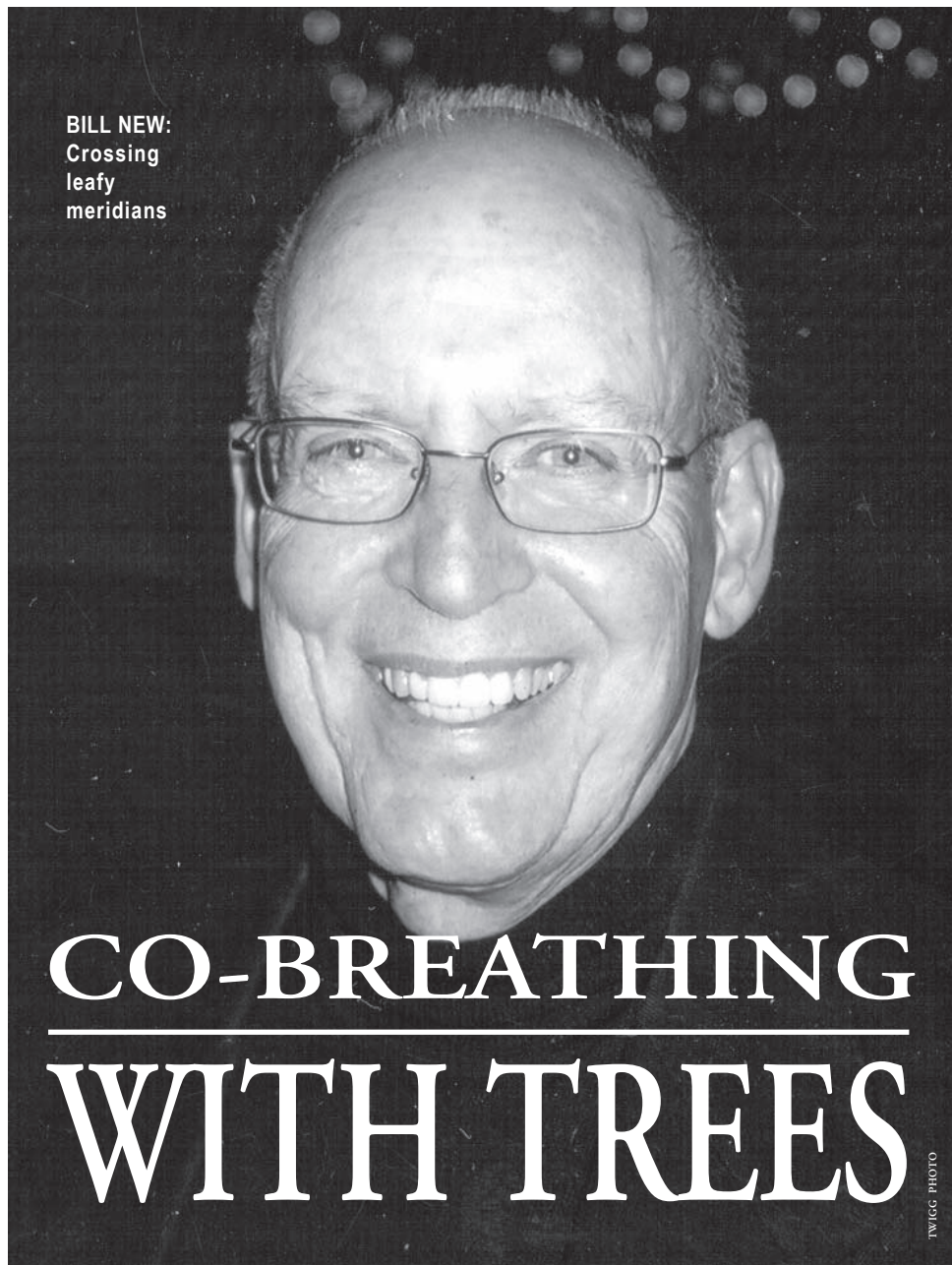
Whether you are a tree-lover or a traveler or both, New's witty crossing of leafy meridians celebrates the co-breathing humans do with trees.

0-88982-193-3



The poetics of travel are also redolent in **Dorothy Field's Leaving the Narrow Place** (Oolichan \$17.95). How to find home? Raised by non-practicing Jewish parents, Field explores her heritage with an urgent hope to re-enter *"the stories, the scars, the grief."* Searching for tendrils of Judaism, Field travels to Japan and Tibet, to a Benedictine Abbey in Saskatchewan and to her ancestors' Poland. From childhood in New York to farming on Vancouver Island; places and memories are recorded with the desire to find a home which is more than a geographical place. *"I want a coat knit just for me/ from family yarn. I will cobble a basket/ from forgotten prayers, lost recipes,*

**BILL NEW:**  
Crossing  
leafy  
meridians



## CO-BREATHING WITH TREES

TWIGG PHOTO



**Trevor Carolan**

walk/ through the razed cities, gathering silenced language... let me come home." With the Benedictine monks, Field experiences kinship as well as an ancient religious feud. Memories of childhood sexual abuse are hesitantly uncovered. Though *"It took a long time to learn to be Jewish,"* the poet persists. In spite of *"the failures of love, the loss of solid ground,"* Field closes with a love poem, *"all these years / comfort I've struggled to receive / wrapping me now in home's cloak."*

0-88982-199-2



Whether about pioneers or newcomers, Sikhs or Mennonites, tugboats or berry-farms, the diverse elements of **Down in the Valley** (Ekstasis \$21.95), edited by **Trevor Carolan**, convey a deep sense of place, and offer proof of literary liveliness in the likes of Whonnock, Yarrow and Matsqui. There are both covert and overt references to the Christian faith but, given the history of settlement in the Valley, that shouldn't surprise. Old Yale Road, Hatzic and Vedder Mountain; if these names

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are familiar to you, there is delight to be found in recognizing them again in poetry and prose. Many contributors associated with the University College of the Fraser Valley are included in this rich collection by writers of all ages, multi-ethnic, some established and some not offering a sprawling, colourful map of the Fraser Valley, past and present.

1894800591



As in her earlier eight books, **Susan McCaslin's** poetry in **A Plot of Light** (Oolichan \$17.95) is suffused with contemplative spirituality. This time the Langley-based writer goes to Queenswood, the inter-denominational Retreat Center run by the historic Sisters of St. Ann in Victoria. *"Time to lose the habitual motions / from the flicking of the switch/ to the thoughtless word. / Time to do a stint at release / to unclasp the clasping..."* **A Plot of Light** also includes poems from pilgrimages to sites associated with the philosopher, poet and multi-faceted monk **Thomas Merton**.

