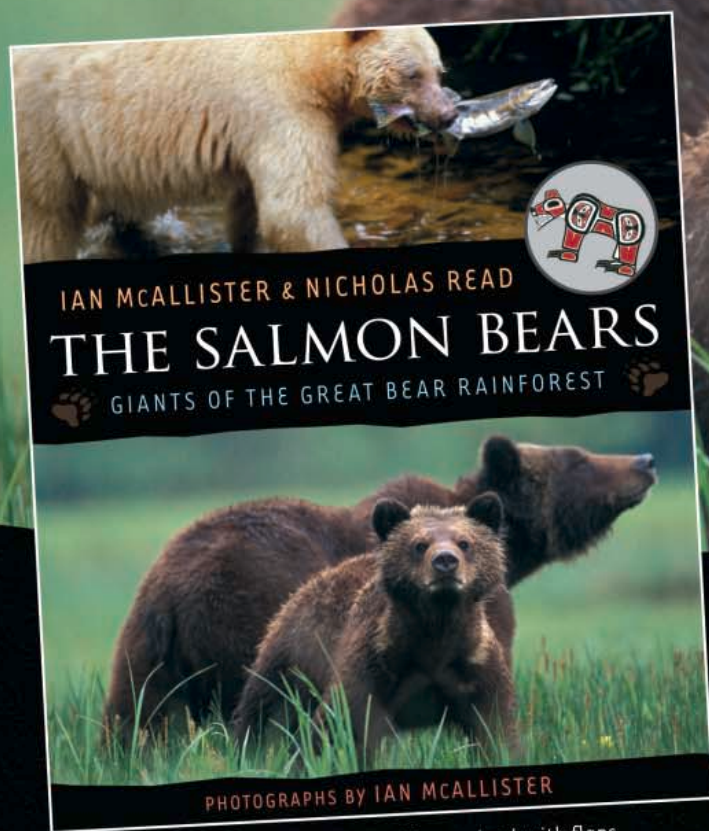


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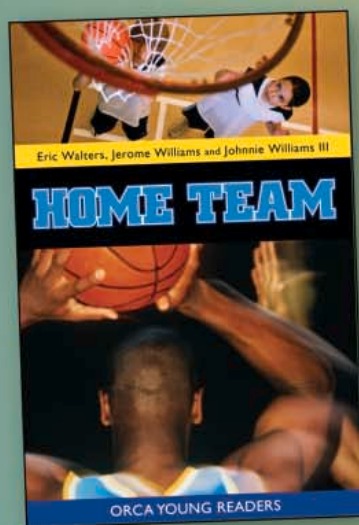


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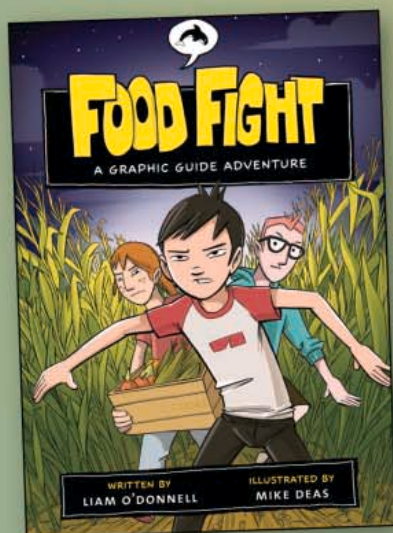


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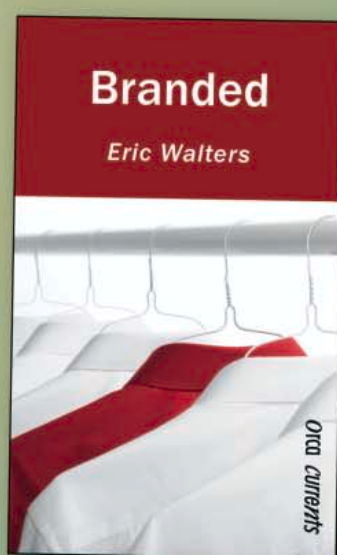


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THERE MUST BE TROUT IN TROUT LAKE

Rumpled, clever and a tad manipulative, veteran reporter Mike McCardell is to TV journalism what Peter Falk is to detectives. You gotta love the guy, even if it's a schtick.

In his preceding 2008 collection of vignettes, *Getting To The Bubble*, McCardell described meeting an autistic, runny-nosed, nine-year-old named Reilly who is certain he will catch a fish in the polluted Vancouver pond named Trout Lake by using a stick, a piece of string, a paper clip for a hook and some gummy bread for bait. “I believe you get whatever you want,” Reilly told McCardell.

Impressed by the boy’s unshakable faith in the prospect of good fortune, McCardell has extrapolated from Reilly’s hopeful approach for another beguiling collection of human interest stories, **The Expanded Reilly Method** (Harbour \$34.95), another typical McCardell bestseller.

Only this time McCardell seems to be taking feeling good, well, *seriously*. With his trademark ‘aw shucks’ style, he espouses the following Dr. Phil-like advice by using the autistic boy named Reilly as a touchstone for sanity:

“We got offers of fancy fishing equipment that we passed on to his foster mother by phone. But the reply was, ‘No, thank you.’ Reilly said he would rather fish his own way.

“I go to Trout Lake often and look at the water and watch the dogs swimming at one end and kids at the other. It is the smallest beach in the city. It has only a few spots where you can walk out on a wooden pier and put a line in the water.

“I’ve seen other kids fishing and a few old timers. You can only fish there if you are very young or very old. I never saw Reilly again.

“Maybe I missed him. Or maybe he moved on to another pond and another foster home.

“But did he catch a fish? He said he would. He said he believed he would.

“He had other things to overcome, like no hook or float to tell him he had a nibble, or bait except for bread. He also had to overcome strange things that go on in the minds of autistic kids, like not being sure about things that most of us don’t even think about, and the temper that flared up without warning that his foster mother told us about.

“He also had that darn runny nose, and it is hard to concentrate on fishing when you are sniffing back nasal drippings.

“I have only one thing on which to base my faith in Reilly’s method: me.

“Since I started getting up in the morning and saying, ‘This is going to be a good day,’ I have not had a bad day. Not one.”

978-1-55017-500-4



Mike McCardell topped the BC Bestseller List with *The Expanded Reilly Method*

COMINGS & GOINGS

CATHY LEGATE, DAUGHTER OF BILL DUTHIE, HAS CLOSED THE last remaining Duthie Books outlet on West 4th Avenue in Vancouver, ending 52 years of continuous bookselling. Meanwhile Bolen Books in Victoria has reached the 35-year mark; Banyen Books in Vancouver is turning 40; Munro’s in Victoria is turning 47; and

Peoples Co-op bookstore in Vancouver has marked 65 years in business.



P. K. PAGE, ONE OF THE GRANDE DAMES OF CANADIAN letters, born in England in 1916, died at her Oak Bay home on January 14. The award-winning poet, novelist, children’s writer and painter was 93.

Typographer, designer and illustrator Jim Rimmer was an inspirational figure within the Alcuin Society dedicated to the appreciation of letterpress printing. He died on January 8 after a battle with throat cancer. Goh Poh Seng, a pioneer of Singapore literature in English, published several



P.K. Page



Goh Poh Seng



Jim Rimmer

literary works from B.C. after he immigrated to Canada in 1986. He retired from practicing medicine in 1995 and died in Vancouver on January 10. Also recently deceased: academic Patricia Marchak (p. 36), First Nations playwright Vera Manuel (p. 36) and fishing expert Charlie White. For further information on these authors, visit www.abcbookworld.com



Ray Viaud of Peoples Co-op Books



Cathy Legate of Duthie Books



Kolin Lymworth of Banyen Books

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SPRING
2010

Issue,
Vol. 24, No. 1

Publisher/ Writer: **Alan Twigg**
Editor/Production: **David Lester**

Publication Mail Agreement #40010086
Return undeliverable Canadian addresses to: BC BookWorld,
3516 W. 13th Ave., Vancouver, BC V6R 2S3

Produced with the sponsorship of **Pacific BookWorld News Society**. Publications Mail Registration No. 7800.
BC BookWorld ISSN: 1701-5405

Advertising & editorial: **BC BookWorld**, 3516 W. 13th Ave.,
Vancouver, B.C., V6R 2S3. Tel/Fax: 604-736-4011
Email: bookworld@telus.net. Annual subscription: \$25

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Design: Get-to-the-Point Graphics. **Deliveries:** Ken Reid

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YOU ARE WHAT YOU DON'T EAT

Sarah Kramer's *How It All Vegan!* is now the bestselling title from Arsenal Pulp Press, eclipsing the First Nation's memoir *Stoney Creek Woman* (1989) by Mary John. She credits her savvy as an entrepreneur to her "'80s punk DIY work ethic."

