

# MOVE OVER DEEPAK CHOPRA

**Eckhart Tolle** has struck-it-Oprah. After being selected for *Oprah's Book Club* in January, Tolle's *A New Earth* (Plume/Penguin \$15.50) zoomed to number one on the *New York Times* Bestseller list in the paperback advice category, prompting his 1998 bestseller *The Power of Now* to resurface at number two.



Vancouver guru  
Eckhart Tolle

Both titles simultaneously rose above *Martha Stewart's Cookies* and a vegan diet book called *Skinny Bitch*.

All 61 previous selections for *Oprah's Book Club* became bestsellers but, according to the bookselling chain Barnes & Noble, *A New Earth* was the fastest-selling pick of them all.

Selections for *Oprah's Book Club* had been limited to classics and novels, but the talk-show host was so taken by Tolle's anti-ego, pro-consciousness message that she reconsidered her rules, saying, "I started thinking, 'Why can't I choose it? It's my book club. I can choose what I want.' Duh!"

Oprah took her support further by collaborating with Tolle for a ten-week,

interactive, web-based class, discussing *A New Earth* one chapter at a time. According to *USA Today*, the day before the first online class began in March, more than 700,000 people had signed up as participants.

Born in Germany, Eckhart Tolle reportedly underwent a major spiritual rebirth in 1977—finding inexplicable bliss to replace suicidal despair—while studying at Cambridge University in England.

Tolle, aged 60, provides an advice column for **Joseph Roberts'** Vancouver-based *Common Ground* magazine. To mark the 25th anniversary of that publication, Tolle lectured at the Vancouver Convention Centre on No-



Book club maven  
Oprah Winfrey was  
turned on to Eckhart Tolle  
by actress Meg Ryan.

vember 30, 2007 to a sold-out audience. *Common Ground* was the first publication to review Tolle's breakthrough book, *The Power of Now*.

Also in November, Oprah and Tolle recorded three programs for *Oprah's Soul Series*, a weekly radio program on her

own channel, *Oprah & Friends*, on XM Satellite Radio.

By the beginning of March, Tolle's publisher said more than 3.5 million copies of *A New Earth*, had been shipped. It was first self-published in 2005.

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## DAPHNE BRAMHAM'S FAR-REACHING and essential **The Secret Lives of Saints: Child Brides and Lost Boys in Canada's Polygamous Mormon**

**Sect** (Random House \$32.95) not only reveals how polygamy and sex with minors have been perpetuated, with minimal prosecution, on both sides of the 49th parallel, for decades.

It also examines how young men and boys are victimized by Mormon polygamy almost as much as their female counterparts.

Because leaders take numerous wives, the sect's under-educated males are often unable to marry and are exploited for cheap labour, or ostracized. The exposé estimates fundamentalist Mormons under-pay their employees by 40% in comparison to their neighbours. Some Mormons believe a man needs a minimum of three wives to get into heaven.

As Bramham admits, she has picked up the story from where **Debbie Palmer's** memoir of her escape from Bountiful left off. Co-written with self-publisher **Dave Perrin**, Palmer's *Keep Sweet: Children of Polygamy* (Dave's Press, \$28.95) won the Vancity Book Prize for best book pertaining to women's issues in 2006.

Herself the oldest of 47 children, Palmer was forced to become the sixth wife of the community's leader when she was 15. Assigned to two other older men after that, she fled in 1988 and has since been profiled on CBC's *Fifth Estate*.

## UNVEILING POLYGAMY

Three wives good, two legs bad: Orwellian tales of Bountiful



Self-designated prophet Rulon Jeffs was given two more brides, Edna and Mary, by their father as gifts for Jeffs' 90th birthday. The Mormon leader had more than 60 wives—and his son Warren has more than 70.

Debbie Palmer's memoir is dedicated to her own eight children's "unspeakable horrors before I brought them out." Among many others who contributed to her extensive research, Bramham clearly credits Palmer as well as B.C. author **Jancis Andrews** in her foreword.

"Except for an angry email from Jancis Andrews in April, 2004," writes Bramham, "I would never have written about Bountiful at all. Jancis was responding to a series of columns I'd written for the *Vancouver Sun* on the illegal trafficking of Asian women and children into Canada.

"Why didn't I write about Canadian girls being trafficked to become concubines to polygamist men?", she angrily demanded."

Accordingly, Bramham, an award-winning columnist for the *Vancouver Sun*, delves into the private lives of Mormon leaders **Winston Blackmore**—the Bountiful, B.C.-based self-appointed prophet who has had more than 25 wives and sired more than 100 children; **Warren Jeffs**—who accumulated more than 70 wives in Salt Lake City in the 1990s prior to his recent arrest and convictions; and his father **Rulon Jeffs**—the patriarch who named the Fundamental Church of Jesus Christ of Latter Day Saints.

Secret Lives 978-0-307-35588-1; Keep Sweet 0-9687943-3-5

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# HOT PARTY LUKEWARM SPEECHES

SOMEbody's GOTTA SAY IT. THE LAUDATORY sophistication level of the BC Book Prizes' organization is being consistently sabotaged by lame acceptance speeches.

One of the worst speeches in 24 years was made by Egoff Prize winner **Polly Horvath** who spent less than a minute on stage, making a trite joke about successfully bribing the judges, before walking off with her cheque.

Livesay Poetry Prize winner **Rita Wong** went the esoteric route, advising everyone, "The spirit of water is what makes everything possible."

High-minded **Robert Bringhurst** didn't deign to show up to receive his Evans Non-Fiction Prize, we were told, because he "hates" such ceremonies. This hatred didn't stop him from accepting the second Lieutenant Governor's Award for Literary Excellence from the Book Prizes in 2005.

A book about the trend towards "eating locally" was judged the best book about British Columbia, but its authors **J.B. MacKinnon** and **Alisa Smith** also didn't show. No explanation was given when a representative from Ontario's Random House spoke for 20 seconds to accept their Haig-Brown Prize. Perhaps the champions of localism were away.

By contrast, **Ian McAllister** and his wife **Karen** arrived from their home on Denny Island, flying down from Bella Bella, leaving the kids overnight in Campbell River, just on the chance he might receive the Booksellers' Choice Award for *The Last Wild Wolves*. He did—along with its publisher **Rob Sanders**. "I hope this book gives a little back to the coast that we are trying to preserve," said McAllister.

This year's Lieutenant Governor's Award winner **Gary Geddes** did his best by quoting a Chilean activist who told him that in his country, "Your book may survive [in Chile] but you may not," followed by **Margaret Atwood**'s quip, "You can say what you want [in Canada] because nobody is listening." Alone among the recipients, Geddes had the good manners to conclude, "I am deeply moved by this gesture of belief in my work."

When the literary tribe gathers annually to break bread, you'd think more than one person would overtly express appreciation—or acknowledge collectivity.

The evening's only animated speech was delivered by kidlit writer **Robert Heidbreder** who delivered a stand-up comedy routine about his mother while accepting the Harris Prize for best illustrated book. His illustrator **Kady MacDonald Denton** was home in Peterborough.



Meanwhile the hard-working organizers, **Liesl Jauk** and **Bryan Pike**, have done a terrific job spreading the Book Prizes beyond a ballroom. Their company Rebus Creative coordinated 17 finalists on tours and sponsored 64 events in 27 communities in two weeks. In addition, \$12,000 worth of nominated titles was donated to 24 B.C. schools.

For a complete list of winners and nominees, visit [www.bcbookprizes.ca](http://www.bcbookprizes.ca)



Liesl Jauk of Rebus Creative

TWIGG PHOTO

Emiko Morita of Douglas & McIntyre and Egoff Prize nominee Meg Tilly



GEMINI CHENG PHOTO

Nominees Ron Smith and Theresa Kishkan



LIESL JAUK PHOTO

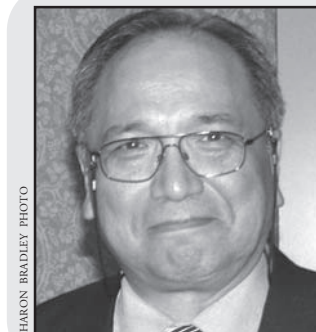
Nominees Lisa Cinar, Michael Turner and Gillian Wigmore



SHARON BRADLEY PHOTO



BACK ROW: Fanny Kiefer (emcee), Rob Sanders, Rt. Hon. Steven Point, Polly Horvath, Mary Novik, Gary Geddes, Rita Wong. FRONT ROW: Ian MacAllister, Robert Heidbreder and Sally Harding.



SHARON BRADLEY PHOTO

## LORDY, LORDY, DON'T TELL GORDY

The ascendancy of the Lieutenant Governor at the annual Book Prizes bun toss can be problematic for any British Columbians who don't believe in kings and queens and hereditary power, but Rt. Hon. **Steven Point** was the only person with the gumption to use the podium to make a political statement. Pleased to hear Book Prize Society president **Sally Harding** acknowledge that downtown Vancouver is in Coast Salish territory, the First Nations L.G. joked, "We are just having difficulties collecting the taxes." Then he paused. "Don't tell the premier I said that."



Winner

# GEORGE WOODCOCK LIFETIME ACHIEVEMENT AWARD

*for an outstanding literary career in British Columbia*

# JOY KOGAWA

## JOY KOGAWA BIBLIOGRAPHY:

Naomi's Tree (Fitzhenry & Whiteside, 2008)  
The Rain Ascends (Knopf Canada, 1995)  
Itsuka. (Penguin Books, 1993) *Retitled Emily Kato, 2006*  
Naomi's Road (Oxford University Press, 1986)  
Woman in the Woods (Mosaic Press, 1985)  
Obasan (Lester & Orpen, Dennys, 1981)  
Jericho Road (McClelland & Stewart, 1977)  
A Choice of Dreams (McClelland & Stewart, 1974)  
The Splintered Moon (Fiddlehead, 1967)



Janice Douglas of the Vancouver Public Library presented the Woodcock Award to Joy Kogawa at the newly preserved Joy Kogawa House, now owned by The Land Conservancy of British Columbia, on April 25th. Surrounding Kogawa with her Writers Walk plaque are members of the committee that spearheaded the campaign to make Kogawa's childhood home into a heritage site.

BACK ROW, David Kogawa, Deb Martin, Sabina Harpe, Ann-Marie Metten, Todd Wong, Joy Kogawa, John Young, Andrew Metten. FRONT ROW, Richard Hopkins, Joan Young.

## PREVIOUS RECIPIENTS:

Eric Nicol (1995)  
Jane Rule (1996)  
Barry Broadfoot (1997)  
Christie Harris (1998)  
Phyllis Webb (1999)  
Paul St. Pierre (2000)  
Robert Harlow (2001)  
Peter Trower (2002)  
Audrey Thomas (2003)  
P.K. Page (2004)  
Alice Munro (2005)  
Jack Hodgins (2006)  
bill bissett (2007)

*Since 1995, BC BookWorld and the Vancouver Public Library have proudly sponsored the Woodcock Award and the Writers Walk at 350 West Georgia St, Vancouver.*

FOR MORE INFO SEE [WWW.ABCBOOKWORLD.COM](http://WWW.ABCBOOKWORLD.COM)



## A is for Alderson

**Sue Ann Alderson's** book about the Camosun Bog, **The Eco-Diary of Kiran Singer** (Tradewind \$18.95), has received an ASPCA Henry Bergh Children's Book Award for Best Young Adult Book.

Each year in June the American Society for the Prevention of Cruelty to Animals recognizes books that feature an exemplary handling of subject matter pertaining to animals and the environment.

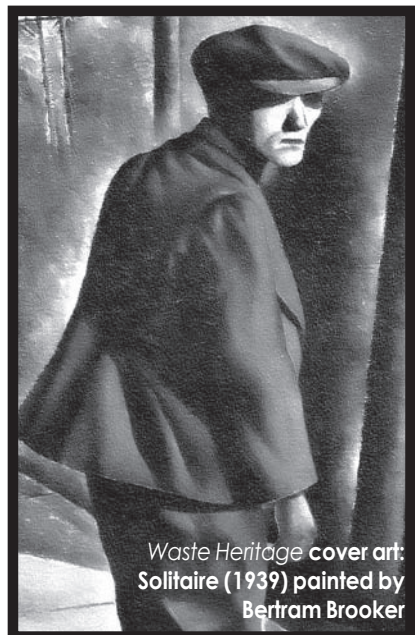
978-1-896580-47-0

## B is for Baird

**Irene Baird's** 1939 novel **Waste Heritage** (University of Ottawa \$35) has been touted as the classic novel of the Depression in Canada.

When *Globe* reviewer **William French** read it in 1973, he wrote, "Why it [has] suffered such obscurity for almost 35 years is hard to explain."

Newly reissued and edited by **Colin Hill**, *Waste Heritage* describes the volatile aftermath of the famous 1938 occupation of the main Vancouver Post Office by unemployed 'sit-downers' who were evicted by police with tear gas.



*Waste Heritage* cover art: **Solitaire (1939)** painted by **Bertram Brooker**

The police violence sparked a protest trek to Victoria in which the two main characters participate. They are the aptly named Matt Striker, a 23-year-old from Saskatchewan, and his simple-minded companion Eddy who is obsessed with the idea of one day getting a new pair of shoes.

Vancouver is fictionalized as Ascelon and Victoria is Garth—both Biblical references. Baird said of the work, "I wasn't a journalist, just a writer, but the theme gripped me and it seemed as though journalists and writers both could share a rare opportunity with a story like this, and at the same time do a little something for Canada."

See [www.abcbookworld.com](http://www.abcbookworld.com) 077660649-1

## C is for Cohen

Hey, is that **Al Pacino** or is it **Leonard Cohen**?

It's Cohen, photographed on the seawall at English Bay in 1978 by cartoonist and photographer **David Boswell**. One of Boswell's photos was used for a *Georgia Straight* cover story at the time. Ten of Boswell's photos, including an image of the singer-songwriter wearing a maple leaf over his crotch in Stanley Park, are now being offered for sale as prints via [www.davidboswell.ca](http://www.davidboswell.ca)

DAVID BOSWELL PHOTO

## D is for Douglas

**Janice Douglas** has arranged more than 3,000 author readings and events—probably more than anyone else in the country—during her 41 years at the Vancouver Public Library. She has also been an ardent advocate for childhood literacy.

A gathering was held in her honour on May 2nd to coincide with her retirement, but she'll likely remain active as a literary catalyst and organizer in the Lower Mainland.



Janice Douglas

## E is for Elmhirst

Raised on a southern Ontario dairy farm, **Janice Elmhirst** headed the BC Provincial Pest Diagnostic Laboratory for four years before starting her own company in 2002 to provide consulting services to the ornamental nursery industry. With entomology instructor **Ken Fry** and agroforester **Douglas Macaulay**, she has co-written **Garden Bugs of British Columbia: Gardening to Attract, Repel and Control** (Lone Pine \$21.95) featuring 126 species of insect most commonly encountered in B.C. gardens.

978-1-55105-591-6

## F is for Friesen

After four well-received juvenile novels, **Gayle Friesen's** first novel for adults, **The Valley** (Key Porter \$29.95) concerns a prodigal daughter named Gloria who returns to a Mennonite community in the Fraser Valley after a


twenty-year absence. While living on her parents' farm, she learns to confront the tragedy that has haunted her for years. Friesen lives in Delta. 978-1-55470-001-1

*continued on next page*



Gayle Friesen:  
adult entertainment





## L is for Landale

As a series of poems arising from her research for a crime novel, **Zoe Landale's** *Once A Murderer* (Wolsak & Wynn \$17) explores love, criminal behavior and poetry. Five years earlier her submission called 'Once a Murderer: Poems for Three Voices' won the \$6,000 first prize in the CBC Literary Awards. Landale currently teaches at Kwantlen College.

978-1-894987-23-3

GARY CODY PHOTO

## M is for Muller

After learning her great-grandfather was a magician named Dante Magnus, **Rachel Dunstan Miller's** heroine in her first children's book, *When the Curtain Rises* (Orca \$8.95), uncovers a mysterious rosewood box which has remained hidden for almost one hundred years.

*When the Curtain Rises* will be followed by a second book called *Ten Thumb Sam*.