0-88982-197-6

*Hannah Main-van der Kamp lives in Victoria and Lund. Her latest book of poetry is According to Loon Bay (Toronto: St Thomas Poetry Series \$20)*

0973591005

### ALSO RECEIVED

**Singer, An Elegy by George Fetherling** (Anvil \$14)  
1-895636-61-2

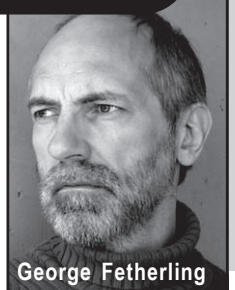
**Uproar's Your Only Music by Brian Brett** (Exile Editions \$22.95) 1-55096-607-3

**Rumours of Bees** by Alexander Forbes with illustrations by Tricia Sellmer (Los Angeles: Red Heifer Press \$34.95) 0-

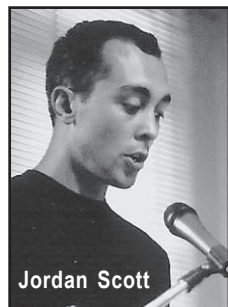
9631478-8-9

**The Gray Door** by Patrick Jamieson (Ekstasis \$17.95)  
1-89-4800-54-0

**Silt** by Jordan Scott (New Star \$16) 1-55420-012-1



**George Fetherling**



**Jordan Scott**

### Books for readers

**Jan Zwicky** *Thirty-seven Small Songs & Thirteen Silences* Sewn paperback with letterpress-printed jacket (Poetry \$18.95 80 pp)

**Ross Leckie** *Gravity's Plumb Line* Sewn paperback with letterpress-printed jacket (Poetry \$18.95 96 pp)

**Peter Sanger** *White Salt Mountain* Sewn paperback with letterpress-printed jacket (Books & Reading \$27.95 256 pp)

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# Gaspereau



If you were an historian, which picture of beautiful downtown Donald, BC would you choose?

## NIT-PICKING PICS

Unlike beauty, history is not in the eye of the beholder. It's in the eye of the editor. **Patricia E. Roy** and **John Herd Thompson** take pains to make that clear in their new illustrated history **British Columbia: Land of Promises** (Oxford University Press \$36.95).

There's no **Pauline Johnson**, no explosion of Ripple Rock, no collapse of the Second Narrows Bridge. Instead they err on the side of sobriety, providing documentary-style images and cartoons that illustrate ideas and attitudes. It's downright educational. They're trying to make an original book, not merely a rehash of familiar photos, and that entails some critical-mindedness along the way.

The authors note that **Terry Reksten's** illustrated history of B.C., **James H. Gray's** history of the prairies, and **Craig Herron's** *Booze: A History of Canada* have all used the same photo of two women and several men outside Edd and Joe's saloon in Donald, B.C. This Glenbow Museum photo, according to Reksten, shows two 'fallen angels' from a bygone community (located north of Golden) that was a "gambling, drinking, fighting little mountain town."

Next in the museum's catalogue, there's a very different image of beautiful, downtown Donald—its police station. Rarely, if ever, published before, this second photo must have been taken on the same day as the first, likely by the same photographer, because the same man appears in both photos, but who wants to learn that law 'n' order was always just around the corner in our pioneer towns? As a result the exterior saloon image—showing two women who could have been the saloonkeeper's wife and sister—has been used three times to influence the public's imagination of the past.

Roy and Herd Thompson abhor this tendency to choose entertainment over content, to pander. They say historians who opt for aesthetics in their selection of photos are doing "the equivalent of choosing to cite a written document simply because it was written with elegant penmanship on fine vellum!"

Roy and Herd Thompson are opting for higher ground. There are no photos of sports heroes, not even **Percy Williams**, or Miracle Miler **Roger Bannister** or **Terry Fox**. They concentrate on what social historians call 'high politics,' seemingly taking some pleasure in finding fault with others in the process. Their refusal to titillate, combined with a predilection to debunk, is a welcome antidote to the slackness evident in more commercial undertakings, notably **Charlotte Gray's** recent *The Museum Called Canada: 25 Rooms of Wonder* (Random House \$65), a bo-

gus mega-book riddled with idiosyncratic fluff and 'curated' by **Sara Angel**.

Whereas Gray has managed to credit The Guess Who's hit song *American Woman* to Bachman-Turner Overdrive, and claim Juan Joseph Perez Hernandez (no accents) was the Spanish discoverer of British Columbia—when it was **Juan Pérez**, a different chap—Roy and Herd Thompson are sticklers for analysing iconic imagery and providing lengthy captions.

This is not *British Columbia for Dummies*. In their caption for an oft-used 1784 engraving of Captain **James Cook** by J.K. Sherwin, based on the 1776 portrait by Nathaniel Dance, Roy and Herd Thompson cannot resist adding, "The portrait is ubiquitous in histories of British Columbia, although the artist is almost never identified."

God is in the details. In their church, there are no cushions on the pews. They understand much of history is artifice, and they refuse to deploy trickery. In their introduction they quote **Lewis Hine** who said, "Photographs may not lie, but li-

ars may photograph."

The truth ain't pretty, and it mustn't be gussied up. But, like the turtle that is slow and steady, it can sometimes prevail in the long run.

Promises 0-19-541048-3; Museum 0-679-31220-X

### Northern composure

She knew, and she learned from, Bartók and Schoenberg, yet in the end she went her own Canadian way—that's the line on **Jean Coulthard**, a professional composer who made UBC one of her many 'musical homes' throughout her seven-decade career.

As a friend of Coulthard for 30 years, UBC-based **William Bruneau** has co-authored a biographical and musical appreciation, **Jean Coulthard: A Life in Music** (Ronsdale \$22.95) with composer **David Gordon Duke**, who studied with Coulthard.

1-55380-023-0



Jean Coulthard with her only daughter Jane, 1943.

21ST ANNUAL

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# SPARTACUS REMEMBERED

Most British Columbians have long since forgotten about the bombing of the Cheekeye-Dunsmuir Hydro sub-station in 1982 and the prosecution of the Squamish Five. But not **Alan Antliff**.