How *It All Vegan!* was lovingly kneaded, given time to rise, and baked to perfection in an old rickety pink-painted house on McClure Street in Victoria, recently demolished. It was one of those amazing vintage homes that gets passed around from friend to friend. The rent was insanely cheap—\$325 for a one-bedroom/den with a claw-foot tub and all the charm you can muster in a turn-of-the-century house—but there was a reason for all the charm, and it came in the form of slumlord who didn't care about the property.

Living in a slumlord's house has pros and cons. The benefits are the cheap rent and being able to decorate and paint the walls any color you want. With rent that cheap, my husband and I learned to tolerate the family of raccoons in the attic, the broken windows, dripping taps, and the scary knob-and-tube wiring in the attic.

This was during the height of the '90s zine scene; my friends and I had been making zines for years, so neither Tanya nor I expected that our little homemade zine would turn into an international best-selling book.

I put the book together using a crude desktop publishing program that came with my computer, and then we photocopied all the pages at the local copy store and collated and bound the book in my living room. I think our first run of the zine was maybe 100 copies.

When we handed out the book as Xmas presents, the response from our friends and families was overwhelmingly positive. They loved the book so much that we decided to make another 900 copies to try and sell at punk rock shows and on the Internet. The second run of the *HIAV* zine sold out almost right away and became so popular with our peers that a light bulb went off, and I realized we were on to something. Tanya and I decided to try and go legit and find a publisher.

We started doing research on different Canadian publishers, and Arsenal Pulp Press was our first choice because they were local and seemed to have a similar sensibility to us. I wrote a cheeky book proposal (and included some Tofu Jerky for them to try), but to hedge our bets we sent our proposal to five other publishers, just in case. Three days later, we got the call from Brian Lam of Arsenal Pulp asking if we'd like to have a book deal to publish *How It All Vegan!*

I'll never forget talking with Brian and



GERRY KRAMER PHOTO

KITCHEN KOOL

DESIGNED TO MAKE THE TRANSITION TO animal-free eating easier for newbies, Sarah Kramer **and** Tanya Banyard's **How it all Vegan!** (Arsenal Pulp \$24.95)—re-issued with a tenth anniversary Go Vegan calendar—is tongue-in-cheek, quirky and smartly packaged.

The book and calendar benefit from high-quality photos taken by Kramer's husband, Gerry Kramer, with whom she operates Tattoo Zoo in Victoria.

Beneath the flippancy, there's a serious side. Kramer was once diagnosed with chronic fatigue syndrome, having weighed 83 pounds. "Why am I vegan?" she says. "How can I not be? I can't love one animal and eat another. I could barely eat at all. It was an ordeal just to pick up a fork." She says she became friends with food again thanks to vegan recipes.

Kramer's zest-laden books about vegan cookery arose after editor Tanya Banyard encouraged her to make a cookbook in 1996 as a homemade gift project for Christmas.

Combined sales of her four titles after one decade have reportedly reached one-quarter million.

On the tenth anniversary of *How It All Vegan's* publication, Sarah Kramer has provided an account *[at left]* of how her first vegan cookery and lifestyle title came into print.

978-1-55152-253-1

"I didn't want to be like a cheesy, mainstream Martha Stewart."

trying my best to sound normal and professional—all the while my knees were knocking uncontrollably as I tried not to pass out from excitement. I put down the phone and stared at Gerry in utter shock.

The original *HIAV!* zine was only fifty pages long, so Tanya and I furiously went to work inventing, testing, and adding more recipes as well as adding an introduction that included our story about how we became vegan. We also included information for vegan newbies making the transition, and what we ended up with was a final book length manuscript.

My kitchen at the house on McClure was incredibly small, and there was almost no counter space, but I made the best of it and used my thrift-store kitchen table as a place to write, bake, chop, test, and re-test every single recipe for *HIAV!*. Gerry and I didn't have a lot of money back then, and I was working with the bare minimum of supplies: a few knives, a food processor (that was a wedding gift), and barely enough money to buy all the food to recipe test. Gerry worked two jobs (in a restaurant and as a tattoo artist) so I could focus on the book.

continued on page 6

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continued from page 5

Out of our financial limitations the mantra for the book was born: Healthy, delicious recipes that were easy to make, with easy-to-find ingredients.

Our vision was for it to be not just a cookbook but more about how to live a fun and happy life as a vegan. We wanted readers to discover that being vegan was easy once you knew a few tips and tricks. We spent many months recipe testing, editing, and re-editing the book. We poured our hearts and souls into every page.

I was at Tanya's house the day we got to see the book back from the printers. We eagerly ripped open the envelope, and I stared at the cover in disbelief. Holy shit. We were authors. I thought, "Wow. This is going to end up in a library somewhere." I was incredibly proud of the work we did.

Then I flipped to the back of the book and my heart sank. There was no index. "Where's the index?"

I yelled at Tanya. We had both assumed that the publishers would put the index in. I called Brian in a panic, and he said, "Does a cookbook need an index?"

Oh my lord.

So the first 2,000 copies of *HIAV!* hit the shelves without an index. For all of you who have that first edition, you can take it up with Brian.



I got busy myself, promoting the book via the Internet. The 'net was a fairly new concept back then (can you even remember what life was like before the Internet?), and for the first time I was able to easily communicate with other vegans, not just in my local community but around the world.

I wrote back to each and every person who wrote to *GoVegan.net* (and I still do). Ten years later, it still blows my mind to think that someone as far away as Greece has my book in their kitchen. I've actually become very good friends with some of the people who wrote fan mail.

I think without the Internet *HIAV!* would have been just another cookbook on the shelves, but people our age were logging onto the web and finding other like-minded people to talk to about animal rights, vegan products, politics, and everything in-between. Word of mouth spreads fast on the Internet, and they found us at *GoVegan.net*.

Our publisher, Brian, insisted that we be on the cover, and I fought him for a while because I didn't want to be like a cheesy, mainstream Martha Stewart (sorry Martha, I do love you). Thank Tofu he won that argument, because be-

ing on the cover was the best thing we could have done. I have countless fan mail from people telling me that they purchased the book without even looking inside because they saw us on the cover and were excited to see someone like themselves reflected back.

I also have a few letters from mothers who ripped off the cover, or covered the book with paper so we wouldn't influence their kids with our tattoos and piercings.

We did every interview request. We worked hard to get the word out, and it showed in sales. I thought we'd be lucky if we sold a few thousand copies, but when the numbers came back at 30,000 books sold in our first few months of sales, I was in shock.

I really thought we had hit the big time. Best-selling book. Fame. So where's the fortune? I quickly learned that writing a cookbook is not a way to make quick money. The book sells.

Money goes to the

store. The store pays the distributor, who then pays the publisher, who then splits the royalty portion with each author.

It was then that I realized this project was going to be more of a labour of love than a job. A job pays you a regular paycheck. You get medical and dental. You work 9-5. This new job of being a cookbook author was 24/7, and if I added up the hours I worked versus the cash I was bringing in—I was being paid pennies.

But it didn't matter to me because we were receiving so much encouraging fan mail from the readers; they were loving what we were doing, and it was hard to think about walking away to get a real job. I really felt that what we were doing was beneficial for the vegan community, and on a personal level I found the work utterly satisfying, creatively.

Gerry had started tattooing full-time, and we were able to live off the money he made from that so I could continue with the books. Thank Tofu for Gerry and his support or none of this would have been possible. With a little extra cash in our pockets, we were anxious to get out of the McClure Street house, as it was starting to fall apart, and we were afraid for our safety. Two months after we moved out, the ceiling in the living room collapsed, so we'd been lucky to move out when we did.

But even though that house was creaky, drafty and mouse-infested, my life changed in a way I never expected while I lived there, so that old rickety pink house holds a special place in my heart, and I'm sad that it's now gone.