978-1-55143-615-9



Rachel Muller

## P is for Peace

**Barbara Colebrook Peace** has re-imagined the story of Christ's life from multiple viewpoints—God's, Christ's, Mary's, Joseph's, Adam & Eve's, the moon's, and even a donkey—for an unusual collection of spiritual poems, *Duet for Wings and Earth* (Sono Nis \$14.95). Her playful and mystical content, directly drawn from the Biblical record, attempts to address believers as well as agnostics, regardless of their religious orientation or lack thereof.

978-1-55039-164-0

## N is for Neary

**Kevin Neary** worked at the Royal BC Museum for 24 years and co-authored *The Legacy: Tradition and Innovation in Northwest Coast Indian Art* (Royal B.C. Museum \$36.95) with **Peter Macnair** and **Alan Hoover**. It features photographs of works by 39 artists from a exhibit that toured Canada and the United Kingdom in the 1970s and early 1980s. Newly reprinted, *The Legacy* has reportedly sold 25,000 copies since 1984.

978-07726-5609-4

## O is for Olafson

As well as operating his own publishing company since 1982, poet and Ekstasis Editions head honcho **Richard Olafson** has become increasingly active as the publisher of an emerging literary periodical, *Pacific Rim Review of Books*. Olafson is also one of the founders of the recently-revived Victoria literary arts festival.



Richard Olafson

## Q is for Quan

Venturing from his boyhood experiences in Vancouver to his adulthood in Australia, singer-songwriter-actor **Andy Quan** eschews gay erotica in his second poetry collection, *Bowling Pin Fire* (Signature \$14.95), in favour of intensely-felt reflections arising from a formative bilingual schism: Cantonese at home, English at school.

1-897109-22-9



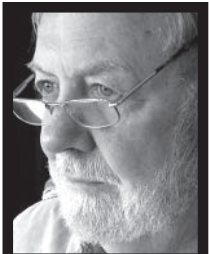
Andy Quan

## R is for Roberts

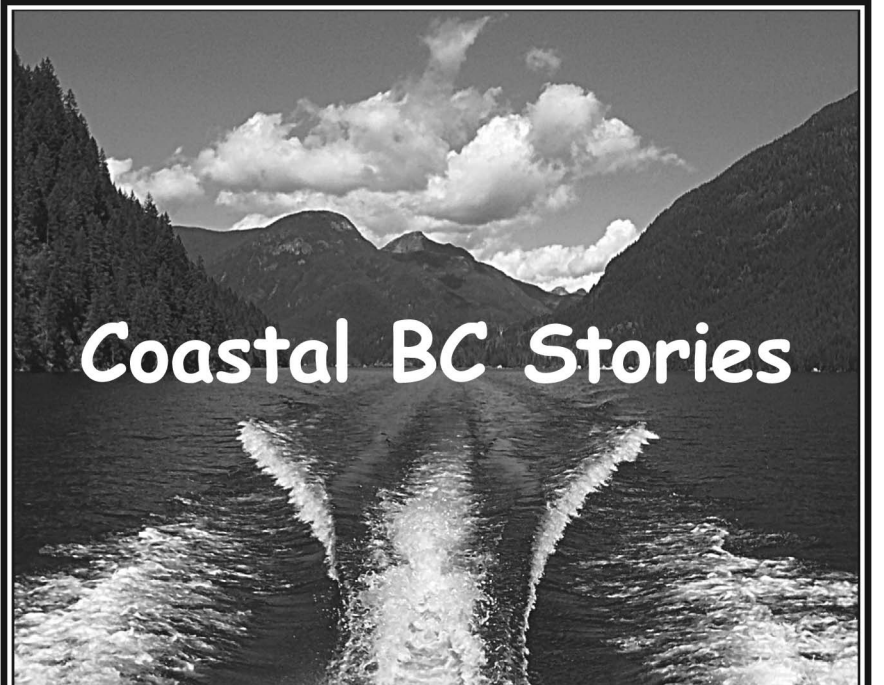
Including a hockey team of Aussie misfits called the Didgeridoo All-Stars, **Kevin Roberts' novel** *She'll Be Right* (Pilot Hill Press \$20) is a comic mystery that revisits Kitsilano when it was still a Yuppie-free zone. Those were the days, my friend, we thought they'd never end. Robert's second novel doubles as the second release from **William Gough** and his partner **Caren Moon's** new literary press on Saltspring Island.

1-896687-98-9

continued on next page



Kevin Roberts



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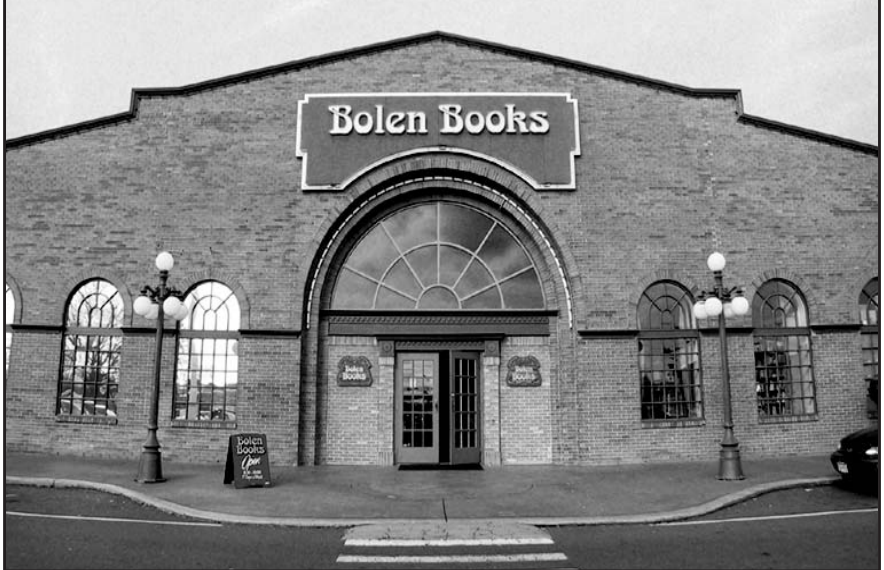
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# Comrade Li TELLS ALL



*Li Qunying met her husband-to-be Han Wende in 1950 when they were 25 years old.*

**B**orn in Inner Mongolia in 1926, **Dr. Li Qunying** offers a rare first-hand account of medical, military and Maoist atrocities, as well as U.S. biological warfare, in **The Doctor who was Followed by Ghosts: The Family Saga of a Chinese Woman Doctor** (ECW \$28.95).

As a young medic, she marched through Korea from the north with Chinese soldiers who suffered terribly from frostbite during the Korean War.

"Some got it so bad that their feet and shoes froze together into one painful mass. Overnight, there were soldiers frozen to death. They had to bury them in the shallow snow because the ground was frozen so solid that it was impossible to dig holes in it."

As a surgeon's assistant she had to provide counselling to soldiers before, during and after their agonizing amputations, when limbs were removed with a copper saw. Only high-ranking officials received anaesthetic. At nightfall she disposed of the countless arms and legs by burying them in a hole behind the operating rooms.

Qunying suggests the United States dropped more napalm in Korea than they did in Vietnam. During one such bombing, when her husband-to-be **Han Wende** caught on fire, she was able to extinguish the flames.

"The soldiers lived life like a bunch of rats. They stayed in their holes during the daytime and came out at night."

But she stops short of validating Chinese claims that the Americans used germ warfare. More likely that was a bogus accusation to cover up the horrendously unsanitary conditions that brought death to thousands of Chinese troops in support of the North Korean regime.



Just as chillingly, Comrade Li reveals the extent to which ordinary citizens in China have been largely governed

by fear of arbitrary Communist Party persecution during various regimes. In particular, she focuses on the terrible strains that she and her husband faced, beginning with a bogus accusation that he embezzled two thousand yuan during the Korean War, followed by trumped-up accusations that he was an historical counter-revolutionary.

Through a matchmaker she had met her handsome and "harmless" husband Wende when he was employed as an accountant. "I couldn't find much wrong with him except that he was a noisy eater, which I assumed was a bad habit that that he would break after we got married. But he never did." They were married in 1954.

*The Doctor Who Was Followed By Ghosts* is as much a family saga and a love story as it's a political exposé. To escape unwarranted (and ridiculous) political persecution under **Chairman Mao** during the Cultural Revolution in 1970, she and her husband escaped to the countryside where she aided peasants as a barefoot doctor.

Before and after his death, her efforts to clear her husband's name are heart-rending. In 1995, he finally received a respectful burial, in accordance with her pleas, eleven years after his death.

Comrade Li also describes the Great Famine, forced abortions, infanticide, disease epidemics, foot-binding and opium production by the Communist army. Having joined the army in 1945 and gained membership to the Communist Party in 1953, she repeatedly reveals the cruel and catastrophic policies of Mao from the perspective of a hard-working humanitarian who steadfastly provided medical treatment in a society that was sick to its political core.

Although literary flair is absent, *The Doctor Who Was Followed By Ghosts* merits its comparison with the work of **Aleksandr Solzhenitsyn**. That is, after reading it, one can never forget that Mao was a monster on par with **Joseph Stalin** and **Adolf Hitler**.

Dr. Li Qunying officially retired from medicine in 1986. She has twice visited Canada, once staying in Vancouver for five months. She now lives in Jinan, Shandong Province. Her youngest son and co-author, **Louis Luping Han**, came to Canada in 1991. He lives in Vancouver with his wife, Patty.

978-1550227819

## M.A.S.H. UNIT IN CHINA

*Here Dr. Li describes a makeshift wartime clinic set up in a villager's home where bandages and gauze were boiled and re-used.*

**A** few days after the clinic was set up, an unconscious soldier was carried into the clinic on a stretcher. He had been badly injured in a battle. For the first time, I assisted a surgeon during an operation. We had no alternative but to cut off both his arms and legs. I tried to ignore the chilling sound of bones being cut through with a small copper saw. When the patient regained consciousness, and found he had lost all his limbs and had only his torso remaining, he became hysterical, refusing to eat or accept treatment.

"Get the hell out of here," he yelled when I approached him.

When I attempted to feed him, he tried to bite me. He missed, lost his balance and couldn't turn over by himself. He struggled and swore with the most obscene words he could come up with in his Shanxi dialect.

A month later, the patient was sent back to his hometown. An official accompanied him home. "What happened to him?" I asked the official when he came back a week later.

"His mother refused to accept her own son. She said that it wasn't her son because he hadn't looked like that when he had left home. 'What have you done to my son?' she said. I didn't know how to calm her down. I told her that revolution came with a cost. On the other hand, the wife vowed to take care of him for the rest of his life."

"What is he going to do?"

"We gave the family two hundred pounds of millet as a settlement."



THE LEGAL RUCKUS OVER **CHUCK Cadman's** story has arisen largely because the wife of the late Surrey MP, **Dona Cadman**—bizarrely, herself a candidate-to-be for the governing Conservatives—has verified biographer Tom Zytaruk's reportage that a bribe was offered to her dying husband by two representatives of **Stephen Harper's** Conservative party in May of 2005.

Tom Zytaruk writes on page 272: "Included in their proposal, she said, was a \$1 million life insurance policy—no small carrot for a man with advanced cancer." Dona Cadman reportedly told Zytaruk, "There was a few other things thrown in there, too, but it was the million-dollar policy that just pissed him right off."

As the lone independent MP elected in the 2004 election, Cadman had the power to bring down the teetering Liberal administration of Prime Minister **Paul Martin** with his crucial swing vote. Allegedly repulsed by the blunt overtures made by the Conservatives, Cadman got off his death bed, having already lost 50 pounds, and dramatically voted with the Liberals on May 19, 2005, in a confidence vote on an amendment to the 2005 budget.

By saying "yea," creating a 152 to 152 tie in the vote, Cadman enabled Speaker **Peter Milliken**, a Liberal MP, to rise and break the tie in the government's favour. Never before had an independent MP ever wielded so much power in the House of Commons.

Only a few weeks later, at age 57, Cadman died of skin cancer in his Surrey home, revered as a local hero, and nationally admired for his unswerving dedication to revamp the Young Offenders Act and for his refusal to act outside the bounds of his conscience. More than 1,500 people attended his funeral at Johnston Heights Church on July 16, 2005.

Did Harper know about the offer of a financial incentive in 2005? Liberal leader **Stéphane Dion** has suggested he did—but Harper denies it.

In tandem with the release of his thorough biography, Zytaruk, an award-winning reporter for the *Now* regional newspaper chain, has been circulating a tape recording of a somewhat ambiguous telephone conversation between himself and Harper that has fuelled the debate.

It all adds up to a story worthy of a movie, a movie that has already been made—twice.

In 1939, the **Frank Capra** drama *Mr. Smith Goes to Washington* starred **James Stewart** as an earnest political neophyte who turned the nation's capital on its head. In 2007, the CTV movie *Elijah* recalled how the Cree

**Elijah Harper**

rose in the Manitoba legislature, holding an eagle feather, and rejected the Meech Lake Accord, thereby scuttling Prime Minister

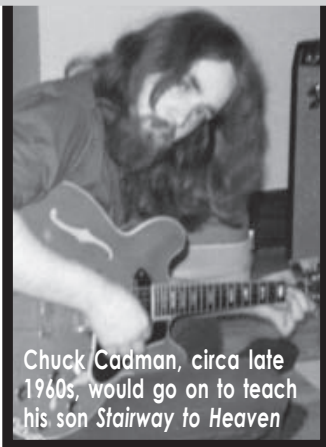
**Brian Mulroney's** hopes for ratification.

Victim rights campaigner Chuck Cadman was the British Columbia version of that unsullied Everyman who ventures reluctantly into politics—staunchly independent—a venerable tradition that dates back to Cincinnatus, the honest man who twice rejected his role as the appointed dictator of the Roman Empire in order to return to his family farm.

Born in Ontario in 1948, Chuck Cadman spent several years as an aspiring rock music guitarist before the realities of family life led him to Surrey, commuting to an ICBC job in North Vancouver.

Then one night in 1992 he and his wife received a phone call from their 16-year-old son **Jesse**, asking for a ride home. He was advised to take the bus. Not long after that, while walking along the Fraser Highway with some friends, Jesse was senselessly stabbed to death by a chronic young offender, 16-year-old **Isaac Deas**, during an unprovoked attack.

Deas and several other drunk and stoned youths had



Chuck Cadman, circa late 1960s, would go on to teach his son *Stairway to Heaven*

stolen a pick-up that night, and Deas was wielding an 18-centimetre Japanese Tanto fighting knife he had stolen during a break-in. "The blade ran between the seventh and eighth ribs," Zytaruk writes, "cutting through Jesse's left lung and into his heart."

After the funeral service that opened with a video about Jesse's life, set to the music of Led Zeppelin's *Stairway to Heaven*—a song Chuck had been teaching Jesse on the guitar—Cadman grew his trademark ponytail in honour of his son.

Some family friends have speculated that Chuck Cadman's resultant zeal to assert victims' rights and bring changes to the Young Offenders Act was born of guilt as much as grief, but he publicly maintained otherwise.

Cadman, his wife and their friends formed CRY, a lobbying group dedicated to addressing problems arising from Crime, Responsibility and Youth. CRY and similar groups called for amendments to the Young Offenders Act that was introduced by Prime Minister **Trudeau's** Liberals in 1982 to replace the Juvenile Delinquents Act of 1908.

Also riled by the Charter of Rights and Freedoms, Cadman gathered thousands of signatures for petitions and spoke out in public. "The average Canadian," he said, "is now afraid to challenge, criticize or voice his opinion about anything for fear of being accused of racism, sexism, elitism, red-neckism or any other number of isms."

CRY sent 400,000 letters to Ottawa. "Like a BC salmon fighting upstream against unrelenting currents and confounded by obstacles along the way," Zytaruk writes, "Chuck struggled to make distant Ottawa listen, only to be beaten back by disappointment."

After Cadman's rising public profile caught the attention of Reform House Leader **Randy White**, "the original victim rights guy in the House of Commons," Cadman was elected as a Reform MP for Surrey North in 1997, then re-elected for the Canadian Alliance Party in 2000, becoming their Justice Critic.

Cadman lost the Conservative Party nomination in his riding to **Jasbir Singh Cheema**, a news anchor at Channel M in Vancouver, in 2004, but won the seat anyway, as an independent. His plainspoken appeal was hard-won, not a gimmick.