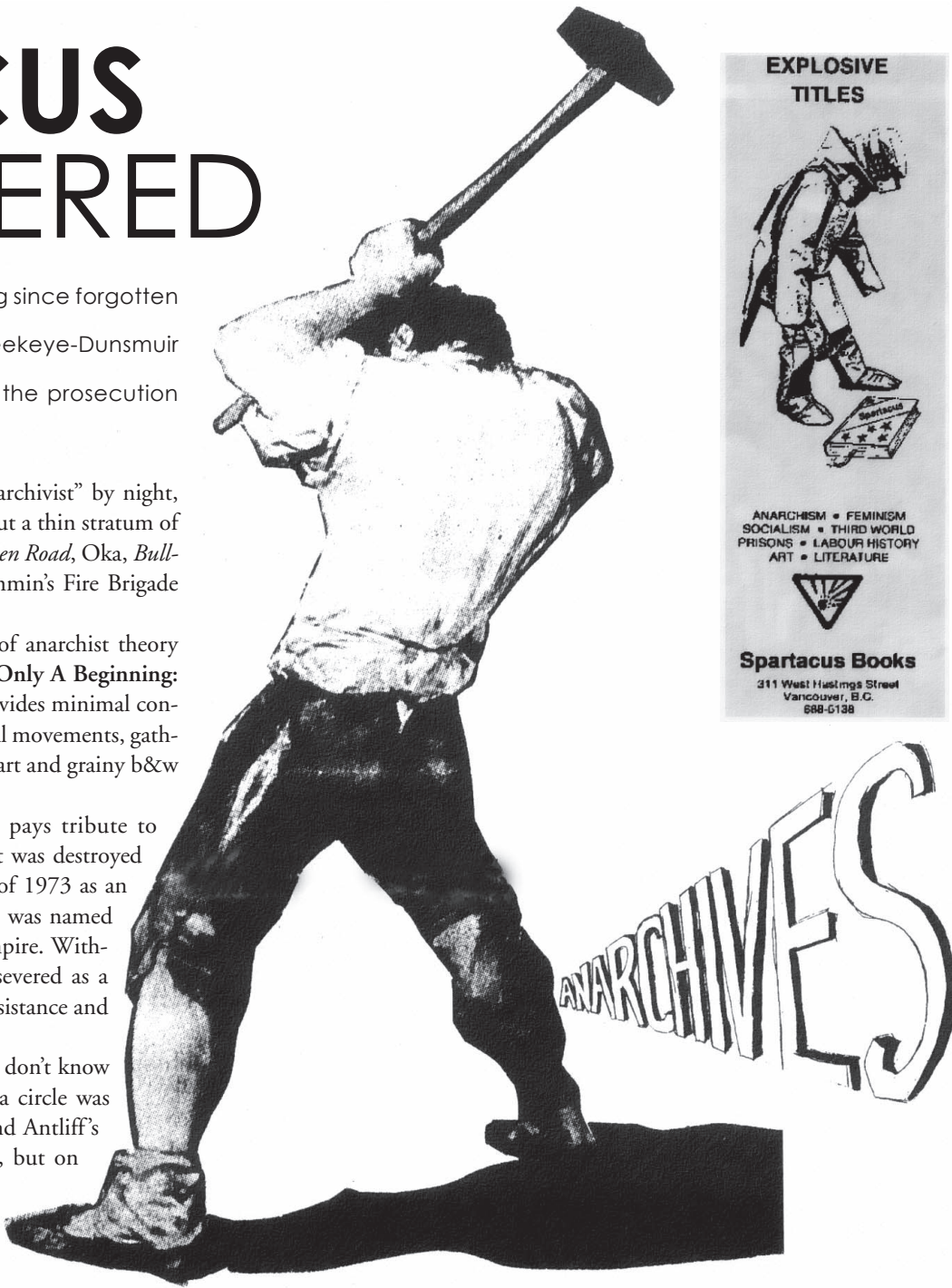
A UVic art history professor by day and an "anarchivist" by night, Antliff has compiled a diverse anthology for and about a thin stratum of folks who already know about the Squamish Five, *Open Road*, Oka, *Bulldozer*, Who's Emma, Spartacus Books and the Wimmin's Fire Brigade (and their successful Red Hot Video firebombings).

Described as "the first comprehensive overview of anarchist theory and practice in Canada from 1976 to the present," **Only A Beginning: An Anarchist Anthology** (Arsenal Pulp \$29.95), provides minimal context for its potpourri of excerpts from counter-cultural movements, gatherings and publications, illustrated by pre-computer art and grainy b&w photos.

A brief article by **Alexander Daughtry** pays tribute to Spartacus Books, the Hastings Street bookstore that was destroyed by a fire on April 25, 2004. Opened in the spring of 1973 as an offshoot of the SFU bookstore, the non-profit store was named for the slave who led a revolt against the Roman Empire. Without a hierarchic management structure, it had persevered as a focal point for Viet Nam War evaders, Indigenous resistance and anti-WTO protests.

The majority of Canadians—the 30 million who don't know the international anarchist insignia of an A inside a circle was invented by Italian anarchists in the 1960s—will find Antliff's scrapbook approach problematic, even bewildering, but on the plus side he has been widely inclusive, incorporating streetcorner zines such as *minus tides*, bisexuality, anarcha-feminism, prostitution and animal liberation.

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## GOD BEFORE TV

**D**ouglas Curran first met members of the Chewa people of Malawi—the second-to-last country on earth to receive television—while working on a film in Zimbabwe in 1992.

The Chewa he met were migrant workers employed on plantations and in mines. Over several years he gradually became integrated into the Chewa community in Malawi and became the first photographer to document their rituals associated with a belief system known as Nyau.

Nyau (meaning mask) is also the term for a semi-secret mask association of men. The Chewa rituals and their stunning masks are part of a complex set of beliefs that Curran was encouraged by the Chewa to record.

"The Chewa believe Chauta (God) descended to earth with man, woman and all of the animals," Curran writes.

"All lived in harmony until the day man acci-



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dently created fire by rubbing two sticks together. With the grasslands and the forest aflame, all the animals (with the exception of the dog, the goat and the pig) ran away in fear and anger. From that time forward, there has not been harmony in the world."

Curran's pictorial record served as the basis

for an astonishing exhibit that opened at Presentation House Gallery in North Vancouver in January, curated by **Bill Jeffries**. An accompanying book-length catalogue was published as **Douglas Curran: The Elephant Has Four Hearts: Nyau Masks and Ritual** (Presentation House \$20).