"Then I flipped to the back of the book and my heart sank. There was no index. 'Where's the index?' I yelled at Tanya. We had both assumed that the publishers would put the index in."

GERY KRAMER PHOTO

The Littlest Monkey

Sarah E. Turner



"Tombo sees a tiny face snuggled up to his mother! The new baby monkey opens her eyes and looks at him just before his mother pushes him gently but firmly away."

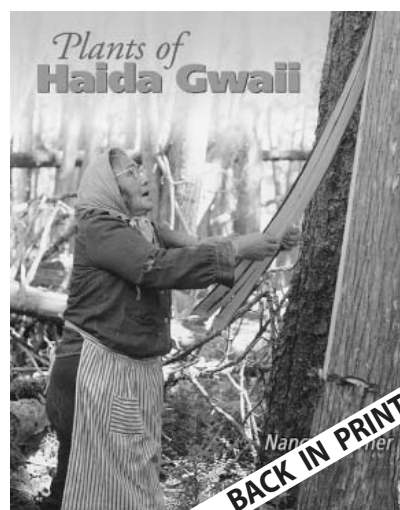
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Nancy J. Turner

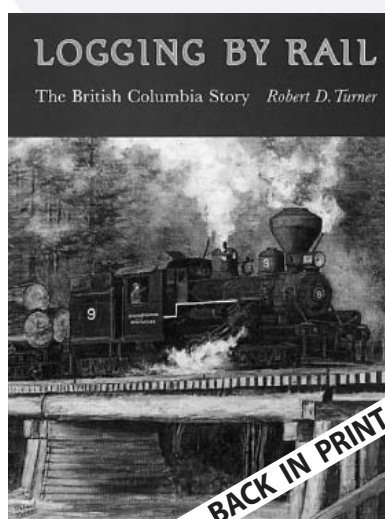


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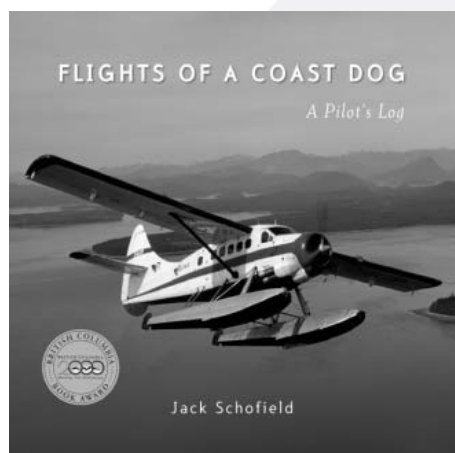


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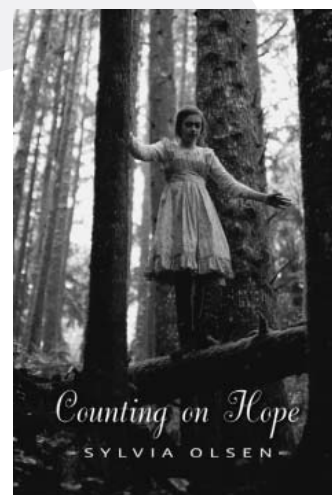
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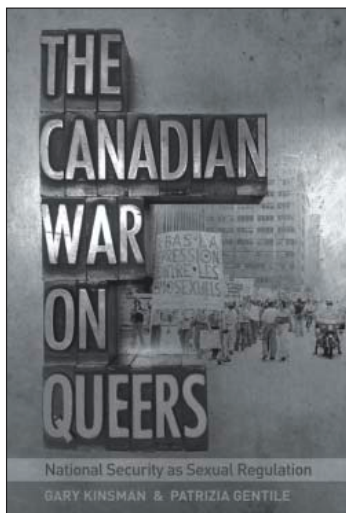
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The Canadian War on Queers

National Security as Sexual Regulation

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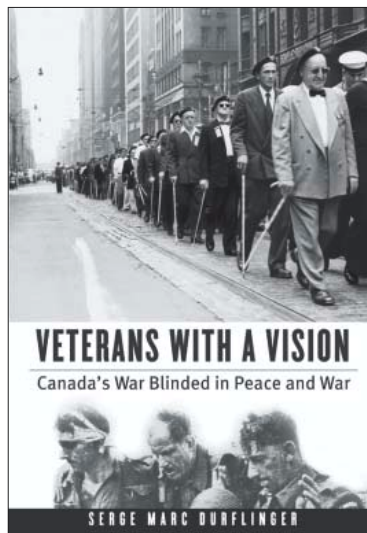
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I was unlucky enough to get in the way of one of the shrapnel bullets. I felt a slight sting in my right temple as though pricked by a red-hot needle — and then the world became black. Dawn was now breaking, but night had sealed my eyes.

— James Rawlinson, blinded at Vimy, 1917

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— David Dorward, blinded in Sicily, 1943



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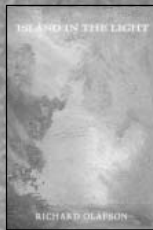
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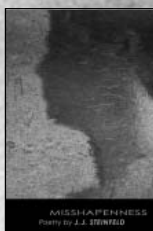
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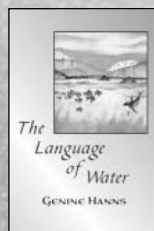
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SHADES OF JANE

Vanessa Winn's debut novel explores pride and prejudice in Victoria, 1858-1861

The elegant declarative sentence with which Vanessa Winn begins her first novel about pre-colonial British Columbia, **The Chief Factor's Daughter** (Touchwood \$19.95), recalls the familiar opening of a novel by Jane Austen:

The Fraser Gold Rush breathed the air of possibility into the village of Victoria, and while the men prospected for gold and speculated on land, the women speculated on prospects of another kind.

As with Austen's unmarried heroine Elizabeth Bennett in *Pride & Prejudice*, Winn's heroine Margaret Work numbers among her sisters one close confidante near to herself in age, and one tiresome, flirtatious, younger one.

Historical figures and events are present—the Pig War on San Juan Island, the conflicts in the church (the bitter rivalry between Bishop Hills and Reverend Edward Cridge), and the influx of gold miners from California—but these form a backdrop to the matrimonial prospects of three daughters of marriageable age among the five still at home.

It amounts to a well-researched story that traces a pattern of pride and prejudice. Some of the prejudice is that of Lieutenant Charles Wilson, a supercilious British officer of the Royal Engineers who is one of seven Boundary Commission officers who arrived at the Colony of Vancouver Island to map the shifting boundaries between British and American territories.

Winn's account covers two momentous years at the end of the sixth decade of the nineteenth century, and their effect on the life of the oldest unmarried Work daughter, Margaret. At the advanced age of 24 she is in danger of becoming a spinster which held the risk of poverty as well as the humiliation of entering drawing rooms behind younger sisters whose married status gives them precedence over her.

Lieutenant Wilson eagerly claims the allotted three dances (the number is rationed) on Margaret's card at a ball on board *H.M.S. Plumper*, moored in Esquimalt harbour. While her sisters observe with envy his intent gaze at Margaret's face during the dances, she



Vanessa Winn consulted letters and journals to write about matrimonial intrigues within the family of John Work.

LAURA SAWCHUK PHOTO

suspects that it is not admiration so much as a curiosity about her mixed racial background that makes him stare at her forehead.

Her suspicions are confirmed later when she overhears him wondering aloud if the daughters of Governor Douglas have had their heads flattened. The governor's wife was in fact half Cree and Margaret's mother was referred to as having 'Spokane' blood. But Margaret is shocked to hear Lieutenant Wilson refer to the local women as half-breeds and as "*les belles sauvages*." Her immediate reaction is that she would rather be considered ugly and civilized than beautiful and savage. Then

she realizes that a rival local family with marriageable daughters (probably the Langfords) has tried to turn Lieutenant Wilson against her with rumours of Flathead blood.

There is vast scope for misunderstanding between the officers and the colonists. When the Work girls generously

donate the fashionable hoops that have arrived on a recent boat to poor girls who have none, their own dresses hang down awkwardly. Lieutenant Wilson concludes that the "half-breeds" are ignorant of current fashion and incapable of dressing elegantly. Yet with familiarity, his prejudice evaporates. He is awed by Margaret's riding skills, much superior to his own, and he relishes the lavish hospitality of Hillside and becomes a regular guest.