"I have been criticized for the length of my hair," he once said, "but I believe that it is what is in one's head that counts, not what is on it. As for my jeans, sneakers and sweatshirt, well, three-piece suits have governed this country for decades and I'm not overly impressed with the result."

978-1-55017-427-4

# MR. CADMAN GOES TO OTTAWA—STILL

FEW B.C. BOOKS, IF ANY, HAVE EVER GENERATED SUCH A NATIONAL stir prior to publication as much as **Tom Zytaruk's** *Like A*

**Rock: The Chuck Cadman Story** (Harbour

\$26.95). The Prime Minister of Canada launched a lawsuit against the Leader of the Opposition—the first time any PM has ever done so in office—due to accusations arising from the book.



# Brothers grim

How idealism was vanquished in Spain

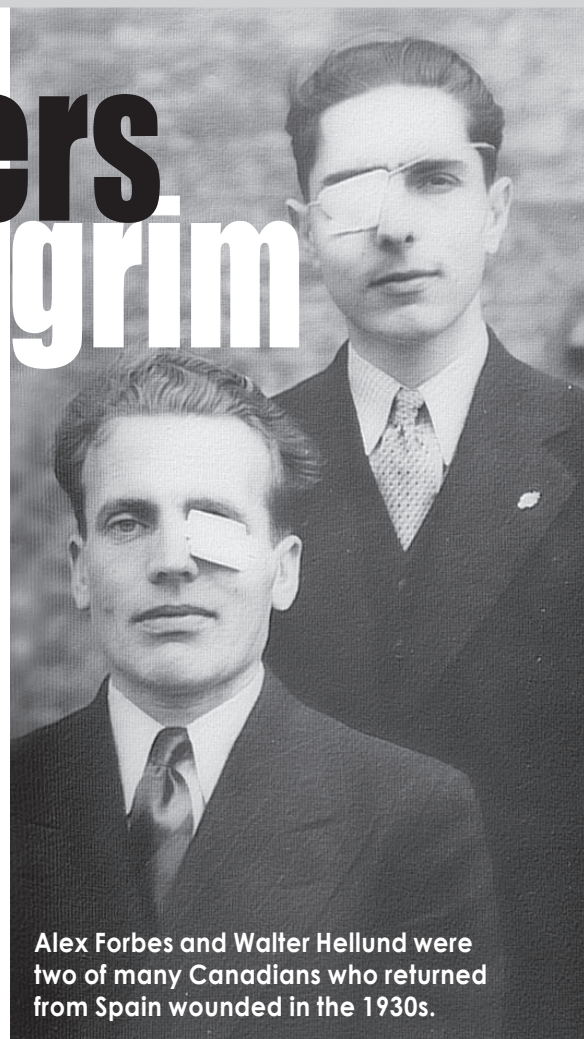
The poet **Dorothy Livesay** once immortalized the freedom fighters in Spain by writing a rebuke to Canadians who failed to appreciate their noble struggle in the name of international brotherhood:

*"You who live quietly in sunlit space  
Reading The Herald after morning grace  
Can count peace dear, when it has driven  
Your sons to struggle for this grim,  
new heaven."*

Grim was the right word. Most Canadians who supported the fledgling republican movement in Spain went there as idealists, fuelled by naïve views of Stalinism—only to confront death, internal political feuding or their own disintegrated dreams.

Of the 1700 Canadians who volunteered to join International Brigades to fight fascist forces during the Spanish Civil War—and of the 400 who died—some 80% were recent immigrants to Canada. That's just one of the reasons why Canada's government—along with France, Britain and the United States—failed to rally behind the Spanish Republic.

Only about 250 Canadian volunteers had previous military service. The numbers of volunteers from British Co-



Alex Forbes and Walter Hellund were two of many Canadians who returned from Spain wounded in the 1930s.



The Mackenzie-Papineau Battalion's soccer team in Spain in 1938.



Before his famous stint with Mao Tse-Tung's revolutionary forces in China, Norman Bethune (left) made medical history during the Spanish Civil War with his mobile blood transfusion units.

lumbia (350) were disproportionately high due to the strength of the labour movement and the Communist Party on the West Coast. The RCMP maintained files on most of the surviving Canadian veterans of the Spanish War until at least 1984.

These details can be found in **Michael Petrou's** *Renegades: Canadians in the Spanish Civil* (UBC \$24.95), the fourth major book on its subject, following **Victor Hoar's** *The Mackenzie-Papineau Battalion* in 1969, **William Beeching's** *Canadian Volunteers: Spain 1936-1939*, and **Mark Zuehlke's** *The Gallant Cause* in 1996.

When Petrou began *Renegades* in 2002, fewer than ten Canadian veterans of the Spanish Civil War were known to be living, including **Jules Paivio**, who had faced a firing squad. He was one of the very few who lived long enough to see the erection of a new statue in Ottawa to commemorate the Canadian idealists who went to Spain.

No book on Canadians fighting **Generalissimo Franco** could be complete without a chapter on the eccentric and frequently drunk Montreal doctor **Norman Bethune**. His affair with the tall Swede **Kajsa Helin Rothmann** (who died 30 years later in Mexico) contributed to his expulsion after only six months with the republican forces, but not before he had pioneered mobile blood transfusion units.

If western governments had been swift to confront fascism in the mid-1930s, it's possible much of the carnage of World War II could have been avoided. The Spanish Civil War is viewed by many historians as the first battle of World War II. "The democracies avoided war until it was forced on them," writes Petrou. World War II started only months after most of the Canadian volunteers returned from Spain.

978-0-7748-1418-8



**Margaret Mitchell** played a critical role in ensuring women were recognized in the Charter of Rights and Freedoms.

Frankly,  
she gave a  
damn

Not likely to be confused with the author of *Gone With the Wind*, our **Margaret Mitchell** has penned an autobiography, *No Laughing Matter: Adventure, Activism & Politics* (Granville Island \$24.95), so-named because male colleagues in the House of Commons openly ridiculed her when she first raised domestic violence as a social issue.

Ontario-raised, Mitchell came to Vancouver with her husband in 1955, having served overseas for the Red Cross during the Korean War. It was her tireless advocacy work for low-income housing that led to her election four times, from 1979 to 1992, as the NDP Member for Vancouver-East.

After Mitchell became one of the first Canadian women to visit the People's Republic of China in 1973, she pioneered efforts to demand redress for Chinese-Canadians who had been forced to pay the head tax to enter Canada.

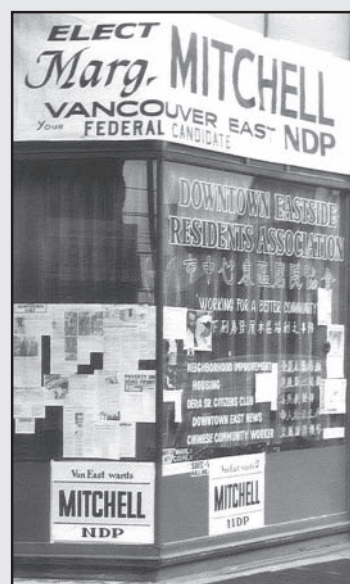
Mitchell also helped to create the Strathcona Property Owner and Tenant Association which led to the rehabilitation of older housing, new homes, and other community improvements.

In 1980, after she voted against a pension increase for MPs, Mitchell began diverting her pay increase to an account to help the poorest in Vancouver's Downtown Eastside. She donated these funds in 1997 to establish the Margaret Mitchell Fund for Women.

As well, her late husband established the Margaret Anne Mitchell Endowment Fund at SFU to help women from Vancouver East complete university.

Although Mitchell, who served as the first Chair of the B.C. Advisory Council on Human Rights, received the Helena Gutteridge Award for Community Service (1996) and the Order of B.C. (2000), her autobiography—the story of one of Western Canada's foremost feminists—has been self-published.

1-894694-65-0





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## RELIGION

# BLAME IT ON

# NEBUCHADNEZZAR

In November of 2007, about 35 people entered a cave in the Penza region of Russia, about 650 kilometres southeast of Moscow, convinced the world would end in May. While these folks barricaded themselves into the cave, their leader, **Pyotr Kuznetsov**, remained outside the cave.

After cult members threatened to blow themselves up with gas canisters if police evicted them with force, a priest specialising in apocalyptic literature was able to coax some of the sect members out of the cave before it collapsed.

Such apocalypse-minded nutters are increasingly common in Russia since the disintegration of the Soviet Union in 1991, but they are far from abnormal on the planet.

In his fourth book, **Have a Nice Doomsday** (Harper \$16.50), SFU history professor **Nicholas Guyatt** has examined the “apocalyptic obsession” in the United States where, reportedly, some 50 millions citizens are expecting the apocalypse to occur in their lifetime.

Is the Antichrist a homosexual? Will the Tribulation finally occur if Russia attacks Israel? God only knows and He’s not giving interviews to **Larry King** yet, so Guyatt travelled around the U.S. to discover what the apocalypse-minded in the United States are thinking and doing when they are not voting for **George Bush**.

It’s a literary as well as a religious movement. Evangelicals have thus far snatched up more than 60 million copies of the *Left Behind* series of novels from two of the most popular Second Coming salesmen, **Tim LaHaye** and **Jerry Jenkins**, since 1995.

According to Guyatt, these so-called True Believers in Jesus’ Second Coming are mostly cheerful about the impending end of the world.

*Have a Nice Doomsday* also looks at how these believers impact the culture and politics of the world’s most powerful nation, and what their influence might mean for the rest of the godforsaken world.

“The creation of the Jewish State in 1948,” Guyatt writes, “provided the missing piece in the puzzle, generating the upsurge in apocalyptic belief that has propelled today’s most famous Bible prophecy interpreters into the mainstream.”

Nanaimo self-publisher **William Bergsma** concurs in *We Have Also A More Sure Word of Prophecy 2 Peter 1:19* (Xulon Press \$13.99), surely one

of the least-catchy titles in recent memory. With extensive Biblical quotations, Bergsma matches prophecies to current events.

“I chose as a front cover for my book the map of Iran,” he writes, “showing a

nuclear explosion, because according to bible prophecy Iran will attack Israel with nuclear weapons in “the latter days” together with Russia....

“The *latter years* in the bible means the time period, when for the first time in 2432 years since Nebuchadnezzar destroyed Jerusalem in 605 BC and took the Jews to Babylon, the Jews have again a coun-

try called Israel, followed by the return of Jerusalem during the Six Day War in 1967.”

Now retired, Dutch-born Bergsma is a devout member of the Christian Reformed Church. He immigrated to Canada at age 25.

Doomsday 978-0-06-115224-5; Prophecy 978-1-60266-063-2

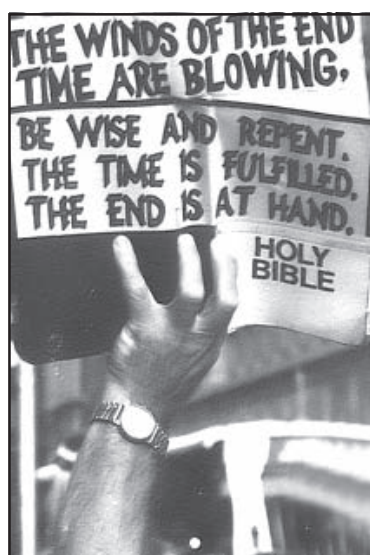
## Jesus, figure of speech

THE PROLIFERATION OF DOOMSDAY believers, and the reinvigoration of the time-honoured antipathy between Muslims and Christians since 9-11, has given rise to the spread of increasingly vocal anti-religionists such as **Christopher Hitchens**—but that doesn’t upset Greenpeace activist **Rex Weyler**.

Weyler has explored his Quakerism by writing a new book about what Jesus really said—as opposed to what others have fictionalized as his words.

Weyler in his *The Jesus Sayings: The Quest for the Authentic Teachings of Jesus* (Anansi \$29.95), surveys more than 200 ancient documents in his search for the authentic voice of Jesus. Along the way Weyler discounts many contemporary beliefs, making clear that Jesus never claimed to be the son of God.

While referencing the investigative Biblical scholarship of **Margaret Starbird**, **Nicholas Wright**, **Robert W. Funk** and others, Weyler attempts to answer down-to-earth questions raised by the German linguist **Hermann Reimarus** in 1760:



# Child brides. Subjugated women. Polygamy.

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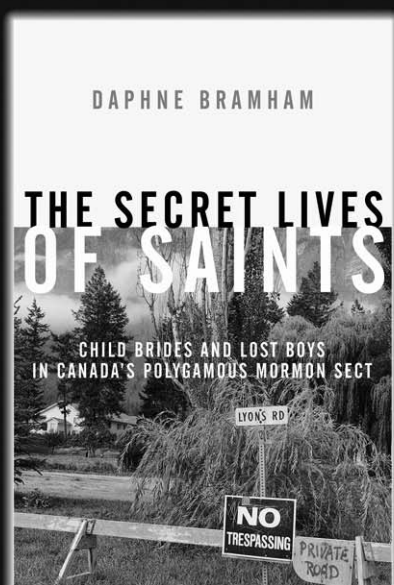
*The Secret Lives of Saints* uncovers the surprising truths about Bountiful, B.C., the epicentre of fundamentalist Mormonism in Canada, and tells the story of its self-appointed prophet and bishop, Winston Blackmore.

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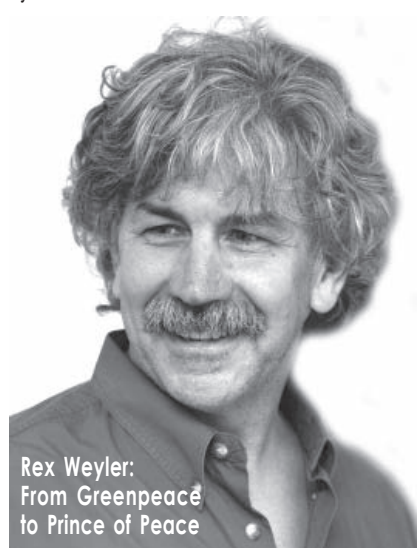
Bruce Sanguin is a United Church minister at the Canadian Memorial Church & Centre for Peace in Vancouver.

CHRIS HAVLETT PHOTO

What events reported in the Gospels actually happened? And, what ideas and teachings from the surviving record can be traced to the historical Jesus?

In other words, Weyler asks, “What can we reasonably say about the historical Jesus, and what did this person teach?”

Weyler’s intentions are not to debunk Christianity so much as to refocus on the essence of Jesus’s radical message: serve God by serving others. In doing so, Weyler is willing to acknowledge the validity of “secular and agnostic reactions to violence among fundamentalist Christians, Jews, Muslims, and Hindus.” He sees books such as *The God Delusion* by **Richard Dawkins**, *God Is Not*



Rex Weyler:  
From Greenpeace  
to Prince of Peace

*Great* by Christopher Hitchens and *The Battle for God* by **Karen Armstrong** as healthy rather than destructive.

“A vast and glorious landscape exists between the extremes of religious fundamentalism and absolute rationalism,” he writes.