0-920293-68-8

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## THE BEAUTIFUL GAME

Forget the double lutz and the triple toe loop. Soccer is the most popular sport for more than 350,000 Canadian girls and women.

Co-written with journalist **Bob Mackin**, former pro goalie **Shel Brodsgaard's** second book, *Goals and Dreams: A Celebration of Canadian Women's Soccer* (Nightwood \$14.95) highlights the Edmonton Under-19 Women's World Championships and the Women's World Cup, in which Canada beat Argentina, Japan and China.

0-88971-205-0



Canadian soccer star Kara Lang

### In a fiberglass by himself

Even when there's no hockey on the tube, it's inescapable in print.

Mike Leonetti recalls it wasn't until a 1959 game at Madison Square Garden, after Montreal Canadiens goalie **Jacques Plante** was hit smack in the face with a puck, that goalies began to wear masks in the NHL.

Also called Jake the Snake, Plante refused to return to the ice against the New York Rangers unless he could wear the fiberglass mask he'd been using in practice.

Plante's immortal place in the histories of both hockey and common sense is recalled in Leonetti's *The Goalie Mask* (Raincoast \$21.95).

This is a kids' book in which New Westminster illustrator **Shayne Letain**, whose clients include the Vancouver Canucks, represents the ground-breaking game in the nostalgic tones of black-and-white television.

1-55192-703-9



On his first day of summer hockey school, six-year-old **Dan Blackburn** clutched the boards and pulled himself around the rink. By the end of the second day, although he could skate, he decided to be goalie so he wouldn't have to skate so much.

A mere twelve years later, during the 2001-2 season, he joined the New York Rangers, becoming one of the youngest goaltenders in the NHL. Jeff Rud's *Hockey's Young Superstars* (Raincoast \$19.95) introduces Blackburn among the "25 Hottest Players on Ice."

Rud includes—surprisingly—**Daniel** and **Henrik Sedin**, neither of whom was deemed worthy of the starting line-up for the Swedish national team.

1-55192-637-7

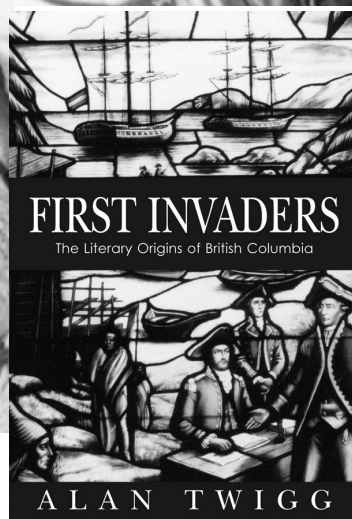
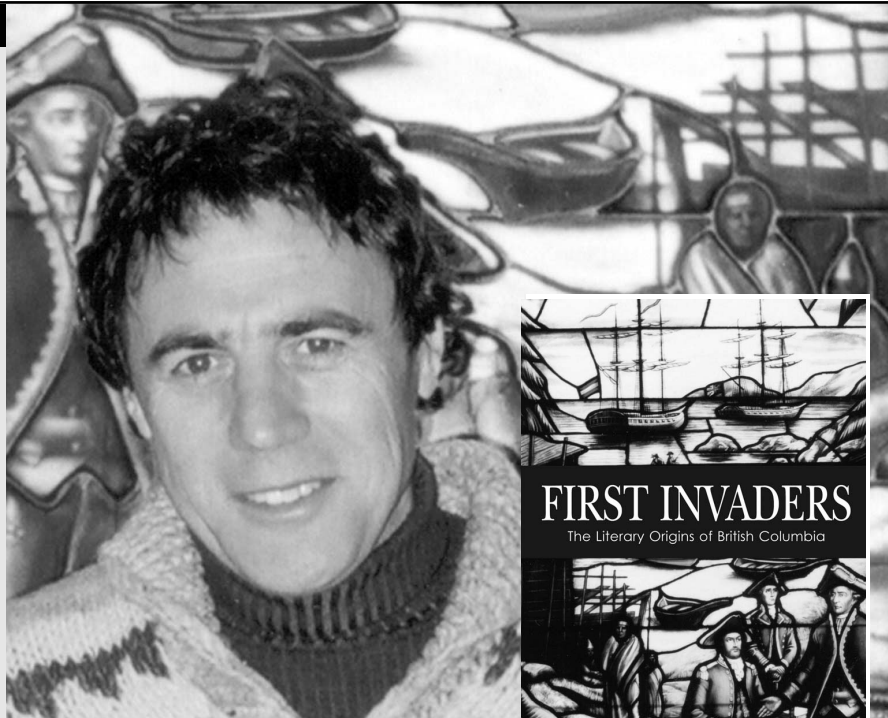
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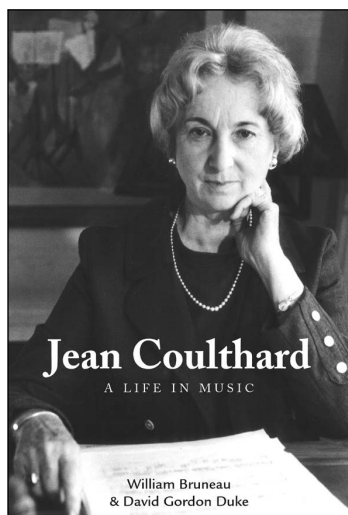
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## Jean Coulthard

### A Life in Music

William Bruneau & David Gordon Duke

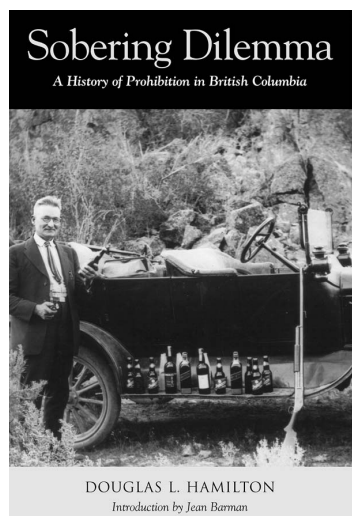
The first-ever biography of one of Canada's most beloved composers offers an intimate picture of her personal life, her close ties to major 20th-century composers, and an analysis of her music.