Margaret's marital prospects are not easily resolved. The officers' furloughs, postings to distant parts of the province, and returns to England are not conducive to stable relationships. Moreover, a wife of mixed race from the colonies is a liability for those returning permanently to England. The Work sister who goes to England writes of feeling alien and homesick. Nor is Margaret herself willing to settle for a supercilious Englishman or a boring widower in search of a mother for his brood.

With its wealth of domestic details, the book conveys a vivid sense of the fla-

vour of the times—the muddy roads, the encampments of natives and gold-seekers, the rivalries between the first families, the modes of transportation, and the social events. With its graceful style and appealing characters, it provides a great introduction to an historical study of British Columbia for readers of all ages, and should be a popular addition to every school library.

Winn prefaces each of her thirty chapters with a paragraph from a historical document—a diary or a letter—and shapes the subsequent chapter as a fictional gloss on the extract. In it, she fleshes out the characters of those mentioned and dramatizes the exchanges between them. Thus she deftly weaves together history and fiction to form an informative and engrossing story. An epilogue gives an account of the subsequent fortunes—births, deaths, tragedies—of the Work family and the division of the Hillside property.

978-1894898935

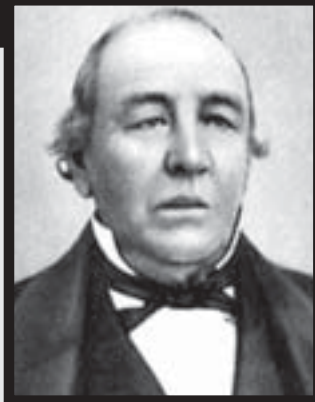
Joan Givner writes regularly from Mill Bay, north of Victoria.

TRUE TO HIS NAME

Anyone familiar with Victoria's streets will recognize names of characters in Vanessa Winn's ***The Chief Factor's Daughter***—such as Douglas, Dallas, Begbie, Helmcken, Tolmie, Finlayson, and Wark, although it is unclear whether Wark Street was actually named after John Work.

Born as John Wark near Derry, Ireland in 1792, he joined the Hudson's Bay Company in 1814 and reached the Pacific Northwest in 1823. He explored the lower Fraser River in 1824 as a clerk for James McMillan, keeping the expedition's journal, then oversaw construction of Fort Colville where he served as a clerk (1826–1830).

Having managed the HBC's most northerly post in New Caledonia, at Fort Simpson (1835–



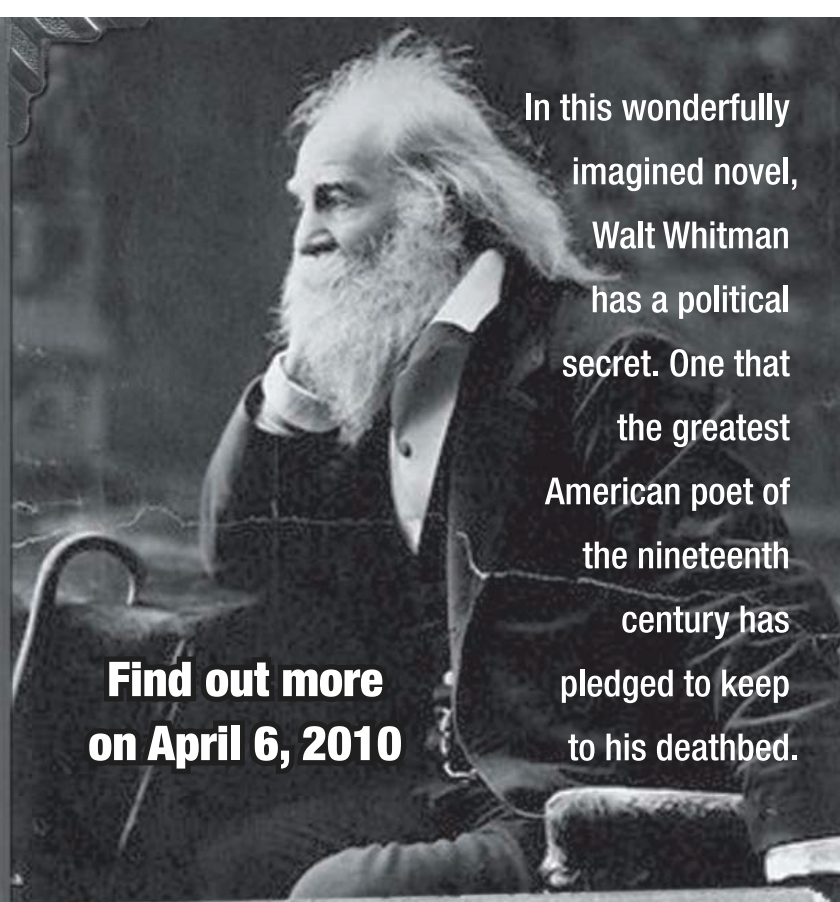
John Work, father of Vanessa Winn's heroine, bought 583 acres north of Fort Victoria in 1852. He later became Vancouver Island's largest landowner.

1852), Work later moved to a farm in Hillside, now part of Victoria, and served on the Legislative Council of Vancouver Island.

Remarkable for his endurance, Work survived a near-fatal attack by a bull, contracted malaria, had recurring eye troubles, inflamed tonsils ("quinsy") and a near-fatal fall from a tree that tore open his stomach and spilled some of his intestines. Work put his guts back into place and overcame the injury.

Work remained on the Board of Management for the HBC at Fort Victoria, co-signing an important letter dated November 24, 1858, that first listed the HBC's land claims in B.C.

True to his name, John Work was a stalwart employee of the Hudson's Bay Company until the day he died in December of 1861.



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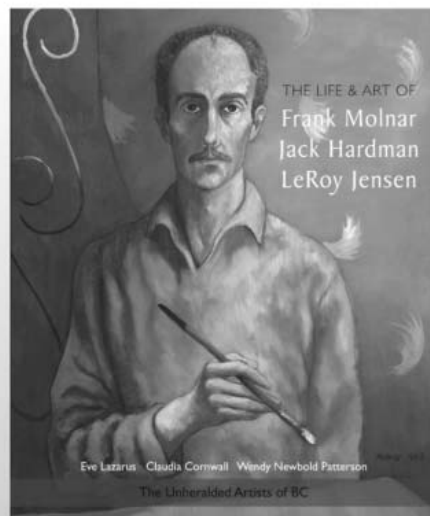
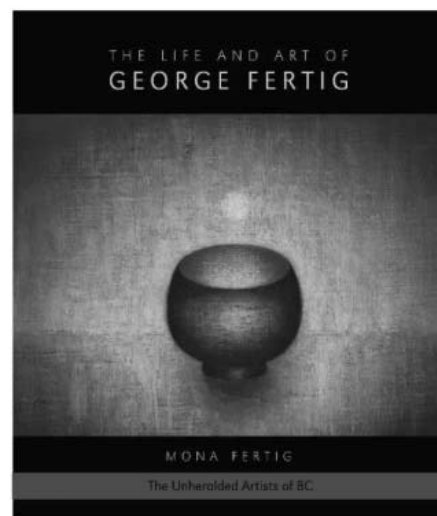
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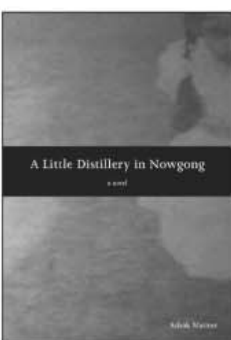
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THE WAY WE WERE

SHAKIN’ ALL OVER

*An academic lays bare
the facts of showgirls*

As UBC sociology professor Becki L. Ross will be the first to tell you, the storied Penthouse night club at 1019 Seymour Street merits a book of its own.

Opened by the four Filippone brothers in 1950, the Penthouse used to attract up to 600 patrons per night as a ‘bottle club’ (BYOB) to see the likes of Tony Bennett, Sophie Tucker, Sammy Davis Jr., Liberace, Harry Belafonte and Ella Fitzgerald.

Ross Filippone was general manager; Mickey ran the bar (natch), Jimmy was the maintenance man, life-long bachelor Joe was the flashy front man and sister Florence was the bookkeeper. The Filippones were discriminated against as Italians, for hiring black entertainers and for providing a safe haven for more than 100 prostitutes on any given night.