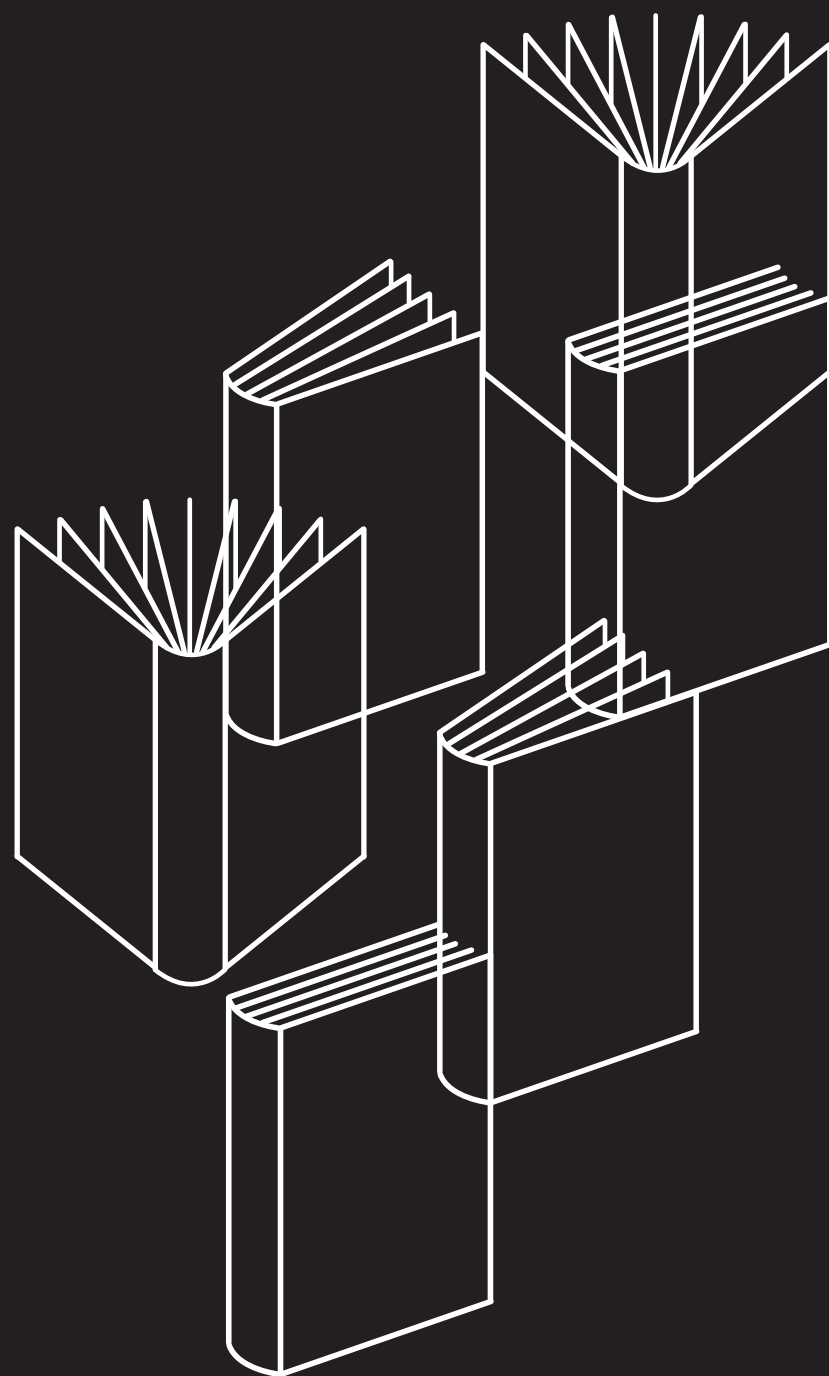
## Darwin be praised

United Church minister **Bruce Sanguin** would agree. With his passion for reconciling science and religions, Sanguin strongly believes that knowledge of an evolutionary universe requires a new cosmology that “simply cannot be contained by old models and images of God, or by old ways of being the church.”

Having urged readers to rediscover awe by considering their place within the 14-billion-year history of the cosmos with *Darwin, Divinity, and the Dance of the Cosmos*, Sanguin has written a follow-up volume, *The Emerging Church: A Model for Change & a Map for Renewal* (Wood Lake \$24.95) to provide practical tips for congregations to revitalize their churches and reflect on what an “emergent” culture within a congregation might look like.

Jesus Sayings 978-0-88784-212-2;  
Emerging Church: 978-1-55145-566-2

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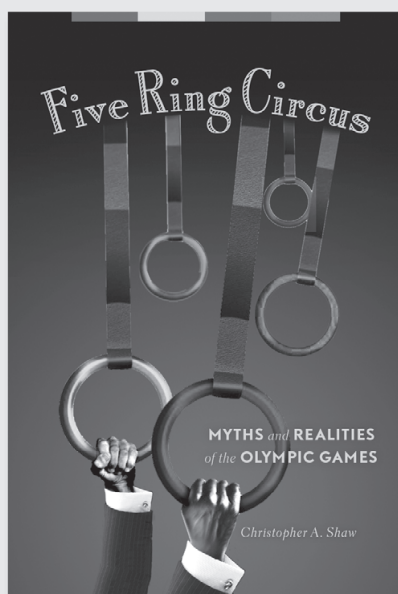
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## FILM

# BERGMANESQUE,

## NO MATTER HOW SHE SPICED IT

Ingmar Bergman with his editor Ulla Ryghe

**N**OW THAT EX-HOLLYWOOD STAR **MEG TILLY** HAS BEEN NOMINATED for a B.C. Book Prize, we're pleased to report that the editor for Swedish film director **Ingmar Bergman's** films in the 1960s, including *Persona* (1966), **Ulla Ryghe**, has moved to Victoria and published her memoirs, *Travels in Wonderland* (Montreal: Conundrum Press \$20).

"I admired that in the editing room," she writes, "Bergman was always more intent on getting it right than being right.... Bergman's capacity to let go of self-indulgent and/or superfluous material was also remarkable, and I never saw him fall for the allure of an image even though he clearly loved it."

Born in Sweden in 1924, Ryghe worked for the NFB in Montreal and helped establish film schools in Sweden and Australia. She was also editor for Bergman's *Through a Glass Darkly* (1961), *Winter Light* (1963), *The Silence* (1963), *All These Women* (1964), *Stimulantia* (1968), *Hour of the Wolf* (1968) and *Shame* (1968).

978-1-894994-31-6

# DEMONIC DRUGS

*How celluloid depicts drugs other than alcohol*

**T**HE FIRST FILM ABOUT DRUGS, *Chinese Opium Den*, was made in 1894 as a half-minute-long silent film (Kinetograph). Featured at penny arcades, and produced by Thomas Edison's film studio called *Black Maria*, it sparked a host of other "opium" movies. Today only stills of *Chinese Opium Den* exist.

Despite the plethora of films since 1894, only three books on drugs and cinema have been published prior to **Susan Boyd's** *Hooked: Drug War Films in Britain, Canada, and the United States* (Routledge \$95), a survey that includes Canadian "drug" films, as well as British and U.S. productions, from 1912 to the present.

Boyd is keenly aware that widespread drug prohibition emerged at the same time as the discovery of film. "Their histories intersect in interesting ways," says Boyd, who focuses on war-on-drugs narra-

tives and how cinematic representations of illegal drug use and trafficking (regardless of drug type) are linked to discourses about fears of 'the Other,' nation building, law and order, and punishment.

"I also write about alternative films and stoner flicks," she says, "and I include a chapter on women and maternal drug use." According to Boyd, some of the most significant Canadian drug films are: *High* (1967) directed by **L. Kent**; *The Barbarian Invasions* (2003) directed by **D. Arcand**; *On the Cor-*

*ner* (2003) directed by **N. Geary**; and *Trailer Park Boys* (2006) directed by **M. Clattenburg**. Her favorites are *The Barbarian Invasions* and *Trailer Park Boys* (and their Showcase episode titled *Trailer Park Boys Xmas Special* (2004).

Some of the stills included in her book are from *Broken Blossoms* (1919); *Narcotic* (1933); *Reefer Madness* (1936); *Valley of the Dolls* (1967); *Drugstore Cowboy* (1989); *Postcards from the Edge* (1990) and *Trainspotting* (1996).

978-0-415 95706-9



Poster for *Narcotic* (1933)

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## A Salmon on the Doorknob

How one couple has happily worked “forty years in the margins” on behalf of First Nations’ languages

**C**rows and seagulls are squabbling in the road. From her computer **Vickie Jensen** can just see the surf crashing on the shore, but the fog has totally obscured James Island at the mouth of the Quileute River.

She and her husband **Jay Powell** are once again in LaPush, a small native village on the northwest coast of the Olympic Peninsula in Washington, helping the Quileute [pronounced Kwil-LAY-yute] revive their language and culture.

While Powell is off at the tribal school, cajoling a class of teenagers into trying words like *kitaxt’ik’als* (Go home) or *Hista tasi* (Gimme five!), Jensen recalls her first visit 36 years ago. In those days, 50 Quileute could speak their indigenous language; 600 could not. Very quickly the number of Quileute speakers on the reservation dwindled to a handful.

“Jay and I didn’t know it at the time,” she says, “but that was the beginning of our life together.”

After **Fred ‘Woody’ Woodruff**, one of the last remaining Quileute speakers, had the patience to teach his language to Powell, the young anthropologist began his lifelong career as one of the most essential linguists in the Pacific Northwest.

Since then Vickie Jensen has shot more than 50,000 photographs and the couple has helped produce more than 40 language and culture books for the Quileutes, the Kwakwaka’wakw, the Halkomelem, the Eastern and Western Gitksan, the Shushwap, and the Nuu-chah-nulth.

“A language is like a species of bird,” Powell has said, “that has evolved across thousands of generations. How hard would we work to save such a bird from becoming extinct?”

Jay Powell first came to LaPush in 1968 to research his Ph.D dissertation as a University of Hawaii graduate student. When Jensen joined him in 1972, she was already teaching students who didn’t fit into mainstream schools.

“We debated whether the languages of the coast were doomed and how to rekindle pride and cultural interest,” she says. “We eventually decided to produce a couple of schoolbooks that the elders could use in teaching at the school.

“We felt it was particularly important that these materials look respectable, like ‘real’ schoolbooks rather than a handful of dog-eared mimeos. I insisted that they be illustrated with photographs of local kids and of village life on the rez.”

Flash photography was not permitted in potlatches or feast ceremonies, so Jensen learned to work with very slow shutter speeds. “I also developed the negs and printed the images myself,” she says, “Because we were always on a meager budget, we were limited to b&w images and illustrations as part of our photo-ready copy.”

Long before computers were an option, theirs was a thriving desktop operation. They tape-recorded the elders and used a typewriter with a special IBM Selectric ball in order to produce the necessary diacritic markings. They used Letraset to transfer titles, hired an illustrator, developed and printed photographs, planned the layout, stuck everything in place with tape or wax, and then found a printer who could print and bind within allowable budgets.

Powell and Jensen invariably lived on the rez, often with a family, and returned year after year. Publications were usually celebrated with a community feast. “This body of work sort of sneaked up on us,”

Jensen says. “We’ve been so busy writing and publishing ‘in the margins’ that we’ve never been a significant part of the mainstream publishing picture.

“But we have no regrets. Recently someone left a salmon hanging on our doorknob. It’s the kind of anonymous thank you that really means something here.”

The books they produced are copyrighted for the native band. This approach proved problematic for Powell’s teaching career at UBC.

“The anthropology department might have thought our work was interesting and even important,” says Jensen, “but the books certainly didn’t count for promotion or tenure since they hadn’t been produced by a juried press. Academics were uncomfortable with language and culture books that seemed too much like pragmatic self-publishing, which in those days was categorized with vanity press works that nobody but the author would publish.

“But the process of “real” publishing took two to three years to accept a manuscript, have it reviewed, seek subventions, edit and re-edit, proofread and print.

“So, instead we did it ourselves, sometimes producing a book in six weeks. The native communities wanted their lan-

guage lessons, dictionaries, cultural readers and kids’ picture books *now!*”

While Powell continued to teach at university and write “respectable” academic papers, Jensen accepted an invitation from **Alan Haig-Brown** to try editing *Westcoast Mariner Magazine*. It turned into a four-year stint. She has also written books on native art and maritime life, eventually setting up her own company, Westcoast Words, for her narrow-niche books on underwater robots and a guide to local totem poles.

After they produced their first Quileute school books in 1975, the phone in Vancouver started ringing. “In 1980-81, when we lived in Alert Bay, we wrote 13 books, helped with opening U’mista Cultural Centre, taught a photography class, *and* had a second baby.”

Their commitment to the work didn’t change, but technology did, as did their methodology. “In the beginning, we thought good-looking, respectable school books would be enough. Then we realized that while the elders might be fluent in the language, none had any experience in classroom dynamics. So we added teacher’s manuals to our repertoire.

“When that didn’t prove as effective as we’d hoped, we set up a three-year Kwak’wala Teacher Training Project, where teachers would not only learn about NASL (Native as a Second Language) techniques but could share ideas, produce group materials, and get post secondary credit, first through North Island Community College and later SFU.

“Eventually we did our first immersion CD-ROM for young kids. Back in 1980 there were only old men ‘at the log,’ singing the ancient Kwak’wala songs at potlatches. Today, there’s a whole generation of powerful young singers (and dancers) making their own CDs.”

Forty years. Forty books. 50,000 photos. Plus thousands of hours on reservations and in classrooms.

It adds up to two of the most valuable authors of British Columbia.

**Jay Powell’s** forty years of anthropological work in the Pacific Northwest and **Vickie Jensen’s** 50,000 First Nations photos will be donated to UBC Museum of Anthropology in 2009.



Vickie Jensen and Jay Powell at LaPush, on the Quileute Reservation





Morris Panych has not only entered the mainstream—he is redefining it.

# Black humour

Aptly described as “dancing between hope and despair,” **Morris Panych**’s absurdist comedies have long attracted critical praise, as well as perplexed responses. In his latest publication, *Benevolence* (Talonbooks \$16.95), which premiered at the Tarragon Theatre in Toronto in September of 2007, a shoe salesman and would-be screenwriter named Oswald, on a seemingly irrational impulse, gives a hundred dollar bill to a street person named Terence.

The lowly Terence has continually worn a handwritten cardboard sign around his neck saying “hungry” for two years. In this screwball comedy-turned-nightmare, Oswald’s seeming rash act of kindness leads to a reversal of fortunes. After some bizarre encounters with Terence in a porn theatre, Oswald ends up penniless and on the run for a murder he didn’t commit, involved with a former hooker, whether he likes it or not.

In 2003, Panych’s *Girl in the Goldfish Bowl*—a poignant comedy about childhood, innocence and fish—received five Dora Mavor Moore Awards, including Outstanding New Play and Outstanding Direction of a Play. It also earned Panych his second Governor General’s Award in 2004. Panych won his first G.G. for *The Ends of the Earth* in 1994 and his darkly comic *What Lies Before Us* was nominated for the same award last year.

# Black like her

Dedicated to American poet **Maya Angelou**, actor **Addena Sumter-Frietag** first performed her one-woman play about growing up in Winnipeg’s North End during the 1950s and 1960s, *Stay Black and Die* (Commodore \$16) in 1995 at the Edison Electric Company Theatre in Vancouver. It’s about Penny, the only Black child in a largely immigrant neighbourhood, who often hears her mother say, “You’re Black. You’re going to stay Black and die.”

As an adult and a seventh-generation Black Canadian, Addena Sumter-Frietag frequently experienced frustration as a member of a visible minority within the country’s theatre community. These personal hurdles led her to write *Stay Black and Die*, which gained her Theatre BC’s National Playwriting Award and Centaur’s Theatre’s People’s Choice Award at the Montreal Fringe Festival.



Addena Sumter-Frietag

# Pollack profiled

While serving as president, Academy 1, of the Royal Society of Canada, UBC’s **Sherrill Grace** is publishing *Making Theatre: A Life of Sharon Pollack* (Talonbooks \$39.95), her biography of the ground-breaking, New Brunswick-raised playwright who has overcome an abusive marriage to raise six children and win two Governor General’s Awards for Drama (for *Blood Relations*, and *Doc*). As a playwright, director, actor and artistic director, Pollock has been at the forefront of Canadian theatre for four decades.



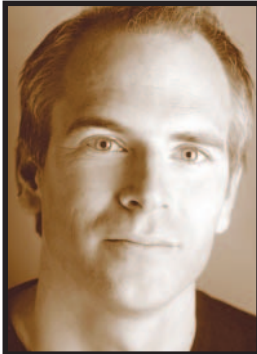
Sherrill Grace

As the co-artistic producer of newworldtheatre, **Marcus Youssef** published his revised version of *Adrift* (Talonbooks \$16.95) inspired by the novel *Adrift on the Nile* by Egyptian Nobel laureate **Naguib Mahfouz**. Set amongst hip partygoers on a Cairo houseboat during the U.S. invasion of Iraq, the play begins as a comedy as a petty bureaucrat named Anis falls in love with a hijab-clad journalist named Samara, but tragedy arises from the friction between Western imperialism and its counterpart in the Arab world: religious fundamentalism. An earlier draft of the play was co-commissioned by the Magnetic North Theatre Festival and produced by newworldtheatre in 2006 in St. John’s, Newfoundland, co-written with **Camyar Chai**, its director. The revised version, also directed by Chai, premiered at the Vancouver East Cultural Centre in February of 2007. It received the 2007 Alcan Performing Arts Award.