## Sobering Dilemma

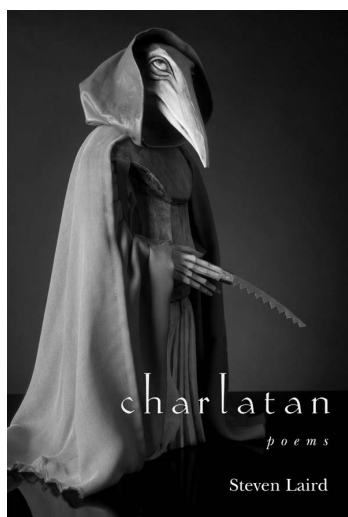
Douglas L. Hamilton

Introduction by Jean Barman

Booze in BC began with wide-open saloons, race-based laws for the Native peoples, general prohibition from 1917 to 1921, and a half-century of arcane liquor laws. Using formerly closed police files, Hamilton traces the scandals, corruption and crime that resulted from the attempts to ban liquor. Includes archival photos.



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Steven Laird

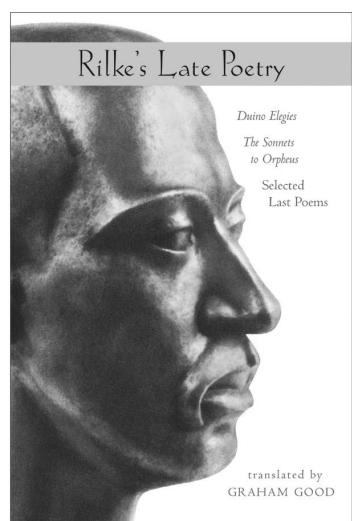
In language that is both lyrical and postmodern in its challenge to everyday reality, Steven Laird's first book of poetry expresses the longing to talk to something divine in the universe.

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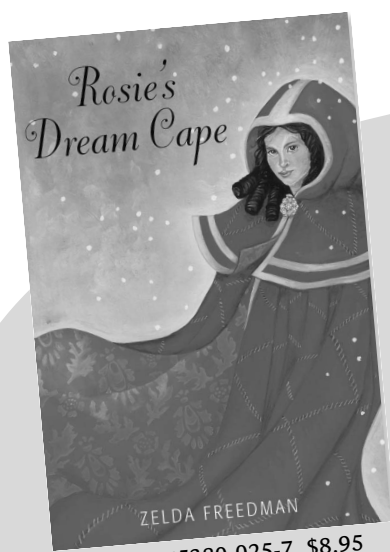
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## Rosie's Dream Cape

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A charming novel about an eleven-year-old girl with a wonderful dream who finds herself working in a Toronto sweatshop after fleeing with her grandmother from the Russian purges of the 1920s.

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William New

Bill New's wonderfully zany poems, illustrated in full colour by Vivian Bevis, portray children putting on a dream helmet and travelling to worlds where anything is possible.



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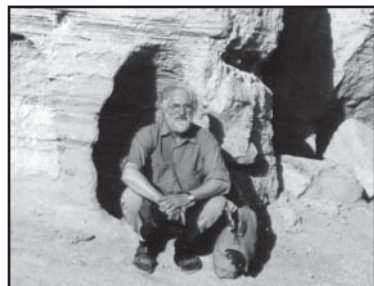
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# AFGHANISTAN or BUST

Scholars are still debating whether or not an Afghan or Chinese monk named Huishen reached the west coast of North America about 1,000 years before Columbus.

To trace the probable pathways of Huishen, **Gary Geddes** took his wanderlust to the Himalayas, the Taklamakan Desert in the Xinjiang Uighur Autonomous Region of China and Central America (where Huishen is most likely to have landed, according to Chinese archives) for a memoir of misadventures, humour and hearsay entitled *The Kingdom of Ten Thousand Things* (HarperCollins \$34.95).



**Gary Geddes: Ready, set, Gary**

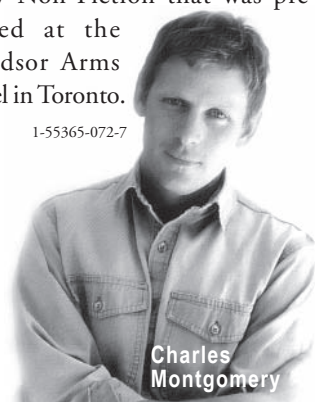
Geddes' travelogue is as much about the strangeness and dangers of Taliban, Chinese and Zapatista politics, and Geddes' twinned affinities for poetry and history, as it is about the historically elusive pre-Columbian monk. Geddes recalls Afghan refugees and dissidents in Pakistan, Tibetan monks in Xiahe, a Kentucky Fried Chicken franchise in Louyang, mysterious cairns in Haida Gwaii, the ghosts of Quetzalcoatl, D.H. Lawrence and Trotsky in Mexico." 0-00200-100-4

**Last Heathen** comes first

Tracing the voyages taken by his great-grandfather who was the Bishop of Tasmania in 1892, **Charles Montgomery** of Vancouver explored the South Pacific and published an account of his journey and his exploration of how Christian missionaries affected the region in *The Last Heathen: Encounters with Ghosts and Ancestors in Melanesia* (D&M \$24.95).

The memoir has won the \$25,000 Charles Taylor Prize for Literary Non-Fiction that was presented at the Windsor Arms Hotel in Toronto.