The city’s “oldest stationary funhouse” started as one of precious few places in staid downtown Vancouver where one could get a decent steak. Police raided the place frequently, but patrons were given hiding places for their booze and



Miss Lovie at Club New Delhi as advertised in *The Vancouver Sun*, 1969

there was usually a watchman on the roof to sound the alarm. The Filippones made ten failed applications for a legit liquor license before they succeeded in 1968.

Ten years later, *Sun* columnist Denny Boyd reflected, “It was the place to go after hours to get a steak, mixer for your bottle, see a show, run into a friend or find a hooker. Make no mistake about it, hookers came to The Penthouse. So did other club owners, musicians, lawyers, safecrackers, corporation presidents, Hollywood starlets, cheating husbands, stock-brokers, school principals, gamblers, plainclothes RCMP surveillance team, PTA presidents, surgeons, drug-users, short-order cooks and—I suspect—the odd man of the cloth.”



Becki L. Ross’s **Burlesque West: Showgirls, Sex and Sin in Postwar Vancouver** (University of Toronto Press, \$29.95) necessarily chronicles the colourful Penthouse but her scope is much more ambitious and informative than mere nostalgia or rear-view voyeurism.

Glitzier, westside hangouts like Isy’s and The Cave were not allowed to overshadow the eastside clubs such as the New Delhi Cabaret and the Harlem Nocturne run by Choo Choo Williams and Ernie King.

We learn that as early as 1945, headliner Yvette Dare at the Beacon Theatre had a trained parrot named Jeta that helped her disrobe on stage. Her show was billed as a Balinese dance to the bird god.

Cumulatively, *Burlesque West* is a superbly researched chronicle of how Vancouver, a city with some of North America’s most stringent and puritanical liquor laws for decades, became one of the hotspots for stripping in the 1970s and 1980s.

For the record, the Club Zanzibar (formerly Torch Cabaret), the Factory and Café Kobenhavn introduced so-called ‘bottomless’ dancing in the fall of 1971. Eventually even Isy’s nightclub on Georgia Street would become Isy’s Strip City.

Burlesque West is a rare academic work, ground-breaking, accessible, lucid and completely serious. The fact that its author generated a minor stir when she received a major research grant to undertake the study merely proves the need for a frank and public examination of burlesque and its offshoots in the first place.



G-strings came off with the election of the NDP in 1972. The musical *Hair*

had played in Toronto, with full nudity, and no charges had been laid. Hey, if Toronto could handle it....

Café Kobenhavn at 968 Main Street was run by the Satan’s Angels biker gang. By 1972, when dancers and staff were charged with presenting an obscene performance, *The Province* entertainment reporter Michael Walsh testified on the club’s behalf by noting he had counted 29 females and 111 males sunbathing nude at Wreck Beach.

The genie, or Jeannie, was out of the bottle.

So-called peeler clubs mushroomed. By 1975, there were thirty locales featuring full nudity in Vancouver, as well as countless venues in the Lower Mainland, such as: No. 5 Orange, Austin, American, St. Helen’s, Royal, Niagara, St. Regis, Drake, Marr, Nelson Place, Balmoral, Castle, New Fountain, Fraser Arms, Marble Arch, Piccadilly, Yale, Cobalt, Dufferin, Vanport, Barn, Cecil and The Factory.

Just as television had threatened the demise of The Penthouse in the fifties and sixties, back when folks could stay at home and watch Dean Martin and Jerry Lewis on *The Ed Sullivan Show* for free, exotic dancers in beer parlours for the price of a beer made for even stiffer competition than tv.

Ross Filippone told Becki Ross: “The hotels started to bring up top-line girls. They were giving the public what they wanted. No cover charge.” The Penthouse and other nightclubs had a cover charge and could only stay open from 7 pm to 2 am, whereas a beer parlour in a hotel could have dancers from noon to 2 am.

As St. Regis Hotel manager Larry Thiesson told *The Province*, “hotels

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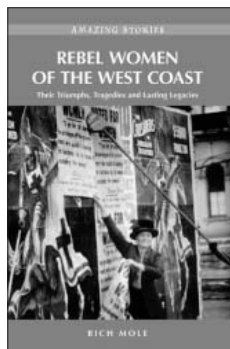
UBC professor Becki L. Ross,
author of *Burlesque West*



Blooming books for Spring

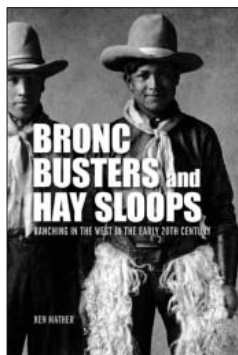


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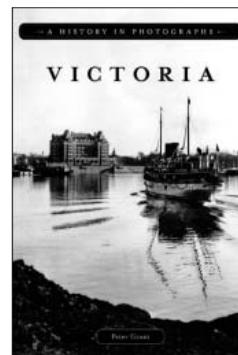
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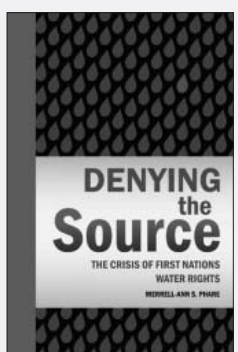
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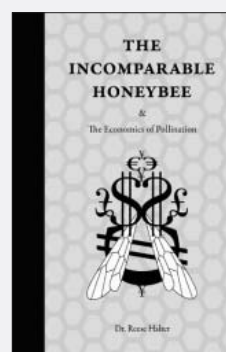
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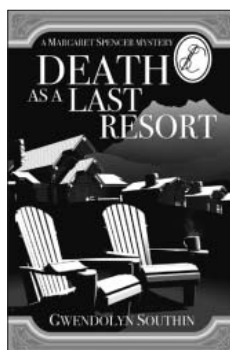
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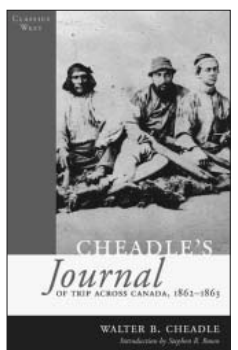
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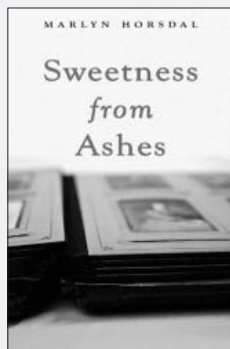
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Ann Eriksson
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In her third novel, Eriksson asks the reader to look through a new lens. Set among the giant trees of Vancouver Island, this poignant and heartwarming story is about a woman of short stature and her drive to function in a world not made for people her size.

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continued from page 11

aren't churches." And so it was that Vancouver—somewhat bizarrely—suddenly became one of the best places in North America to find bump & grind.

Ross' academic approach, tinged with feminism, does not overlook the fascinating range of characters, such as notorious entrepreneur Gary Taylor, now in his late 60s. Taylor started his career as a teenage drummer backing dancers at clubs like the Smilin' Buddha, and at the PNE's girlie shows.

"It was rumoured that Taylor was a smooth, fast-talking operator who bet strangers on the street that he could get a woman to take her clothes off on his stage," Ross writes. "A long-time friend joked that Taylor could talk a nun into going on stage."

Most of the larger-than-life club owners such as Ernie King, Ross Filliponi and Richard Walters (living in California) reached old age. Isy Walters died in his club of a heart attack. Joe Filipone died in his club with a bullet in his head.

Somewhat nostalgic for the olden days, and always admiring of the artistry and courage of the performers, Ross' examination of burlesque as a business proves equally engaging. We learn that when top-line American dancers such as Sally Rand, Gypsy Rose Lee, Ricki Covette, Lili St. Cyr and Temptest Storm performed in Vancouver during the 1950s and 1960s, they were earning up to \$5,000 per week even after they turned forty years of age. "While most female service workers were paid low wages, earning 57 per cent of what men earned doing similar work," Ross writes, "only a small number of women in corporations and in the professions of law and medicine matched the income of 'white features' following World War II."

Erotic dancing can be a profession. It's not perhaps the oldest profession, but perhaps close to it.

And for a few decades, Vancouver, like it or not, was a hip-swivelling and gyrating Mecca for women who plied their skin trade as dancers.