Marcus Youssef

**Michael Lewis MacLennan**’s *Life After God: The Play* (Playwrights Canada \$16.95) is adapted from a **Douglas Coupland** short story and Coupland’s book *City of Glass*. The play revolves around six high school friends searching for purpose and meaning in life as they face the disillusionment of adulthood.



Michael Lewis MacLennan

Anita Majumdar



# Bombay Black

If there’s a new kid on the theatre block, following in Morris Panych’s footsteps, it’s gotta be **Anosh Irani**, whose latest play, *Bombay Black*, ran on Granville Island in February and March. Subtitled ‘A Seductive Romance,’ *Bombay Black* premiered in Toronto where it received the Dora



Anosh Irani

Mavor Moore Award for Outstanding New Play of 2006. *Bombay Black* is a harrowing tale of love, revenge, myth and magic evolved from an image he had of a young woman performing an erotic dance in an apartment by the sea in Bombay, while a blind man lurks in the shadows. “Why the blind man watching the woman dance,” he asked himself.

Featuring **Anita Majumdar** as the dancer Apsara, *Bombay Black* charts the seduction of Apsara by a mysterious blind man named Kamal. *Bombay Black* and *The Matka King* have been jointly published in *The Bombay Plays* (Playwrights Canada \$19.95). “I think he’s one of Canada’s most promising writers,” says Arts Club Artistic Director **Bill Millerd**.

Born in Bombay, Inosh Irani was raised as a Zoroastrian near Bombay’s red light district. As an only child in a Parsi colony, separated from both Hindus and Muslims, he used to tell stories to his pet cockatoo, Polly. Having worked as a dancer and advertising copy editor, Irani moved to Vancouver with several friends in 1998.

“Bombay is a kind of place that is haunting and exciting,” says Irani. “It has a lot of soul but it also has a lot of pain. And also every character you see in Bombay has a wonderful story.”

978-0-88754-560-3

The more things change, the more they stay the same. The two plays contained in **Guillermo Verdecchia**’s *Another Country / bloom* (Talonbooks \$17.95) were written decades apart but offer similar reflections of American geopolitical manipulations. Originally titled *Final Decisions [War]*, Verdecchia’s first play, *Another Country*, was his response to his home country Argentina’s Dirty War in 1976-83. He cites the complicity of the U.S. in the junta’s war against subversives via the auspices of the public relations firm of Burson-Marsteller. His most recent play called *bloom* is replete with images from **T.S. Eliot**’s *The Waste Land* as he critically examines the American government’s so-called War on Terror.



David Diamond

As the first recipient of the City of Vancouver’s Cultural Harmony Award, **David Diamond**, co-founder of Headlines Theatre, has digested his 36 years as a theatrical activist for Theatre for Living: The Art and Science of Community-Based Dialogue (Trafford \$29.95). Diamond has written and/or directed 400 community-specific theatre projects on social issues. His Headlines productions include *NO’XYA (Our Footprints)*, *Out of the Silence, Mamu, Squeegee, Corporate U, Here and Now, Meth and Practicing Democracy*.

An HIV positive young fisherman from Nova Scotia hitchhikes to Vancouver looking for his mother and ends up living on the streets in *Death in a Dumpster: A Passion Play for the Homeless* (Lazara \$14.95) by **Sheila Baxter**.



Sherry MacDonald

The Stone Face by **Sherry MacDonald** (Anvil \$15) concerns a first-time film director named Alan who enters an altered universe resembling the surreal world of a film by comedian **Buster Keaton**. A world where even **Samuel Beckett** does a walk-on. The play examines the way art is created and how a life is lived.

**Andrew Irvine**, a past president of the BC Civil Liberties Association, has written *Socrates on Trial: A play based on Aristophanes’ Clouds and Plato’s Apology, Crito, and Phaedo adapted for modern performance* (UTP \$17.95). The play tells the story of the trial and execution of the ancient Greek philosopher Socrates. Was Socrates really one of the most ethical figures in the history of western civilization? Or was he a fake and a cheat who deserved to be put to death for corrupting so many young people, some of whom went on to betray their country in time of war?



Andrew Irvine: Socrates it to me

In this modernized interpretation of ancient Greek dialogues, the audience gets to decide Socrates’ fate. The play was recently staged at UBC.



**D**uring her three decades of publicizing other artists and their work, **Paula Gustafson** avoided having photographs taken of herself for publicity purposes. That's why Paula Gustafson's third and final volume of essays, *Craft Perception and Practice: A Canadian Discourse* (Ronsdale \$26.95), does not provide any image of the ever-industrious editor. Instead, in a dignified afterword, co-editor **Nisse Gustafson** has offererd a patchwork quilt of memories of her multi-talented mother.



"When I was about five years old, my mother began working with textiles," she writes. "The scent of lanolin from newly sheared wool permeated the house, and my little hands were put to use carding it to take out the chaff.

"I also fondly remember foraging through the wilds to gather goldenrod, lichen, cattails and chestnuts, which my mother stewed in a crockpot to make natural dyes.

"When the wool was dyed and dried, she spun it by hand on an old-fashioned wooden spinning wheel that went 'thunkety-thunkety-thunk' as she worked the foot treadle.

"Later I would watch as the big balls of wool yarn were deftly transformed into sweaters, scarves and tapestries by my mother's able hands....

"One glorious summer she took a bronze casting course in Red Deer. For weeks, the old crockpot was filled with warm beeswax, which she sculpted into seed pod-shaped vessels to be cast in bronze.

"To this day, I love the smell of beeswax, not only for its sweet aroma, but also for the memories it evokes of my mother sculpting wax forms on the picnic table in our back yard.... All of these sensory experiences have stayed with me, and in many ways have influenced who I am."

Although Gustafson's craftsmanship extended to pottery, watercolour painting, textiles, spinning, bronze casting and paper-making, her first love was always writing.

"The sound of her electric typewriter was a constant clickety-clack," Nisse recalls. "In later years she replaced it with a succession of computers, the keyboards of which had to be replaced every second year because she wore down the plastic keys with so much typing."

A recipient of the first Jean A. Chalmers Fund for the Crafts Award for critical writing on Canadian crafts, Paula Gustafson wrote more than 300 articles

# PAULA BE PRAISED

## REMEMBERING PAULA GUSTAFSON (1941-2006)

for arts magazines and served as the editor and co-designer of an illustrated biography by artist **John Koerner**.

More importantly, Paula Gustafson co-founded *Artichoke: Writings about the Visual Arts* in 1989 and became its sole editor and publisher in 1995. After its demise due to financial constraints in 2005, she edited Calgary-based *Galleries West* magazine.

Gustafson's first monograph, *Salish Weaving* (Douglas & McIntyre, 1980), was based on her extensive research in museums in Europe and North America. She also produced a history of the Crafts Association of British Columbia called *Mapping the Terrain*.



Born in Abbotsford on Feb. 25, 1941, Paula Gustafson died on July 11, 2006 after a brief battle with cancer. She was widely respected for her breadth of appreciation for the arts, not mired within any particular discipline or camp.

To accompany more than 40 full-colour photos of works in various craft media, *Craft Perception and Practice Vol. III* contains 21 essays by artists such as

**Mackenzie Frère, Ruth Scheuing and Murray Gibson**; theorists such as **Paul Mathieu, Sandra Alföldy,**

**Arlene Oak** and **Kirsty Robertson**.

Paula Gustafson's own contribution records the creation of Stardale Women's Group, a weaving cooperative that was established to foster healing and self-esteem amongst Cree women who live in and near Melfort, Saskatchewan.

**Shannon Stratton's** provoca-

tive essay, *Getting Things Done: On Needlecraft & Free Time* suggests that knitting is a radically subversive activity in an era that emphasizes materialism and speed.

Inadvertently akin to the "slow food" movement, public knitters are steadfastly non-efficient reminders that meditative and constructive activities can serve as antidotes to the established socioeconomic order.

"It important to realize," Stratton writes, "that knitters are, by and large, NOT professional activists or political artists; nor should they have to be....

"Perhaps what makes knitting important is its stubbornness. It refuses to be pinned down. It is neither an economically efficient way to clothe people, nor are knitters overtly challenging oppression and stopping war with fuzzy scarves. But what it does undo, one stitch at a time, is the idea that efficiency is a cultural value."

*Craft Perception and Practice* was co-edited with **Amy Gogarty**.

Craft Perception, Vol. 3:  
978-1-55380-052-1



**Nisse Gustafson**

*"If, in the unlikely event I leave a few tracks in the sands of time, I'd prefer them to be dancing footprints, not plodding or tentative steps."*

— PAULA GUSTAFSON



# MASTER OF MEMORABILIA

*Everything must be kept, including the archivist.*

**The Man Who Saved Vancouver** by Daphne Sleight  
(Heritage \$19.95)

The remarkable and often amusing story of how a blustery amateur historian named Major **James Skitt Matthews** single-handedly created an archival record for the early years of Vancouver has finally merited a biography, **Daphne Sleight's** *The Man Who Saved Vancouver*.

That a self-taught historian with no formal credentials should have accomplished a task of such magnitude is a heroic story, but it is comic in its account of a colourful eccentric, almost a Dickensian caricature, in the grip of an obsession.

Matthews was an unstoppable juggernaut who vanquished or outlasted so many opponents that the will to oppose him often simply evaporated.

Matthews' apoplectic rages were legendary. One visitor recounted that he once became so enraged in railing against the maple leaf flag that he tumbled from his chair to the floor. It took two people to haul him back. A "restorative" had to be administered by an experienced assistant to help him regain his equanimity. A heart-attack personality for sure, one would have thought, but he lived to the age of ninety-one.

Matthews' final triumph was his refusal to leave the civic stage after the Library Council gave up all its efforts to unseat him. "I have no intention of retiring," he said in 1969. The next year he died and was given a hero's funeral. His coffin, in one last defiant gesture, was draped with the Union Jack.



When Matthews began his monumental task of generating an extensive public archives for Vancouver, at age 50, he was a war hero, having survived trench warfare only to find his position with Imperial Oil was to be less prestigious than the one he had left prior to the fighting. Matthews did not take kindly to this demotion and so, after a series of other unsatisfactory jobs, he decided to work on his own family history, and amass the nucleus of a collection of City of Vancouver memorabilia.

After Matthews persuaded **Edgar Robinson**, the city librarian, to allow him to occupy a caretaker's room in an attic, and work there without a salary, he took possession of "the dirtiest room in Vancouver" (cobwebs, peeling wallpaper, fallen plaster) in 1931, brought furniture and memorabilia from his home, and put a handwritten sign saying ARCHIVES on the door. Having got a foot in the door, he gradually expanded his territory and generally became the bane of Robinson's life. When he received a grant of \$100 to be spent "under the direction of the librarian," Matthews ignored the librarian and recklessly overspent on acquisitions.

Matthews scored a major triumph by having a British MP and a president of the British Museums Association visit both his attic in Vancouver and the Provincial Archives in Victoria. After his visitor was shocked by the contrast, Matthews, adept at manipulating the media, exploited the situation to the full. As a consequence, he was given a salary of \$30 a month out of the library budget and operating costs of \$390.

One final issue led to open warfare between him and Robinson. Although Matthews was instructed to use library notepaper, he had his own crested stationery printed. THE ARCHIVES stood out in Gothic letters atop the city's coat of arms, while Vancouver Public Library appeared below in miniscule print. When Robinson returned from holiday to receive an invoice for 250 letterheads, he was outraged. He informed Matthews that his work would terminate at the end of the year, whereupon Matthews removed the whole collection back to his own home—carting boxes back to his overflowing basement for a whole month.

Robinson declared the archives in Matthews' house were the property of the city, and ordered his solicitor to charge that the goods were stolen. Matthews, however, had his own loyal supporters, chief among them being **John Hosie**, the Provincial Archivist in Victoria, whom he regularly bombarded with letters. The outcome was that the library board appointed Major Matthews as City Archivist and absolved the board from any future responsibility for the Archival material.

Battles continued—over the location of the Archives, over acquisitions, expenditures on printers and embossers, extravagant purchases of paintings and sculptures of important events and figures. No matter how admirable the projects, nothing seemed to be accomplished without controversy. The statue of **Lord Stanley** near the entrance to Stanley Park was one such project. He conceived and executed the plan for it in 1952, optimistically expecting 5,000 donors to cover the \$4,500 cost. Luckily, in this instance, the funds eventually materialized.



Along with Matthews' tempestuous career as an archivist, Sleight provides another linked narrative, his inner personal story. It begins in Wales where Matthews, the middle of three sons, was born. The key figure of his childhood was the mother he idolized. A strong-

willed dominant woman of great beauty, seven years older than her husband, she was notable for her restless energy. She had already instigated moves from house to house in Wales when she decided that the family should emigrate. They moved to New Zealand when Matthews was nine. He remained there after their farming venture failed and his parents began another series of moves—Wales, South America, a return to Wales, back to New Zealand, a final settling in Wales—that would continue throughout their lives.

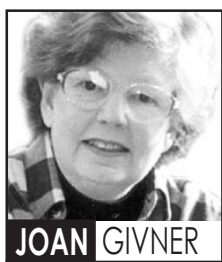
Matthews himself left New Zealand for the United States when he was twenty and soon arrived in Vancouver. He often described it as a "magic city" growing out of a forest of trees taller than the monumental buildings. Along the way, his story includes his early loss of a young sister and then a brother, the departure of his first wife in spite of his strenuous efforts to keep her, the loss of the most beloved of his three sons, a second harmonious marriage, the attempt to make a home in Vancouver for his widowed mother, her sudden flight from that home and the pain of being disinherited by her.

Now, thanks to Sleight's diligence, every biographer, historian, and amateur genealogist can easily recognize Matthews' achievement in preserving documents, no matter how apparently insignificant, and in recording interviews with minor as well as major figures.

It is a moving story but I wish the author had pushed a little further than merely retelling it. Biographers often hesitate to veer into psychobiography or medical case history, yet the connection between these two highly idiosyncratic figures—Matthews and his mother—bears going into, especially since a rich collection of personal letters provides ample scope for analysis. Was his compulsive behaviour, his tendency to swing between euphoric energy and uncontrollable rage, the perpetual dissatisfaction (Sleight calls him "an inveterate grumbler") related to his mother—an effect of her influence, an inherited temperament, or even a mental disorder? Since many exceptional and creative people suffer from bi-polar or similar problems, such considerations in no way diminish his great achievement or detract from his personal courage.

978-1-894974-39-4

Joan Givner, a life-long habitué of archives, was described by Penelope Gilliatt in *The London Review of Books* as "raping libraries all over the Free West."



Major James Matthews raised the Union Jack every Sunday at his Arbutus Street home in Vancouver.



# DISOWNING THE PODIUM

*Christopher Shaw's dystopian allegations in Five Ring Circus will infuriate some; galvanize others.*

BY ROD DROWN

**Five Ring Circus: Myths & Realities of the Olympic Games** by Christopher A. Shaw  
(New Society Publishers \$19.95)

Referring to Montreal Mayor **Jean Drapeau's** infamous claim that his 1976 Montreal Olympics had about as much chance of losing money as a man has of having a baby, in *Five Ring Circus* anti-Games activist **Chris Shaw** suggests that the 2010 Games will make B.C. taxpayers *really really* pregnant.

And Shaw continues to predict it's going to get messy. Back in 2003, Shaw was telling *Maclean's* magazine, "I honestly think this is going to be the most scandal-ridden Games ever."

As the financially crippling Summer Olympics in Athens demonstrated, "a litany of promises—all later broken—are made about people and the environment to garner public support," writes Shaw, "and once the bid is won, costs escalate wildly out of control."

As spokesman for the anti-2010 organization NO GAMES, Shaw alleges the Vancouver-Whistler 2010 Winter Olympic Games will mainly serve to enrich real estate developers like **Jack Poole** by building taxpayer-funded projects such as the RAV, Athletes Village and Convention Centre in Vancouver.