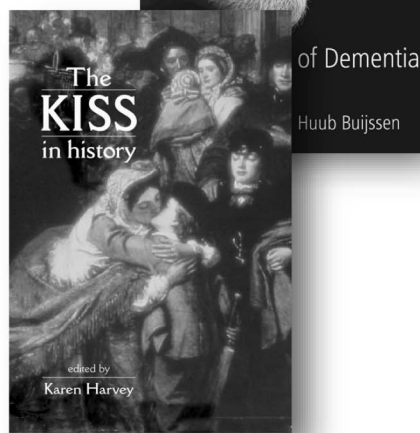
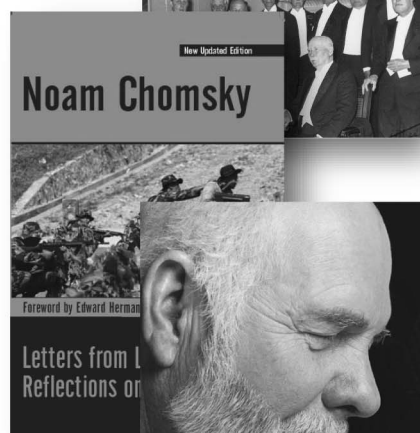
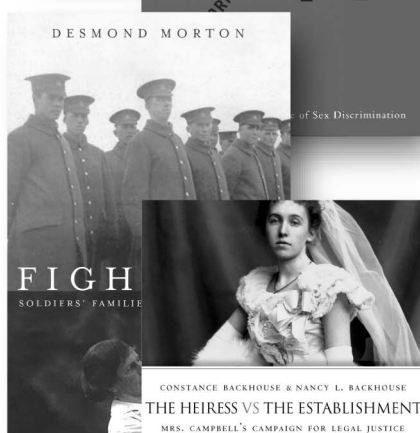
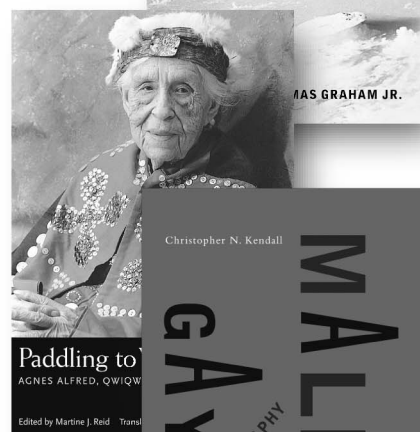
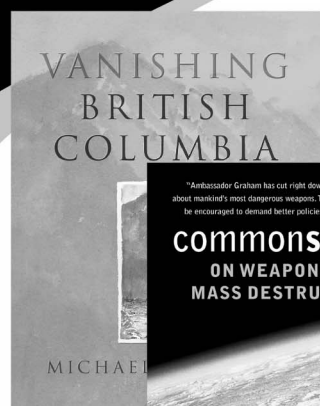
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The greatest botanical explorer of the 20<sup>th</sup> century, **Richard Evans Schultes**, took a semester's leave of absence from Harvard in 1941, disappeared into the Amazon region of Colombia and didn't return for another 12 years.

While living amongst 24 indigenous tribes, he took hundreds of photos while collecting 30,000 botanical specimens en route to becoming the world authority on toxic, medicinal and hallucinogenic plants from South America.

Esteemed for finding 300 species new to science, and 2,000 new medicinal plants, Schultes died in 2001 at age 86, celebrated as a botanist. Ethnographer, adventurer and Schultes-biographer **Wade Davis** has since culled the stunning photo collection of his hero to produce **The Lost Amazon: The Photographic Journey of Richard Evans Schultes** (Douglas & McIntyre \$45).

Each image has ethnographic and historical context. For Schultes' photo of a mother and her son tapping a rubber tree, Wade Davis provides a summary of turn-of-the-century cruelty that only bears comparison to the nightmarish white barbarism that occurred in King Leopold's Congo during the rubber boom in Africa.

During the height of the rubber terror, some forty years before Schultes arrived in the Amazon, the atrocities



Caño Guacayá, Río Miritiparaná, 1952.  
Photo by Richard Evans Schultes.

ties committed against Indians defied imagination. Women were treated particularly cruelly. Rafael Calderon, a twenty-two-year-old bandit who tethered Indians for target practice and once gave a Witoto child fifty lashes for stealing a loaf of bread, lived by the motto, "Kill the fathers first, enjoy the virgins afterward." When a woman refused to sleep with one of his men, the trader Armando Norman wrapped her in a kerosene-soaked Peruvian flag and lit it on fire. When

the station-master at Atenas discovered that a young Indian girl he had raped had venereal disease, he tied her to the ground and flogged her while a burning firebrand was inserted into her vagina.

A priest who had lived in the Putumayo during those dark days told Schultes that the best that could be said of a white man in that era was that he did not kill Indians out of boredom."

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# LOOKOUT



Lara Gilbert (left) and shortly before her suicide (right).

## THE MOVING OF MOUNTAINS

**“I WISH THE ROOTS OF HAPPINESS AND SADNESS WERE FULLY understood,” wrote Lara Gilbert in St. Paul’s psychiatric wing in 1993, “it’s frustrating not knowing why I have no faith in this world while most other people do.**

**“My personal belief is that they are deluded into ignoring the plain truth: this planet is in a mess and there is so much more misery than joy. The only way a person can live day by day contentedly is by ‘overlooking’ the pain around them.”**

The year before, on her 20<sup>th</sup> birthday, Lara Gilbert wrote, “Daddy who did what he knew was wrong, would hurt, would frighten and confuse me, did it anyway because he couldn’t control his feelings, impulses, sex, sex, sex. Dad who kissed me on the lips today as he said Goodbye and Happy 20<sup>th</sup>, who then moved his lips down to my neck and shoulder and left a red blotchy mark there.”

Having participated in a therapy program at the Vancouver Incest and Sexual Abuse Clinic, Lara Gilbert experimented at being “a damn fine junkie whore” on the Downtown Eastside while excelling at her studies (Honours Biochemistry) at UBC.

In 1994, she wrote, “I want to put my hand into the fiery pink of the sunset. It’s so beautiful. But then, everything’s fine, everything’s tolerable, because I have Ativan. My psychiatrist gave me six tablets for the week to help deal with the cravings for heroin, desipramine, any drug at all.”

Lara Gilbert took her life on October 7, 1995. A student of pharmacology, she overdosed after several previous attempts at suicide. Nine years later her mother, **Carole Itter**, has published eight years of journal excerpts as *I Might Be Nothing: Journal Writing* (Trafford \$26.50). There is an afterword and an introduction by Itter in which she states, “I did not suspect any abuse, and had I known, I would have moved mountains to stop it.”



Lara Gilbert grew up in Vancouver’s Downtown Eastside. Precociously literate, she was a gifted writer and academic who endured “dreaded” poetry readings by her estranged father and her parents’ peers.

She developed her own imaginary friends and language in a world she called Kawiakee. At 15 she wrote, “From the outside, my life seems perfect. But the deeper you go, the scarier and lonelier it gets.”

The father of this brilliant but dramatically depressive narrator gradually emerges from the shadows of Lara Gilbert’s memory as a threatening figure, and there are additional allegations of sexual exploitation by the girl’s paternal grandfather.

Lara Gilbert received psychiatric diagnoses including unipolar depression, dissociative disorder, post traumatic stress disorder and possible borderline personality disorder. The extent to which Lara Gilbert’s confessions are true or false must be gauged by each individual reader.

As well, the degree to which 3,200 pages of journal

writing has been abridged and edited by Itter and others cannot be apparent. Itter has included the contents of one letter addressed to her in 1992, marked Never Sent, in which Lara Gilbert was going to alert her mother to incest. (Within the journal Lara Gilbert also claims a male nurse at Vancouver General Hospital’s Psychiatric Assessment Unit once sexually assaulted her.)