And through it all, The Penthouse remains open at the heart of the city, sixty years young, a bastion of burlesque. In a nutshell, Ross has combined thorough research with a clear-eyed sensibility that looks beyond "a puritan ideology that is at once fascinated and repulsed by female nudity and sexuality" to prove that erotic dancers who work full-time deserve to have their vocation respected and appreciated *as work*.

978-0802096463



Gary Taylor, 1977



Joe Filipone, 1982

THE CARPENTER WORE PINK



"I laugh at bad jokes. Make good money."—KATE BRAID

JOBS WERE SCARCE ON A GULF ISLAND IN 1977. Kate Braid, at age thirty, was desperate to stay. At a party, someone piped up, "I just quit my job as a carpenter on the new school. Apply for that."

Braid had never hung a door, never mixed concrete, but everyone convinced her she should apply.

There is liquid courage and there is also liquid logic.

Just lie, they told her.

She met the crew boss. She had no construction skills, no training, but he hired her. Years later Kate Braid found out why. His crew had been slacking off, so the foreman thought having a pretty woman on the site might increase their motivation to look good at their work.

Now Kate Braid has looked back at her fifteen years in construction with both nostalgia and a critical eye in **Turning Left to the Ladies** (Palimpsest Press \$18). It recalls her progression from her first job as a neophyte construction labourer on a Gulf Island to building houses and bridges on the Lower Mainland as an apprentice carpenter, then as a journeyman carpenter, surrounded by men.

Eventually Braid became the first female member of the Vancouver union local of the Carpenters and the first woman to teach building trades full-time at the BC Institute of Technology. Along the way, she had a love/hate relationship with her work, cherishing her competence and resenting her loneliness.

In this finely-wrought memoir, she recalls how she felt intimidated, other times privileged, other times supported. She learns the beauty of men; and she sees their failings. Men have posters of naked women in the lockers. She sees how they can treat women like hunting trophies.

"Mine is the experience of prey, of the fish and the deer, of being entered into, of a space within meant for welcome."

Turning Left to the Ladies refers to that awkward moment after work, when everyone is raising a pint, when she feels she has parachuted into male territory, when they are talking shop, and she slips away from the raucous camaraderie and deftly turns left, entering the women's washroom, "only a small slip under the radar."

She placed a sticker on her hard hat that said Wild Woman but she knew she had to be very careful. One guy liked to drop things on her head. Another co-worker wanted to protect her. One couldn't wait to tell his best dirty joke. To deflect them all, she started to wear pink. "First, little pink embroidery flowers so small you could hardly see them on my coveralls. then a pink mackinaw..."

This is mature, reflective, investigative writing that ventures far beyond self-glorification. There is much to be

Something Lost BY KATE BRAID

These days, construction workers are small hard-hatted jewels dangling from the necklace of a crane.

Sometimes I slink past, head down, as if ashamed. I have lost my right to be there. Sometimes I wave—Hi, boys! Remember me, a sister?

They never wave back. Or if they do, it's one of those waves they give to all the girls, a whistle, a leer.

I have lost something—the smell of the pitch, the certainty of nails. Those men? They were a magnifying glass in which I saw myself, tenfold.

learned from men, beyond reading blueprints and banging nails. Braid muses on the need for more women to write and talk overtly about their own private parts, the way men do. "Here's a toast to our pink taco rose garden our Southern belle tongue magnet wunder-down-under French pleat..." A poem by a woman who wore size ten steel-toed boots.

Making a spectacle of oneself can be a political strategy and an act of courage. Although she never strategized to be a feminist pioneer, that doesn't lessen her courage. When Braid endures one job for six months, and all the men have fully accepted her as a colleague, and she can share their jibes and humour, she realizes it's the most radical thing she has ever done.

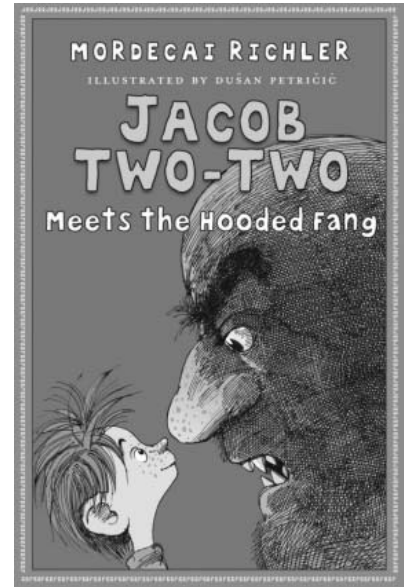
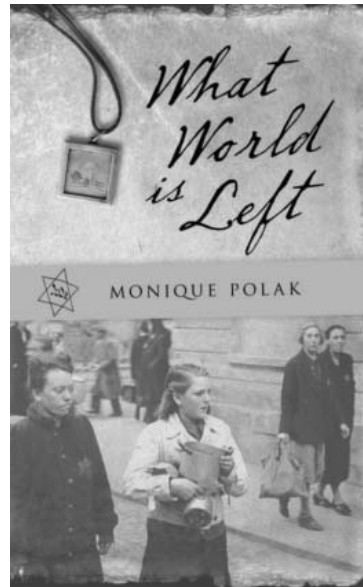
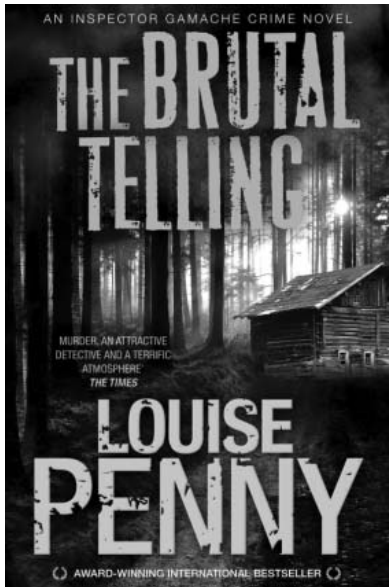
One of the best poems is one of the shortest. Braid describes the confusion she lately feels on the sidewalk whenever she passes a construction site, having left the trades. She momentarily yearns for the men to recognize her as a former equal, to acknowledge that she knows what they do, who they are. But the schism of conventional thinking, of sexism, divides her and she feels invisible to them. Someone from a different species. A woman.

Braid ran her own renovation company, Sisters Construction, before turning away from hammers in favour of the literary life. In 2006 she was Woodward Chair at SFU where she coordinated a research project on the number of women in trades in B.C. "That number is the same now as it was in 1980—less than three per cent," she says. "It made me realize the importance—still—of telling tradeswomen's stories."

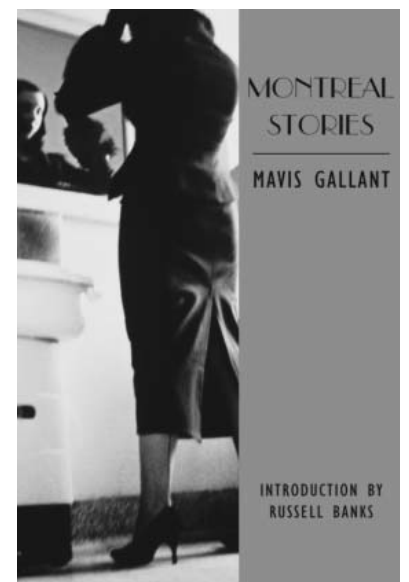
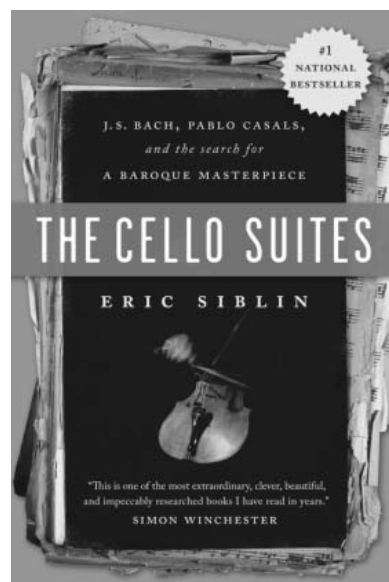
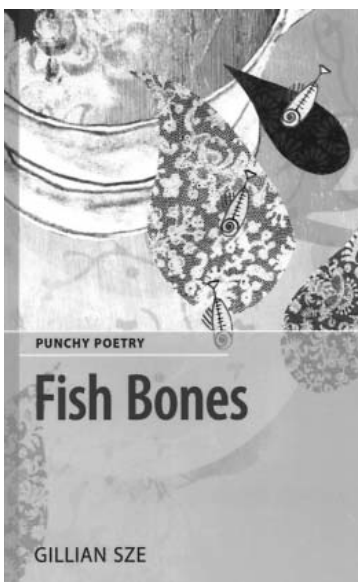
Hence *Turning Left to the Ladies*. Ultimately, Braid urges other women to follow suit, to learn to build, to add new meaning to the word homemaker "as we build the new world, one nail, one wall, one woman at a time."