Shaw claims those three infrastructure projects, along with the Highway 99 upgrade to Whistler, are examples of a world-wide phenomenon in which "real estate developers organize and drive the Olympic bids."

According to Shaw, of the 37 people who were part of the 2010 Vancouver-Whistler Bid Corporation, 22 are involved in either business or real estate development.

The words of Poole, Chairman of Concert Properties and of VANOC (The Vancouver Games Organizing Committee), are used to support Shaw's argument that the games are less about pristine athletic competition and more about real estate maneuvering:

"If the Olympic bid was not happening, we would have had to invent something."

Shaw also quotes political leaders such as former Vancouver Mayor **Larry Campbell**—" [The games won't] cost (the citizens of Vancouver) one penny"—and accuses Big Labour of collusion in the process. Big Labour pension funds are often used to finance projects by Big Developers.

Political opposition to the Games has been negligible, partly because former NDP premiers such as **Michael Harcourt** and **Glen Clark** tended to support job-providing infrastructure projects and real estate

The troubles that beset the Olympic torch relay this year are but a foretaste of things to come. So how will mega-event organizers in B.C. deal with malcontents?

CKNW open-line radio host **Michael Campbell** has stated during one of his broadcasts that he believes the validity of hosting the Games should no longer be debated. And even left-wing mayoralty candidate **Jim Green** advised back in 2003, "Now is the time to support, now is the time to come on-side. It doesn't do any good to run behind the parade and try to kick up dust."

If opposition to the Games will henceforth be deemed anti-social behaviour, **Chris Shaw's Five Ring Circus** will surely be anathema to event organizers and those who stand to benefit from the Games. He is unequivocally opposed. But free speech is more precious than gold medals.



Chris Shaw

development that benefit Big Labour.

*Five Ring Circus* also insists mindless boosterism has over-ridden critical media coverage as journalists repeatedly fail to research and critique the claims of the Olympic dream merchants.

Shaw looks askance at pro-Olympics initiatives and events if

they will chiefly benefit private business interests—and are mostly funded by taxpayers.

According to Shaw, the 1988 Calgary Olympics was a prime example of taxpayer gouging.

He praises investigative *Toronto Star* journalist **Thomas Walkom** who found that those supposedly profitable games actually ended up costing the tax-

payers of Calgary about a billion dollars.

Citing the research of Walkom and others, Shaw points out much of the cost for Calgary's Olympics was for infrastructure, over \$451 million for luge runs and ski jumps—all later sold off to a private company for \$1.

In Chapter 10, while denigrating the mainstream press for its lap dog-like adulation of the games, he doesn't spare the Mother Corp (CBC).

"It was, for me," he writes, "a real awakening to find that CBC could usually be counted on to toe the party line and uncritically parrot pro-Olympics hype."

In contrast, private radio, TV and print media sometimes offered up unbiased reporting. Rare exceptions cited include **Vaughn Palmer, Daphne Brahman** and **Rafe Mair**.

When the games are over and the total costs are toted up, Shaw predicts there will be a deficit of no less than \$5.7 billion.

He also forewarns that VANOC will likely go cap in hand again, asking for additional public funds, once its \$27 million contingency fund (originally containing \$139 million) is ex-

hausted.

On the local Lower Mainland level Shaw says that there has been zero accountability by VANOC and all other levels of government so far as the true costs of the games.

He shows that the environmental destruction of West Vancouver's Eagle Ridge will be duplicated in the Callaghan Valley north of Whistler as that area is opened up as part of the Olympic venue and its support system.

He also predicts major scandals as the financial shenanigans in the Callaghan and the athlete's village are revealed.

Forget, too, about social housing or "inclusivity," resulting from the games. Rather there will be more homeless, urban poor and displacement—and increasing gentrification.

According to Shaw, of the 37 people on the 2010 Vancouver-Whistler Bid Corporation, 22 are involved in either business or real estate development.

He predicts that security measures will become a huge expense and will serve to tarnish civil liberties during the games and for years afterward.

He concludes his book by predicting how each and every promise made in 2002 will eventually be revealed as a lie.

It's an alarmingly one-sided attack on the credibility of the entire undertaking and a wakeup-call to anyone who is being lulled into a false sense of security that we can fully trust the powers-that-be.

For good measure, or rather bad, Shaw also provides some disturbing information about the workings of the International Olympic Committee.

This group, which flies around the world (almost always at prospective host cities' expense) inspecting cities for their Olympics-worthiness, pays no taxes, is very secretive about its bank accounts and has diplomatic status.

Chris Shaw is a Los Angeles-born neuroscientist who became a Canadian citizen in 1990.

978-0-86571-592-9

Cultural critic Rod Drown is the creator and editor of the online *Grab News: Muse Views* from Vancouver.



JOSEPH FARRIS ILLUSTRATION





*Vedran Smailovic in the ruins of the National Library in 1992.*

**The Cellist of Sarajevo** by Steven Galloway (Knopf \$29.95)

A recent essay by well-travelled B.C. novelist **Jim Christy** complains that many people nurtured by creative writing programs lack sufficient “real world” experience to produce believable fiction.

Depicting the human condition within a war zone minus political context, **The Cellist of Sarajevo** by **Steven Galloway** could serve Christy as a case in point.

No less than 2003 Nobel Prize winner **J.M. Coetzee** has recommended it “a gripping story of Sarajevo under siege,” but *The Cellist* can be dismissed as an exercise in imagination, lacking memorable characters.

Kenan, a forty-something family man, risks his life every four days to retrieve fresh water for his family.

## PLAY IT AGAIN, VEDRAN

*After visiting Sarajevo, Steven Galloway has imagined the daily lives of three characters caught in the throes of civil strife in the early 1990s.*

Dragan, a 64-year-old bakery worker, survives as a loner. And a young female sniper protects the cellist whenever he plays Albinoni’s *Adagio* to honour the dead. Her name is revealed in the final sentence.

The title and its intriguing cover photo of a tuxedo-clad cellist in the rubble [above] are referenced in an afterword:

“At four o’clock in the afternoon on 27 May 1992, during the siege of Sarajevo, several mortar shells struck a group of people waiting to buy bread behind the market on Vase Miskina. Twenty-two people were killed and

at least seventy were wounded. For the next twenty-two days **Vedran Smailovic**, a renowned local cellist, played **Albinoni**’s *Adagio* in G Minor at the site in honour of the dead.”

It makes for great jacket copy, but Galloway’s cellist—unnamed—is at best a supporting character.



Previously composer **David Wilde** had written a cello piece recorded by **Yo Yo Ma** called “The Cellist of Sarajevo.”

Ten years ago, **Elizabeth Wellburn** and artist **Deryk Houston** of Victoria collaborated

with Smailovic for a fictional children’s picture book about the cellist, *Echoes from the Square* (Rubicon).

Smailovic now lives in Northern Ireland.

978-0-307-39703-4

**Empty Casing: A Soldier’s Memoir of Sarajevo Under Siege** by Fred Doucette (D&M \$34.95)

For anyone wanting a non-fictionalized version of events in Sarajevo, NATO peacekeeper Fred Doucette’s highly praised **Empty Casing: A Soldier’s Memoir of Sarajevo Under Seige** offers a Romeo Delaire-like memoir of regret.

978-1-55365-291-5



**Andreas Schroeder**

**HEAVEN IS NEXT**

**Renovating Heaven** by Andreas Schroeder (Oolichan, fall release)

Nothing short of heroic. That how one would best describe **Andreas Schroeder**’s 34-year-long commitment to preserving and enhancing Public Lending Rights legislation in Canada.

The Roberts Creek writer has officially called it quits on the PLR front, but he’ll continue teaching at UBC and adding to his list of his sixteen books with *Renovating Heaven*, due this fall. It contains three novellas of Mennonite life in Canada from the 1950s to the 1970s.

## GETTING LOST AND FOUND IN LYTTON

**A Song for My Daughter** by Patricia Jean Smith (Oolichan \$22.95)

**Patricia Jean Smith**’s West Coast novel of female affinities, **A Song for My Daughter** opens in 1988 when a sympathetic psychiatrist named Adam Rivers [the Adam’s River near Kamloops is famous for its sockeye salmon run] sends an unlikely trio of his patients—Mary Chingee, Joan Dark and Sally Cunningham—to a private group home, Harmony House, west of the PNE grounds, near the Pacific Coliseum.

Born on the Nechako Reserve in 1944 and married at fourteen, Mary Chingee of the Carrier-Sekani was Rivers’ first patient at the Fraserview Institute. Sally Cunningham is the spoiled daughter of Vancouver socialites, overly fond of the grape and the beautiful and mysterious Joan Dark, in her early twenties, haunts the unmarried Adam in his dreams.

The novel is narrated by Joan’s mother, a disembodied voice in touch with the wilderness. “All my life,” she writes,

“I’ve seen how easily woman beguiles man. Before my skin began to wrinkle I knew how to set a snare with a wiggle or a wink. Men were always snuffling round me, like bears in search of honey.”

When their home on Kaslo Street can no longer contain their needs, the trio travel inland—and inward—looking for psychic answers. “Sally was quiet. She wondered what lay ahead of them.... It suddenly seemed strange to her that she had been to London, Paris, Frankfurt, Lausanne, Madrid and Barcelona.... But she had never been to Prince George.”

The trio stay in the O’Dwyer Motel in Lytton, whoop it up at a rough dance at the Thilcumcheen Community Hall, attend a Christian revivalist meeting and de-tour to the Fountain Valley Guest Ranch.



**Patricia Jean Smith**

Dr. Rivers, who grew up in Prince George, is drawn to follow them for professional and personal motives.

The inexplicable Joan meets a medicine man named Chief Raven’s Song.

Eventually an illicit romance blooms between the doctor and his virginal ex-patient Joan. Zhivago-and-Lara-like, they take idyllic refuge in a cabin called The Hermitage until her pregnancy intervenes.

Joan, aka the Salmon Woman, is drawn into the Fraser River. “She will find her natal stream, spawn and die,” says an old First Nations man, consoling Adam Rivers, “There is nothing more you can do for her.”

The physician heals himself by sleeping in a house that Sally and Mary have bought by the Nechako Reserve.

The truth is out there—in the bushes.

978-0-88982-244-3



# GREECE:

## NOT THE MUSICAL

*Dictatorship and ideals in the 1970s*

BY **CHERIE THIESSEN**

**Petros Spathis by Manolis**  
(Libros Libertad \$22.95)

In the 1960s, as the only child of a hard-working farming couple on the harsh and beautifully stark island of Crete, Petros is sent to university in Athens where he excels beyond his parents’ wildest dreams.

Graduating at the top of his class, the budding academic has no shortage of admiring friends or consenting, beautiful young women.

Petros has been offered a position at the university, subject to his attaining an M.A. abroad. His doting uncle and aunt, with whom he has been staying in Athens, are wealthy and childless, so they’re eager to contribute to his international studies. But in literature, as in life, if it looks too good to be true, it probably is.

In Vancouver, where the Greek community welcomes him, Petros completes his graduate studies at the University of British Columbia. Samantha, an Italian Canadian beauty, can’t get enough of him, and he knows he can marry her and likely take over Samantha’s father’s successful restaurant, or even stay in Canada and accept a university position.

But Greece beckons. Ignoring constant warnings from his Dean, from Samantha, and his friends, Petros is not only tempted to return home to see Madga, the beautiful daughter of wealthy and influential parents, he also misses his parents and he has his ideals: Petros has promised to help his countrymen overthrow the military junta that has taken a stranglehold.

Often touted as the birthplace of democracy, Petros’ beloved Greece has been

labouring under a repressive military regime ever since three right wing army officers staged a successful coup in 1967. Now spies are everywhere, neighbours can’t be trusted, and you must be very careful about what you say, and who you say it to.

Dissention can lead to disclosure, which can lead to disappearance. If you take a well-educated, idealistic and patriotic young man, and add an oppressive dictatorship, that can be a good recipe for martyrdom. To say much more is to give too much away.

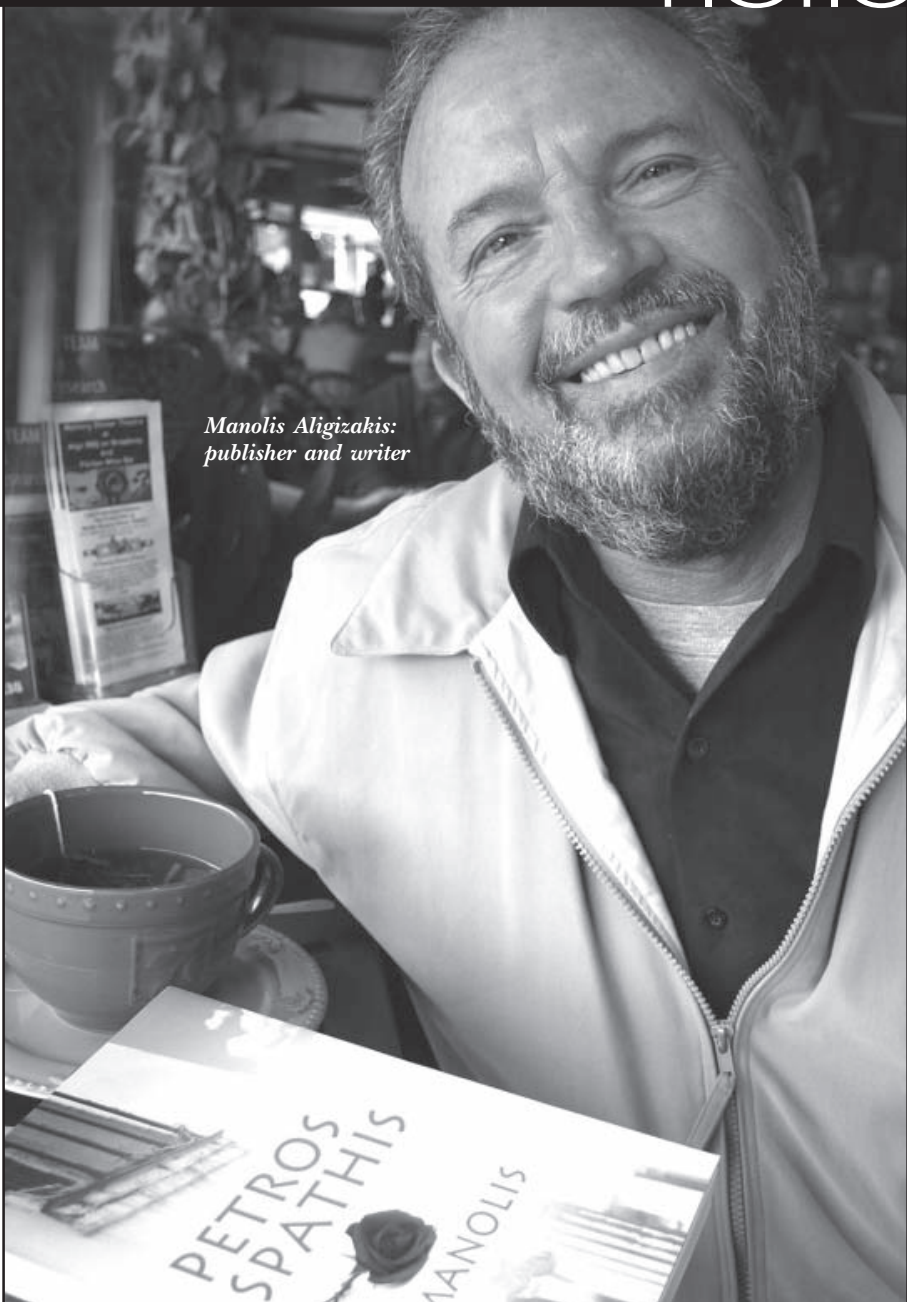
★

During the seventies, most Canadians knew very little about what was happening within Greece, so in the spring of 1976 **Manolis** published a brief version of his novel’s storyline, *Spathis-322*, in *Canadian Fiction Magazine*.

“The condensed book was a piece that **J. M. Yates** and I worked on back in the 70s,” Manolis explains, “and it was 12 pages long. The first two pages of the new book are from that condensed form... So I rewrote the book and added a few things. I deleted about fifty pages of the old text and historically placed the novel to be consistent with the November 17th events in Greece.”