Just as **Anne Frank’s** diary has been criticized by some for alleged revision by her father, it’s impossible to retrospectively verify every detail of a deceased person’s journal or letters. However *I Might Be Nothing* exists as a chilling piece of posthumous literature, an educational work more than an accusatory one.

This is a tragic tale to which too many women will be able to relate. We know the ending. The journey entails trying to fathom the beginning.

“Fear is more real than the world around us,” Lara Gilbert wrote at age 18. Both naïve and sophisticated, her wrenching journal evokes her confusion and her tormented struggles with **Sylvia Plath**-like poignancy. It has the potential to outlast most of the writing done by her father—and possibly this constitutes a form of revenge.



For mental health professionals, *I Might Be Nothing: Journal Writing* will rank with **Mark Vonnegut’s** *Eden Express: A Memoir of Insanity* and **Jans Lars Jensen’s** *Nervous System* as one of the most illuminating glimpses into mental anguish from B.C.

In our competitive society, labels for identity and marketing arise. Some are chosen; others are foisted upon us; some are a curse; many we outgrow. Few fit.

**Jane Rule** gave the following address on the perils of being labelled to members of the Periodical Writers Association of Canada at their annual retreat.

SOME LABELS WE CHOOSE LIKE A FAVORITE HAT; some we are simply stuck with like a necessary cane. I was five when I learned that being a girl had serious drawbacks. I was six when I discovered that being left-handed was unacceptable. I was 19 and traveling in Europe for the first time before I had to apologize for being an American.

By the time I was 15, I was sure I wanted to be a writer, and I wasn't shy of saying so. What kind of a writer I wasn't yet sure. I was writing a lot of bad poetry, strongly metered and rhymed in imitation of **Edna St. Vincent Millay** and **Eleanor Wylie**, inspired for subject matter even by such heavy worthies as **Milton**.

When my mother read my tragically touching, thumpingly rhymed poem on my own blindness, she laughed and saved the world from the bad poet I might have grown up to be. I retreated for a time to personal essays intended to amuse, and my mother, for whom laughter was the highest goal, approved.

#### WRITER & ACADEMIC

By the time I reached college at 16, away from my mother's comic influence, I began to write bad short stories in imitation of **Katherine Anne Porter** and **Eudora Welty**, heavy in symbolism and grotesque characters. One featured a Black man with yellow hair and green eyes, named Cain, who raped sheep. That story inspired my classmates to burst into the Wiffenpoof song—"We are little black sheep who have gone astray, bah, bah, bah"—every time they saw me.

Tough critics like my mother and my classmates daunted me a little. Then I learned that in academic circles a real writer was by definition dead. Those foolish enough to be alive were not real writers at all, but "creative" writers, a swell-headed, deluded lot with nothing important to say. That attitude taught me, if not real modesty, some caution about exposing my ambitions.

I gradually learned not to call myself a writer at all. As a young university teacher, I did not admit that what I did in my spare time was write short stories and novels. During the ten years I wrote before I had any publishing success, writing was a secret vice to be confessed only to intimate friends.

A few years ago the Canadian Writers' Union was concerned about how few young writers were applying for membership and tried to think of ways to make them more welcome. I pointed out that it was, in fact, very difficult to admit to being a writer. Only years of experience which tended to thicken the skin made such a confession possible.

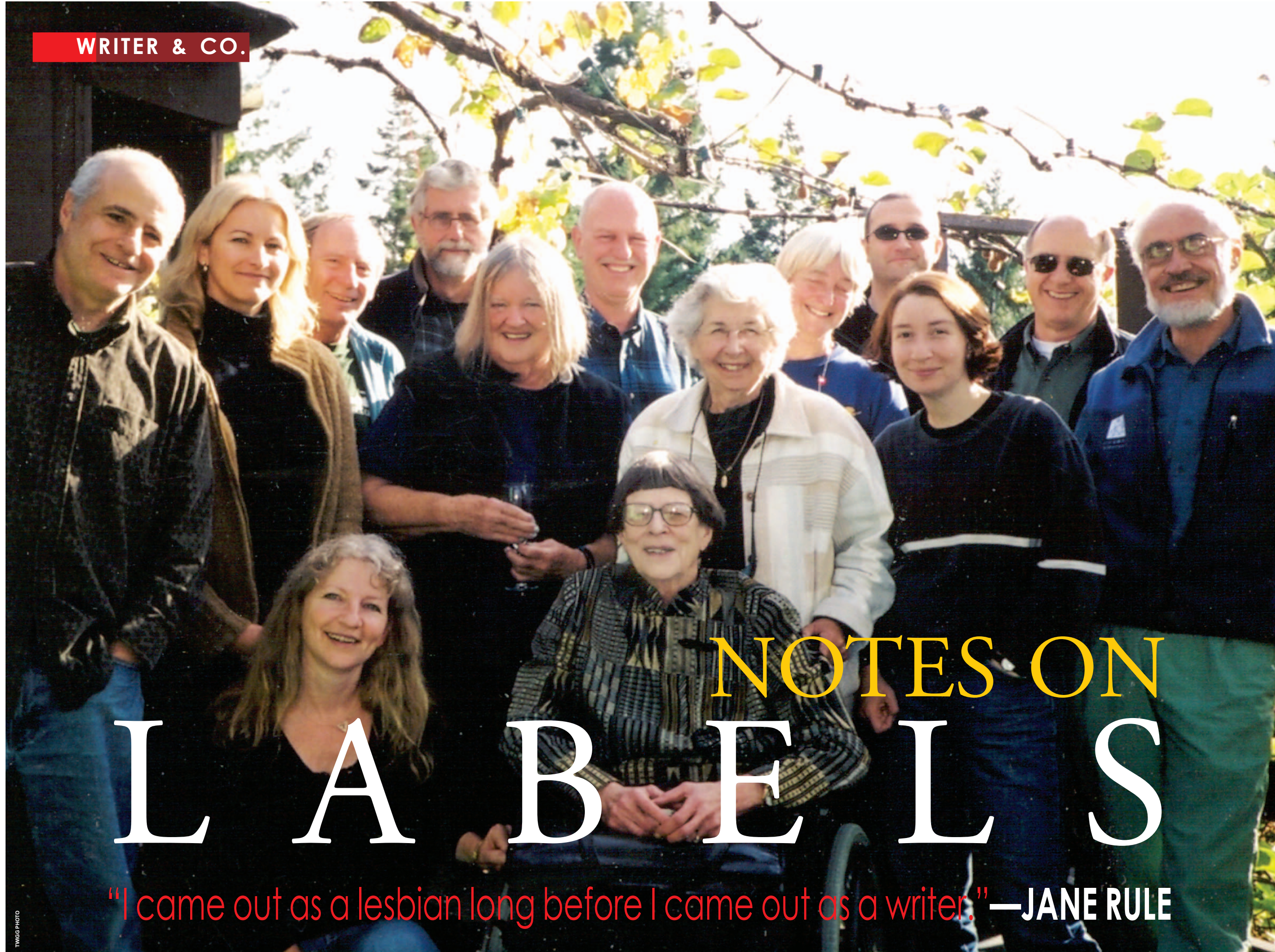
In my personal world I came out as a lesbian long before I came out as a writer.