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THE WAY WE WERE

IN SEARCH OF GRAMPS

Adrian Raeside retraces his grandfather's footsteps in the Antarctic summer of 2008-2009.

BY DICK BOURGEOIS-DOYLE

Seized by the drama and glory of polar adventure, Charles Seymour Wright was just a lad from “the colonies,” a Canadian graduate student at Cambridge in 1910, when he marched fifty miles to London and gained his place in the Terra Nova expedition to the South Pole led by Robert Falcon Scott.

Wright's role in that epic and tragic expedition has now been fully and affectionately acknowledged by his grandson Adrian Raeside, long-time political cartoonist for the *Victoria-Times Colonist*, in **Return to Antarctica: The Amazing Adventure of Sir Charles Wright on Robert Scott's Journey to the South Pole** (Wiley \$34.95).

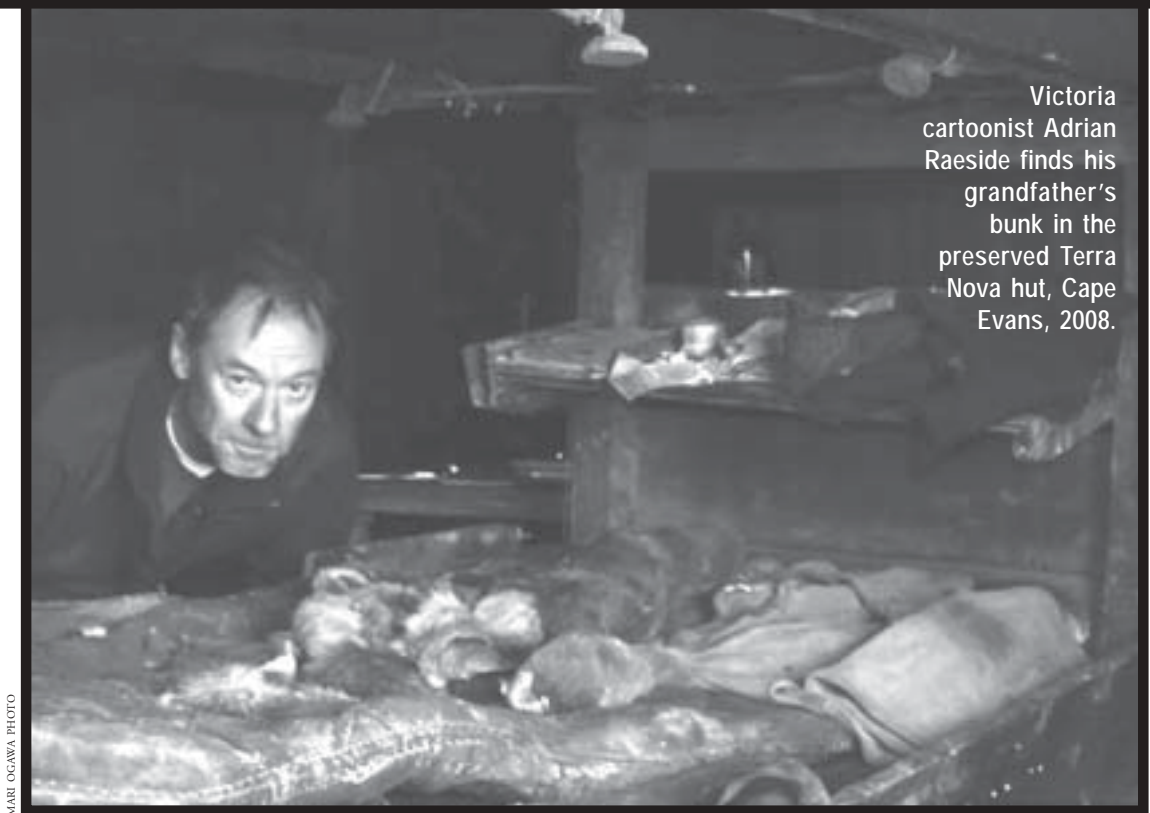
Terra Nova was the name of the Labrador-based sealing ship that was purchased from Bowrings of Newfoundland for what would be Scott's final journey. The expedition is famous for Scott's gruesome death and that of the four others who had accompanied him to the Pole in January 1912.

At the pole, Scott and several companions were confronted with the sight of a flag, a tent, and other heart-breaking evidence that their Norwegian competitor Roald Amundsen had beaten them to their goal by thirty-four days. Scott and his compatriots railed at their misfortune, then starved, froze, and finally expired on the trek back to the Cape Evans base camp on the coast.

In November of that year, with Wright acting as their “Navigator,” a search party finally located Scott and two of his ice-encrusted comrades. It was Wright who spotted a tiny point poking through the snow about a kilometre away, veered off from the others, and dug into the drifts to eventually locate the frozen bodies, the tents, equipment, and—most influentially—the dead men's notes.

These notes not only told the story of Scott's arrival at the Pole, but also confirmed Amundsen's achievement and conveyed the heroism and drama of the adventure.

The drama was made more compelling by hundreds of photos taken by professional filmmaker and photographer Herbert Ponting who produced two widely-seen films about the



MARI OGAWA PHOTO

Antarctic. The most arresting and haunting images of the expedition are perhaps those shot from within a towering “ice cave” featuring Charles Wright and a portrait-style close-up of Wright's blistered and beaten young face upon his return from his “Southern Journey.”

As a physics student from Toronto, Wright used his experience for essentially founding the field of glaciology, the multidisciplinary study of ice. Wright became Sir Charles and received many honours prior to his death in 1975.

Evidently Wright was a hard man to dislike. He was considered by Scott to be “very thorough and absolutely ready for anything.” The captain said of his young Canadian comrade that “Nothing ever seems to worry him” and that he could not imagine that Wright “ever complained of anything in his life.”

In recent decades, a broader understanding of Wright's role in the expedition has surfaced in selected magazine articles, bolstered by the publication of *Silas*, an edited version of Charles Wright's diaries—the title of which is the enduring nickname he picked up on the journey.



Charles Seymour Wright: “The most God-forsaken country this is. If I ever get clear of it, I never want to see it again.”

Raeside outlines his grandfather's scientific and military career in his final chapter. As impressive as the story of Wright's role in the Antarctic is, his other life as a researcher and science leader might out-weigh it as raw material for another kind of book.

As a student prior to his departure for the Antarctic, Wright worked on novel radiation technologies including a measuring instrument that pre-dated the patenting of the Geiger Counter.



The New Zealand-born Raeside's hu-

Victoria cartoonist Adrian Raeside finds his grandfather's bunk in the preserved Terra Nova hut, Cape Evans, 2008.

mour and opinions seep into the narrative, but in a light, measured way that does nothing to detract from the storyline. In fact, Raeside's style gives it a more personal, visceral and meaningful feel.

Useful injections of irreverence remind the reader that polar exploration was not entirely fuelled by selfless patriotism or the quest to expand human knowledge.

According to Raeside, the successful polar explorer was the rock star of

the period, rewarded by “the lecture circuit, girls, a bigger ship, bigger girls.”

Raeside notes Sir John Franklin was and is “the Elvis of Arctic explorers—and just as dead.”

Return to Antarctica links Wright's adventures to his personal background, within the fuller context of the times. Raeside has also benefited from access to personal records, family contacts, and a lifetime within the atmosphere of the Terra Nova story. Two of his great-uncles as well as his grandfather were key players and survivors of the expedition.

For Canadians who would like to see themselves as a people of determination and competence with a capacity for pleasantness despite adversity, *Return to Antarctica* makes for good and inspiring reading.

It is an eminently readable and a well-referenced primer for those unfamiliar with the early era of great polar adventure.