The student uprising in Athens on November 17, 1973, at the same university where our hero encourages his students to join in the fight for freedom, is credited with the ideological collapse of the junta. The junta was not removed immediately, but those protests sounded the political death knell for the dictatorship.

*Manolis Aligizakis:*  
*publisher and writer*



novel’s end you will know who made the better choice. It’s almost as if Manolis has created Petros as his idealistic other half, motivating him do on the page what he probably longed to do in person.

978-0980897937

**El Greco by Manolis**  
(Libros Libertad \$14.95)

Since conceiving his imprint Libros Libertad in 2006, Manolis has published 11 works of poetry, memoirs, novels and diatribes including his own volume of poetry, *El Greco*, a tribute to the artist who is considered one the forerunners of Expressionism and Cubism.

Most widely known by his Spanish nickname, **El Greco**, the painter was born as **D o m e n i k o s** Theotokopoulos in 1541. He moved to Venice while in his twenties and settled in Toledo, Spain, where he died.

Calling *El Greco* a series of meditations, Manolis experiments with an offset four-line stanza form, and delights in spilling image upon image unto the page, images like *mind grasping splinters*. The poet’s humor bubbles up now and again, as in the first poem, *Dawn*, where death is personified and addressed directly by the poet, as they both share a non-fat latte.

The placement of many of El Greco’s works alongside the poetry adds another dimension to the work, enabling the reader to better appreciate Manolis’ inventive meditations.

978-0978186548  
*Cherie Thiessen reviews fiction from Pender Island.*

★

Jo Beverley is a highly skilled novelist, easily one of British Columbia’s hottest selling authors. Anyone encountering her lively dialogue can understand why.

Beverley, who lives in Victoria, clearly enjoys what she’s doing, and her penchant for flirting with ribald action, without descending into soft porn, has earned her appearances on the *New York Times* bestseller list while producing 25 romance novels and approximately 25 novellas.

Jo Beverley has won five RITA awards. Her first Georgian novel, *My Lady Notorious*, appeared in 1993. *A Lady’s Secret* is her eighth installment in her ongoing series about the Malloren family.

Once again her fiction will not receive the recognition she deserves in Canada due to the genre of her work. Her web page is [www.jobev.com](http://www.jobev.com).

978-0-451-22419-4



*Jo Beverley’s A Lady’s Secret debuted on the New York Times fiction bestseller list at #14 in April.*

cepts a ride with the Earl of Huntersdown, a handsome cad who is merely seeking amusement during a long journey.

For about 200 pages he cajoles her with his wit, gradually wearing down her defences, while Petra is fleeing from evil pursuers, hoping to contact her real father in England who doesn’t know she exists.

In return for his protection, he wants her body. They eventually do it furtively, for three pages, halfway through the book, aboard a ship crossing the English Channel:

*They played, a joust of tongues and hot breath, then came together for the unavoidable kiss... “No! she gasped. He went still, rigid. She heard the silent plea. And surrendered. “Not no,” she whispered in helpless, trembling surrender. “Yes, yes, please. Yes.*

# HITCHHIKING IN FRANCE

**A Lady’s Secret by Jo Beverley** (Signet \$7.99)

The age-old friction of sexual conquest and surrender, the quest of a selfish man to spill himself inside a beautiful woman, disregarding fears of pregnancy—the inescapability of romantic tension—that’s the focus of **Jo Beverley**’s latest fantasy, **A Lady’s Secret**, touted as a historical romance.

Although Beverley acquired an electronic library of books from the eighteenth century for research, *A Lady’s Secret* contains few clues as to the exact era in which the seducer—an English nobleman who is travelling across France with two male servants in his private carriage—finally gains entry to his prey.

The love target is a beautiful woman fleeing from Italy, initially disguised as a nun named Sister Immaculata. It’s the late 1760s but the politics of the day are largely irrelevant. It’s sexual politics that hold sway on every page.

Our heroine Petra has spent years in a convent prior to the death of her widowed mother. She reluctantly ac-



## THAT'S ENTERTAINMENT

*The funny/serious poetry of genre-bender George McWhirter*

**The Incorection by George McWhirter**  
(Oolichan \$17.95)

*"He likens the three Abrahamic religions to the Three Stooges."*

Among some literary poets there appears to be an unwritten rule that forbids poetry from being entertaining. Nobody told **George McWhirter**. Storyteller, holy fool, genre-bender, McWhirter is the funniest/serious poet on the current New Titles list.

At 186 pages, divided into four sections, *The Incorection* opens with *Fluid Places*, a series of "slender sonnets," each followed by a commentary. Slender is the right word. The average number of words per 14-line poem, total, is about forty; sonnets with all the fluff blown out. An unskilled poet taking unearned liberties? No, he's perfectly capable of the conventional sonnet form as he demonstrates in a later section.

These sonnets are overtly interlinked along with innumerable covert links. Belfast, Jericho Park, coffee, Mexico, pigs, tuna fishing, hats and swimming pools. That's just a taste of the rich cross-references in the first pages.

In *Po-essays*, the second section, McWhirter mines *The New York Times*, *The Economist* and *National Geographic*, among other publications and hauls out good ore. These poems are poignant social commentaries and indictments but the charmed hook is humour. He likens the three Abrahamic religions to the Three Stooges.

Speaking of religion, there are numerous mentions of God, (including fishing for God's bite on a lonely line). "Catholic to the core, but no lover of Rome," McWhirter spars with God, "the maker of disasters," but avoids sarcasm or irony.

No sermonizing here and no abstractions. McWhirter is a master of grounded language: *cleats, drumlin, podding, whin, mangle, spud, filcher*; are they Irishisms? What matters is that the lingua *N. Ire-Landica* is perfect for this earthling poet's purpose.

Why no index? This affection appears to be coming into vogue these days. A note to editors: how is the reader

to relocate a poem, especially if the poet sometimes chooses to leave off titles? McWhirter leaves the reader confused with his occasional stubborn refusal to title;

one doesn't know if the page is a new poem or a continuation of the poem that came just before. Provide an alphabetical index of first lines at the least!

Small quibbles. He uses European names for B.C. birds (*tomtit?*). At least he admits he's embarrassed he cannot put the right name to the bird. If you are writing about Vancouver, not Belfast, get a local bird field guide!

*Entertaining* does not denote trivial. There is somber material here on war, addiction and faith. Sport as religion, water wastage, the destruction of the Amazon forest, McWhirter can turn every conceivable topic into a fresh poem.

The love poems to Angela, his wife of more than four decades, are teasing appreciations. His wisecracking about her cooking, gardening and table manners is a tattered camouflage through which tenderness is revealed. (Apologies from the reviewer but without an index, it's hard to relocate these poems in order to quote from them.)



JEREMY TWIGG PHOTO

**George McWhirter:**  
*Catholic to the core, but no lover of Rome*

Besides being the first Poet Laureate of Vancouver, McWhirter also qualifies as the Poet Laureate of Asthmatics, "the constant cranking of my respiration, somewhat antique." *Sans* self-pity, the state of the poet's lungs is just one more allusion in his encyclopedic accounts.

"Orange peels as dropped bloomers of the sun!" McWhirter is a silly, (read *blessed*) idiot! Eclectic and inven-

tive, these are the most entertaining poems to come along in a long time, seriously. 987-0-88982-234-4

**The Anachronies by George McWhirter**  
(Ronsdale \$15.95)

The place itself is La Audiencia Beach in Mexico. Instead of portraying history only from the present looking backwards, McWhirter also has the past looking forward to foresee and comment on what is to happen as a result of the early exploration. Here, Hernán Cortés and his Lieutenant-Conqueror of Colima, Sandoval, appraise the antics of Bo Derek and other stars as they make the movie 10 — on the same beach where four hundred years earlier their crews built three brigantines to explore what is now called the Sea of Cortez. The verse-logs then follow explorer Don Caamaño and his successors up the Pacific Coast to where John McKay (aka Sean McKoy), an Irishman, was left to recuperate from a sickness among the Nootka/Nuu-chah-nulth on Vancouver Island.

George McWhirter presently serves as Vancouver's inaugural Poet Laureate. 1-55380-54-0

*Hannah Main-Van Der Kamp writes from Victoria.*



**HANNAH MAIN-VAN DER KAMP**



**Diane Tucker**

## AT PEACE WITH THE INNER POET

**Bright Scarves of Hours by Diane Tucker**  
(Palimpsest Press \$18)

**Diane Tucker** knows how a small detail becomes extraordinary. In *The Sky Train* she notes "a chapel of sunlight, slanted buttresses...through the windows where it stains a shoulder bare and edged with gold along its biceps' black tattoo." The poem turns out to be, among other things, about Sunday worship.

*Bright Scarves of Hours* has an unusual index that lays the thoughtful structure of the book. In addition to its *Prologue* and *Epilogue*, the sections are points on a clock. These are associated with domestic tasks appointed to those hours, indicating the chronological progress of a life.

Starting with childhood memories, courtship, marriage, through her children's lives and ending in sleep, Tucker wrests songs from the repetitive notes of domestic life. Dragonflies are seen: "jewel shards...the breath of amethysts...shot-silk arrows and perfect narrow machinery."

A surprising August aurora strikes her "staring, standless as if lifted, dandled in a moonbright hand." Tucker re-imagines Creation in a small wood fire and ends with "the first heat, unalloyed, that filled the skies but did not burn God's hand."

There are some pieces in which the intensity of language could be hitched up a bit. Tucker is too casual about some details of the natural world; salmon bones are not quills, not even with a poet's license. Pen nibs, maybe, but not feathers.

In this, her second collection, Tucker struggles to live at peace domestically with the dragon of the inner poet. "... every pebble, every leaf, is a dragon sent to eat my juicy heart."

987-0-9733952-7-3



**Peter Culley**

**The Age of Briggs and Stratton by Peter Culley** (New Star \$18)

**Peter Culley** has lived in South Wellington, near Nanaimo, since the age of 14. *The Age of Briggs and Stratton*, the second book in his hometown 'Hammerstown' series, takes its title from the noise pollution from two-stroke engine-powered lawnmowers and leaf blowers that contribute to the decline of Nanaimo wrought by development and gentrification. 978-1-55420-039-9

## ALSO NOTED

**Rob Budde**, *Finding Ft. George* (Caitlin Press \$15.95) 8978-1-894759-27-4

**Robert G. Anstey**, *Bella Italia* (West Coast Paradise \$12.95) 978-1-897031-07-0

**Andy Quan**, *Bowling Pin Fire* (Signature Editions \$14.95) 1-897109-22-9

**Diane Guichon**, *Birch Split Bark* (Nightwood Editions \$16.95) 0-88971-215-8

**John Skapski**, *Tides at the Edge of the Senses* (Libros Libertad \$16.95) 978-0-9781865-6-2

**Tim Lilburn**, *Orphic Politics* (M&S \$17.99) 978-0-7710-4636-0

**Daphne Marlatt**, *The Given* (M&S \$17.99) 978-0-7710-5458-7

**Maxine Gadd**, *Subway Under Byzantium* (New Star \$20) 978-1-55420-035-1

**Justin Lukyn**, *Henry Pepper* (New Star \$19) 978-1-55420-034-4

**Ian Rudkin**, *The Roots of Affection* (Brio \$5) 978-0-9782963-3-9



**Sandy Shreve**, *Suddenly, So Much* (Exile Editions \$17.95) 1-55096-652-9



## THE RAPTURE OF WHIPPLE

Kites by George Whipple  
(Ekstasis Editions \$18.95)

Some slight poetry is lite; other slight poems, too easily dismissed at a first glance, deserve re-reading. **George Whipple's** fall into the latter category. It is not necessary for a poem to be long in order to qualify for a second reading. Neither should rhymed poetry be dismissed as dated drivel. *Kites* is deceptively simple in content and form but these snippets, or "feather words," are essentially mystic utterances. Not the *via negativa* mysticism as in Tim Lilburn but the rapture of a St Francis.

The poet's own whimsical drawings illustrate each section. The humour, not the *ha ha* kind, is shy. In *Silverfish*, the glue and rot-eating pests are compared to the wildflowers in the sayings of Jesus, "They toil not neither do they reap."

Whipple could strengthen his pieces by crossing out some of the many abstractions such as, "life, love, death, hope, joy, faith." Not because the Age of Faith is over, it is, but because these words have lost their impact through mis-use and over-



George Whipple

use. He might consider being more accurate about natural details. Salmon do not spawn under lily pads.

Who would have thought that contemporary mystic verse could be so accessible? An octogenarian Blake-ian child, Whipple rewards the seasoned reader as well as those who do not read poetry because they do not "get" it. In these pieces there is no guile; what you read is what you get: on the second reading if not the first.

As his publisher **Richard Olafson** puts it, "There is great erudition behind his simple verses. He was **Margart Avison's** favourite poet. He has also never gotten his due even though he is up there with the best of them, a true poet mystic/seer. But he lives alone, an elderly man in a high rise in Burnaby. He has never gone to literary parties, never shows his face at readings, never gives readings of his own work, just working on his poems and drawings in seclusion, with a kind of quiet integrity. He is a poet I am proud to have published (four books by him) and I am proud to be his friend." 987-1-897430-09-5  
—*Hannah Main-Van Der Kamp*

## INVISIBILITY EXHIBITIONIST

Exploring community in the emotional wake of the "missing women" from the Downtown Eastside of Vancouver, poet and editor **Sachiko Murakame**, born in 1980, has published **The Invisibility Exhibit** (Talonbooks \$15.95).

978-0-88922-579-4

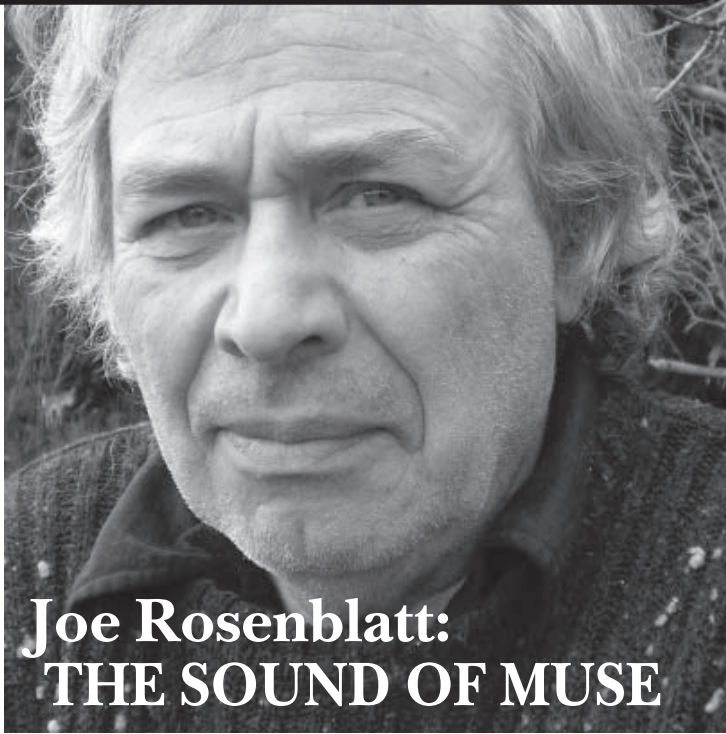
### Portrait of Sonnet as Missing Woman

*Rebecca & Wendy & Yvonne & Sherry & Lillian & Linda & Sheryl & Laura & Elaine & Mary & Nancy & Taressa & Elsie & Ingrid & Catherine & Elaine & Sherry & Gloria & Teresa & Catherine & Kathleen & Leigh & Angela Dorothy*

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Sachiko Murakame



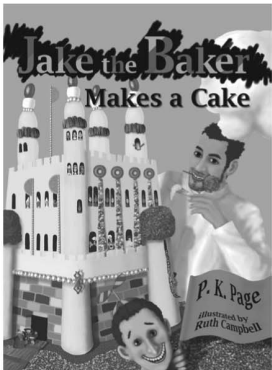
## Joe Rosenblatt: THE SOUND OF MUSE

Poetry, according to **Joe Rosenblatt** in **The Lunatic Muse** (Exile Editions \$22.95), provides an environment for people to "share their feral fantasies, although very rarely do wild phantasms morph into poems." In this new collection of essays about fellow poets and the craft of writing, the Qualicum Beach veteran of the Canadian poetry world amuses while he muses: "Poetry is a way of going out on a blind date to meet your soul, and you've promised to meet your true essence at a trendy nightclub in some dark alley of the inner city. You arrive there, sit down at an empty table, without realizing your date is sitting right next to you. It sees that you are invisible to each other. And finally this cadaverously lean waiter appears out of the shadows and says: You want to order something from the bar? Sure, you reply, what's on tap? The waiter reads out the brand names of some local brews: 'We have Eternal Life, a fuzzy dark cumulous of an ale, we have Deep Space, a sparkly bitter beer, somewhat heavy, like a burnt-out lodestone – an acquired taste....' Suddenly you see your waiter fading away, and then it occurs to you that your date is never going to show up , and further, that you are in the wrong bar, the wrong cul de sac and even worse, you are talking to a complete stranger, your navel. That's poetry!" 978-1-55096-098-3



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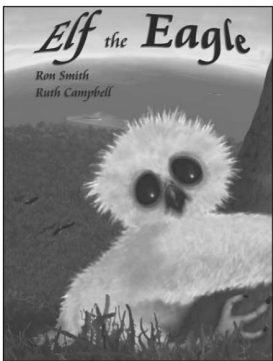
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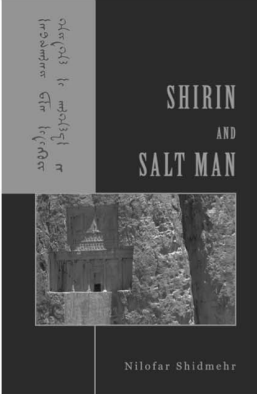
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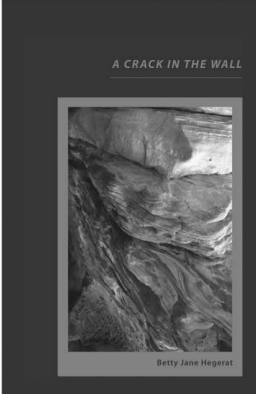


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## CHOKER ON THE WATER

*Robin Stevenson explores maritime courage*

AGES 10-14

**Dead in the Water** by Robin Stevenson  
(Orca Sports \$9.95)

Simon Drake, “five-foot-six and 120 pounds soaking wet,” is at the helm, drenched with rain and icy salt spray, when someone shouts, “Man overboard!”