The Writer's Union should be resigned to being an organization for the middle-aged and the old.

#### LESBIAN & PORNOGRAPHER

I finished my third novel, which would be my first to be published, a few days before I was 30. It took three years to find publishers. I don't know what I expected beyond finally feeling I might have a legitimate claim to call myself a writer, or, at least be permitted to say that I wrote. Instead in 1964, before homosexual relationships were removed from the criminal code, I became Canada's only visible lesbian and almost lost my job at UBC.

I was defended by my colleagues with the old saw, "Writers of murder mysteries are not necessarily murderers." To my interviewers I was not a writer but a sexual deviant.



AT LEFT: Jane Rule (seated, with glasses) on Galiano Island with members of the Periodical Writers Association of Canada, 2004.

BELOW: Jane Rule on Galiano, 1973.

# NOTES ON LABELS

"I came out as a lesbian long before I came out as a writer." —JANE RULE

Years later my good friend, **Don Bailey**, told me that in all his years of publishing poems and stories and novels, no interviewer ever wanted him to talk about his writing, which he began in jail serving a term as a bank robber. They wanted him to talk about robbing banks. Over a bottle of scotch, we decided we should have a TV program called *The Lesbian and the Bank Robber* and give the public what they apparently want.

I am labelled a pornographer because my books, coming from the States where some stay longer in print than they have in Canada, are routinely seized at the border by Customs, but none has finally ever been refused entry. Still the label sticks, and readers who buy my books are therefore often disappointed, and others who might otherwise buy and enjoy them don't.

I have done relatively little to publicize my work, weary of the roles I've been forced to play, but, when I agree to be interviewed, I give up any notion of speaking as a writer and become instead a teacher about gay issues, about censorship, about civil liberties, a responsibility I take seriously, not so much as a writer but as a citizen.

#### CANADIAN & IMMIGRANT

My first published novel came out just before I became a Canadian citizen. It is a book set in the States, probably accurately called an American novel. I have since been challenged about what right I have to call myself a Canadian writer though the majority of my fiction has been set in Canada.

My Dutch publisher, arranging a publication party for one of my novels, approached the Canadian Embassy for a small contribution, only to be told that I was really an American. "Odd," replied my publisher, "since another branch of your government contributed funds for translating the book." I have been told that some Canadian writers traveling abroad are pleased to be mistaken for American and therefore part of a larger and more established and respected tradition. Only strong nationalists like **Margaret Atwood** insist on being identified as Canadian and become ambassadors for Canadian literature.

For immigrants (another possible label) it is often difficult to know what use there is or what right we have to claim our citizenship as part of our identity. I felt guilty the first time I traveled in Europe with a Canadian passport and enjoyed the courtesy and kindness so often withheld from Americans, for underneath that bland label lurked surely still an ugly American. I should probably have been called an ex-American writer.

Even now, after fifty years in this country and very proud and relieved to be a Canadian, I am shy to claim the label and never surprised if others are reluctant to grant it.



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This Is Not For You (1970)  
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The Young In One Another's Arms (1978)  
Outlander (stories and essays, 1981)  
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After the Fire (1989)

##### NON-FICTION:

Lesbian Images (1982)  
Hot-Eyed Moderate (1985)

#### SOLDIER, SAILOR, TINKER, NOVELIST...

Genre labels make most writers uncomfortable in a culture that rates writing narrowly and strictly to exclude or at least place below the salt how-to books or children's books or mysteries or science fiction as not really literature. Even best sellers and women's fiction are suspect. A poet isn't a real poet if he or she is funny or sings poems to a guitar accompaniment.

Genre labels are not meant to be descriptive so much as judgmental. Real writers don't write cookbooks or jokes or murder mysteries. Real writers die of starvation years before they can reap the rewards of their immortal words. And their names are often "anon."

Though some claim that "anon" was a woman, gender labeling of writers has been a long debate. Many women writers in the past chose to avoid the label with masculine pen names, and that still is the habit of many mystery and science fiction writers who fear otherwise putting off their male readers.

Some gay writers resist the label, not now so much in fear of criminal charges or job loss or alienation from family but of being placed in an even smaller ghetto, cut off from the mainstream of literature, from larger audiences of readers.

Disguised or denied sexual identity rarely works. The first novel of **James Baldwin**'s I read was *Giovanni's Room*, a story of two White male homosexuals in France. I didn't know he was Black until I read others of his books, less self-conscious and much more powerful when he wasn't hiding his race or his sexuality in White characters.

#### RETIRED

Auden said, "I am a poet only when I'm writing a poem."

Because writers so often feel they may possibly never write another worthwhile word, putting down the label except while involved in the activity can be an enormous relief. For a long time I wanted to be even freer than that. I didn't want to be a writer at all. I simply wanted to write, and being a writer got in the way of that because what the world wants of a writer is not writing but public performing, lectures, readings, seminars, for which we are often paid more than we are for the writing we do.

Now that I am retired, write only very occasionally as I have this small essay, which seems like a grandchild come to visit for a few days. I don't find it as difficult to "be a writer." But the old are forgetful of nouns. Proper nouns go first, then common nouns. They are, after all, the only words we have to teach children who learn other parts of speech, even verbs and their tenses, by themselves.

If we could be identified as many-labeled, which all of us are, we might move more comfortably in the world. Even if we could wear only those labels appropriate for the occasion, much as we select among our shirts or rings, we would be less apt to be embarrassed and irritable.

We are not finally labelers. The real business of our lives is to live, to love, to write, and to remember, leaving the calling of names to others, names we may answer to or not. —Jane Rule, *Bodega Inn, Galiano Island, September 13, 2004*

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