With a brain “that sort of freezes up under pressure,” it’s a long moment until the rescue procedure kicks in.

Simon cranks the wheel and the boat slowly turns sideways to the wind. There’s no sign of Joey in the storm-soaked sea but Olivia’s already thrown in the buoyant man-overboard pole with its bright orange flag.

Simon can only pray Joey’s able to swim to the pole and hang on. *Jeopardy*, with its huge turning circle, takes forever to come around. Now it’s all up to Simon. He’s coming in fast, too fast. And too close! The flag disappears under the boat!

“Lucky it was a drill,” the instructor yells.

A drill?

Simon, who’d worked two “crap” jobs and saved his “ass off”

to get here, lurches to the rail to puke and wonders what made him think a sailing course was a good idea.

**Robin Stevenson’s** *Dead in the Water* pits teenage angst against foul-weather sailing and throws in a good measure of environmental concern—in this case lucrative abalone poaching—for a smart, fast-paced read.

A few years ago, Stevenson fixed up a thirty-foot sailboat and left Lake Ontario for the Bahamas. Although she knew very little about sailing, she made it to the islands and spent a year living aboard her boat before returning and settling in Victoria.

Orca has also released Stevenson’s *Big Guy* for their Sounding series. It’s about

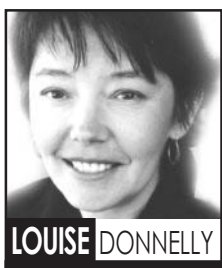
an overweight kid whose on-line lies catch up with him. As well, she’s recently published *Impossible Things*, a novel on the all-too-real pains of grade seven life.

An incessant reader “incapable of walking past a used book-

*Polly Horvath received her second Egoff Prize at the BC Book Prizes gala hosted by Fanny Kiefer in April.*



TWIGG PHOTO



LOUISE DONNELLY



Robin Stevenson

store,” she grew up reading **LM Montgomery’s** Emily books and has always made up stories. In the eighth grade, she recalls, “a friend and I co-wrote a mystery story about two girls

who murdered their teacher. Today, that would probably have got us suspended or at least referred for counseling, but this was in the early 1980s so the teacher just gave us an A- and suggested we brush up on our knowledge of police procedures.”

Dead: 978-1-55143-962-4; Guy: 9781551439105; Impossible: 9781551437361

*Louise Donnelly writes from Vernon.*

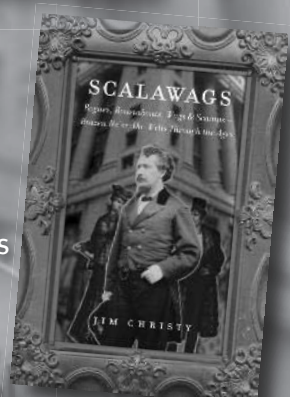
AS FEATURED ON THE PAGES OF NUVO MAGAZINE

## Scalawags: Rogues, Roustabouts, Wags & Scamps

by Jim Christy

In these pages you will encounter gamblers and adventurers, conmen and conwomen, rodomontades and ragamuffins, outright fools and outrageous liars. Scalawags, the lot of them.

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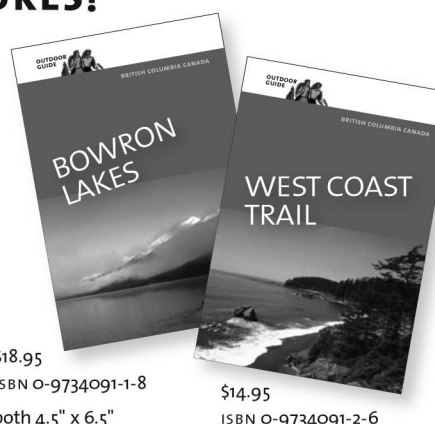


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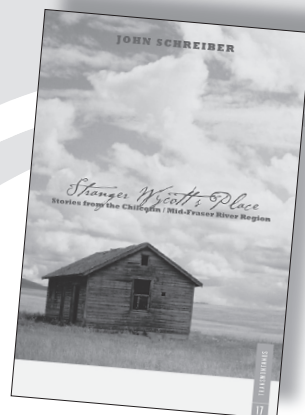
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Stories from the Cariboo—Chilcotin

by John Schreiber

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In **Provence, je t'aime** (Granville Island \$19.95), retired Vancouver lawyer **Gordon Bitney** humorously describes buying and renovating a villa in the village of Nyons, Provence. When they acquired their home-away-from-home, he couldn't be away from his office more than three or four weeks at a time, so his wife **Marie-Hélène** led the way. It's another presentation of the idyllic qualities of life to be found in the French countryside amid olive orchards, vineyards and fields of lavender. 978-1-894694-65-0

In a similar vein, having released his *Poems from Tuscany* (West Coast Paradise \$14.95) in 2005, **Robert G. Anstey** has idealized rural Italy with a new poetry narrative about the loving relationship between a father and daughter in a little house named Rustica in **Bella Italia** (West Coast Paradise \$12.95). They take idyllic field trips to Sorrento, to Florence and Siena where her life-long appreciation of art is kindled and nourished.

Tuscany 1-897031-23-8; Italia 978-1-897031-07-0

On the other hand, **Luanne Armstrong's** *Blue Valley: An Ecological Memoir* (Maa Press \$23) describes her lifelong relationship with a heritage farm on the east shore of Kootenay Lake, recalling the history of the land, the disintegration of a community and the sadness of a shattered family. "I stayed in Vancouver for seven years," she writes, "living in a landscape of cars and buildings and noise and exhaust fumes. When I left, it seemed odd to me that I had lived somewhere for so long and still couldn't find anything about it to love."

978-0-9685302-4-5

With the U.S. economy accumulating record debt into the trillions, the subject of private debt will also become increasingly significant in Canada and the U.S. Retired from B.C.'s Attorney General's Ministry, where he was Director of Debtor Assistance, **Douglas P. Welbanks** has delved deeply into the ramifications of financial hardship, bankruptcy and insolvency with his self-published *Julius Seizure: The Secret World of Bankruptcy, Debt Collection and Student Loans* (Chateau Lane / Sandhill \$19.95). Previously Welbanks wrote an equally cheerless guide, *Finances After Separation* (Chateau Lane / Sandhill, 2006).

978-0-9784240-4-6

Passionate about the rights of citizenship within democracy, **Terry Julian** has devoted his ninth independent title to examining the validity of polls within modern media. In *The Seduction of Surveys*



## WHAT'S UP DOCK

### THE BELFAST WATERFRONT OF WILL MORRISON

**Will Morrison** of Burnaby began working in the Belfast shipyards in 1947 at the age of 14. Recalling his five-year apprenticeship in the shipyard, he has published a collection of autobiographical short stories set in working-class Belfast from 1939-1951, *Between the Mountains and the Ganties* (Belfast: Appletree \$27).

Morrison later gained entrance to university with the help of an 80-year-old tutor. "The Latin tag he pounded into my head was *Festina lente*—make haste slowly—and it fairly well sums up the trajectory of my life," he says. After serving as a United Church minister upon his arrival in Canada, Morrison taught philosophy and literature for 22 years at College of the Rockies, Cranbrook. 0862818516

in Canada's Federal Elections (Signature/Trafford \$14.95), he writes, "We are surrounded by electronic fortresses that shoot millions of media arrows which prevent us getting inside to obtain truly scientific and accurate data." Or, more succinctly, as the slogan for that recent **George Clooney** movie puts it, "the truth can be adjusted." 978-1-4251355-4-6

**Thomas W. Wilby**, a middle-aged British journalist, and **Jack Haney**, a 23-year-old mechanic from St. Catharines, completed the first Trans Canada car trip in 1912, leaving Halifax on August 27 and ceremoniously mixing Atlantic sea water with Pacific sea water at Port Alberni on October 17.

During the trip, the two men were soon at odds. Haney did all the driving and grunt work as Wilby's "chauffeur" while the journalist was basically along for the ride to reap the glory at the expense of the Reo Car Company.

The pair's specially-made Reo Special Touring Car, with a 15-gallon gas tank, made it through the Rockies with the help of an additional mechanic, **Jack Wise**, from Winnipeg. Just outside of Yahk, B.C. the car was transported by train for part of its journey and again by train from Cranbrook to Nelson.

Wilby published a book about the adventure in which his driver was never mentioned

by name. Haney returned to St. Catharines to operate a garage. He died in 1935. Wilby wrote for the *Christian Science Monitor* prior to returning to England. More details can be found in **Arlene Pervin's** self-published *Kootenay Tales: Historical Glimpses of the Past* (Trafford \$17.95). 978-1425146412

**Steve Locke** grew up in St. Vital, a suburb of Winnipeg, and began writing to cope with teen angst while a student at Dakota Collegiate. He later took some creative writing courses from **Miriam Toews**, **John Weier** and **Catherine Hunter**.

His self-published first novel, *Two Mile Road* (\$20), is a coming-of-age story that lacks cohesion and story development as a novel, but shows promise as an honest rendering of post-pubescent longings and frustrations. *Two Mile Road* was completed after he injured his back in a farm accident and could not travel, work, or attend classes for two-and-a-half years. Locke later became a student at UBC in the creative writing program.

978-0-9782882-0-4

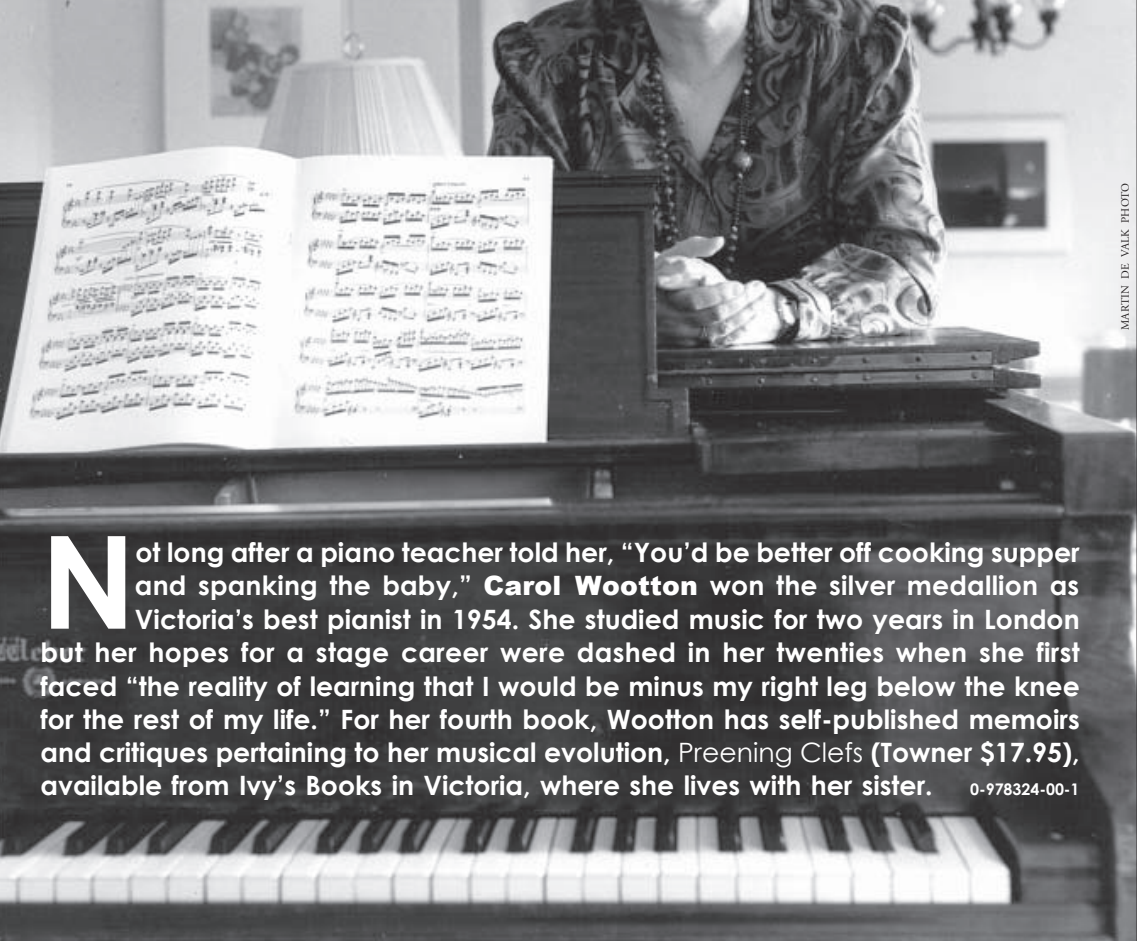
As a primary care physician specializing in obstetrics and paediatrics, Dr. **Darryl Ableman** has delivered more than 2,500 babies in 20 years. He shares his knowledge with pregnant women in a no-frills primer, *Circle of Pregnancy* (Elba/Sandhill \$19.95), covering everything from leg cramps and fetal movement to feeding difficulties, sleeping disorders, stretch marks and post-partum depression. Copies have been sent to every primary care physician in B.C.

978-0-978493-0-8

Vernon veterinarian and historian Dr. **John Price** has written a history of the B.C. interior, *Where The Grass Is Always Browner On The Other Side Of The Fence* (Kettle Valley Publishing, 2008), launched at the Lone Pine Ranch in May. It is subtitled *A History of The Okanagan Commonage*.

## PIANISSIMO

### The offstage career of Carol Wootton



MARTIN DE VALK PHOTO

**N**ot long after a piano teacher told her, "You'd be better off cooking supper and spanking the baby," **Carol Wootton** won the silver medallion as Victoria's best pianist in 1954. She studied music for two years in London but her hopes for a stage career were dashed in her twenties when she first faced "the reality of learning that I would be minus my right leg below the knee for the rest of my life." For her fourth book, Wootton has self-published memoirs and critiques pertaining to her musical evolution, *Preening Clefs* (Towner \$17.95), available from Ivy's Books in Victoria, where she lives with her sister. 0-978324-00-1