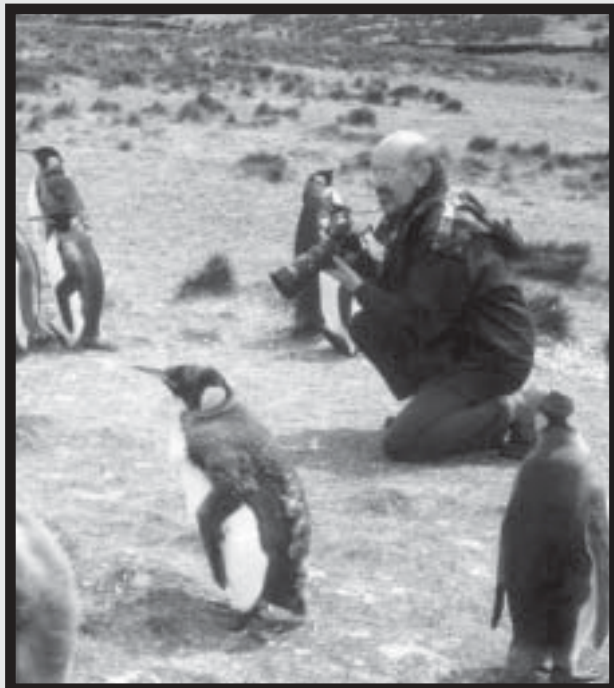
978-0-470-15380-2

Dick Bourgeois-Doyle is Director of Corporate Governance at the National Research Council of Canada (NRC) in Montreal.

In search of rutting musk ox, flatulent elephants and Bengal tigers

Under-celebrated and unassuming, Anthony Dalton rivals the likes of Wade Davis and Jim Delgado as one of B.C.'s most-travelled authors. Many of Dalton's global escapades are retold in **Adventures with Camera and Pen** (BookLand \$24.95) as he searches for polar bears on the shores of Hudson Bay, evades rutting musk ox, meets flatulent elephants and tracks Royal Bengal tigers in Bangladesh. Dalton affably recounts his journey to the salt mines north of Timbuktu with a CBC-TV film crew, buying camels in Oman and rescuing a Canadian from Nigeria. He doesn't look like Indiana Jones, but he's a man for all climates, from Norway to Namibia. His new **River Rough, River Smooth** (Dundurn \$32.99) retraces the path of explorers on Manitoba's Hayes River which runs for more than 600 kilometres from near Norway House to Hudson Bay.

Camera 978-0-9784395-2-1; River 978-1-55488-712-5



Avid sailor & intrepid photographer Anthony Dalton has received the 2009 Surrey Board of Trade Special Achievement Award.

Spain walker

In **Rooster in the Cathedral** (Shoreline Press \$26), Presbyterian minister Paul Myers walks the ancient pilgrimage route that leads to the Cathedral of Santiago de Compostela, Spain. Neither a travelogue nor a guidebook, *Rooster* is a series of meditations on personal challenges and the larger, sometimes intractable, issues of life. Myers has delivered over 750 public addresses, and appeared on numerous regional and national television broadcasts.

978-1-896754-78-9



Nurse-lieutenants march along Government St. in Victoria, 1915.

BACK TO THE FRONT

Not all war heroes wear boots.
Some wear skirts & boots.

Maureen Duffus' *Battlefront Nurses in W.W. I: The Canadian Army Medical Corps In England, France and Salonika, 1914–1919* (Town and Gown \$29.95) is the true story of four years in the lives of two nursing sisters who enlisted in the Canadian Expeditionary Force in Esquimalt, British Columbia, in the summer of 1915. Duffus has showcased the diary of Nursing Sister **Elsie Collis**, a memoir by Nursing Sister **Ethel Morrison** and photograph albums from 1915 to the end of their service in 1919, along with relevant excerpts from recollections of nurses and doctors from other Canadian medical units. Political and military situations requiring their services have been summarized to put overseas postings into context. Both Collis and Morrison served overseas in England, Salonika and France as lieutenants with the Canadian Army Medical Corps.

8978-0-9733809-1-0

T-t-t-t-talking 'bout a generation

Lawrence's **Aronsen's** forthcoming social history *City of Love and Revolution* (New Star \$24) will recall the so-called hippie era in Vancouver when psychedelia and the illusion of free love generated an ebullient counter-culture. As the naive ideals of Haight Ashbury spread north to white-bread Vancouver, giving rise to the *Georgia Straight* newspaper, music blossomed along with confrontational politics, culminating in the birth of Greenpeace and the Gastown Riot. Aronsen's account is illustrated with photos, drawings, and advertisements drawn from the newspapers—both straight and *Georgia Straight*—that chronicled the era.

9781554200481



Bust all



Led Zeppelin for a ticket price of \$3. Korky Day sells *The Georgia Straight* (top). Publisher Dan McLeod is arrested on "investigation of vagrancy," a non-existent charge. All images from *The Georgia Straight*.

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THE BIRTH OF FREESTYLE

Whistler history traces evolution from hippie hangout to gorbie gulag

Most local histories are written by people over age fifty—and that’s a fine thing.

Stephen Vogler is under fifty and his **Only in Whistler: Tales of a Mountain Town** (Harbour \$24.95) is radically different.

For starters, its unusual cover literally shows four ski bums; four women wearing only skis and boots, preparing to ride the ski-lift. Although this “non-frontal” nude cover has prevented the book from being displayed on some shelves, it does not misrepresent the contents.

The free spirit of Whistler in the seventies and Eighties was audacious—and Vogler proves it.

Whistler, after all, is the birthplace of freestyle skiing and home to the world’s first snowboarding medalist, **Ross Rebagliati**, the pot smoker now running for office with the federal Liberals. Free-style skiing and snowboarding are sports that arose from free spirits, from the people that Vogler makes legendary.

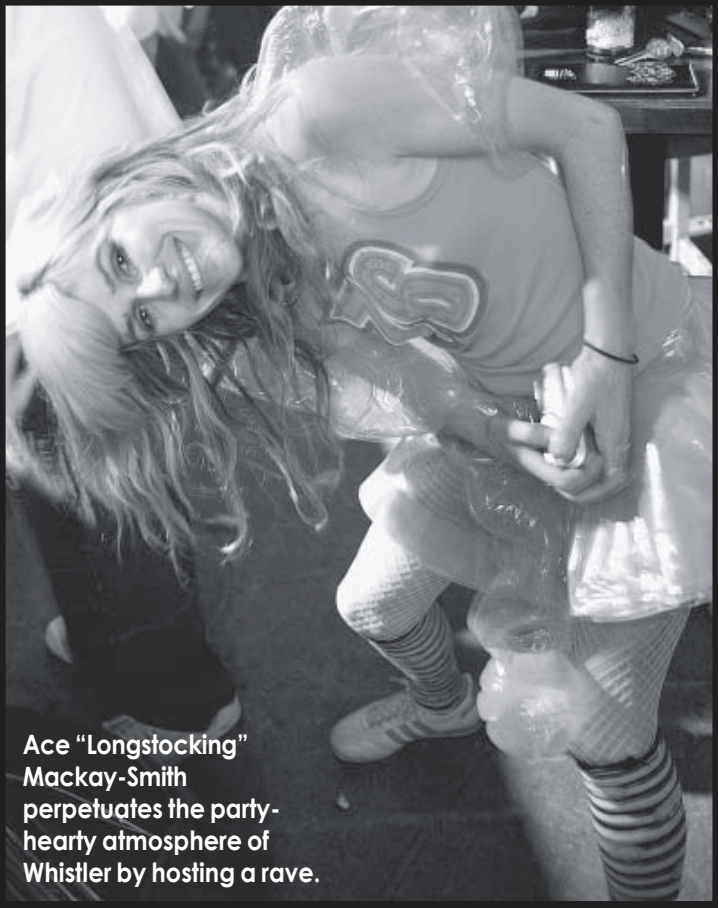


Once upon a time, not so long ago, before Whistler was a place for freedom and outlandish partying. Old-school European alpinists shared the slopes with snow-hippies who lived rent-free in rough squatters’ shacks where folks listened to a lot of music, took a lot of drugs, and basically didn’t conform to mainstream (ie. Vancouver/Victoria) values.

Vogler has been a resident of Whistler since he arrived there as a child in 1976. He’s young enough to clearly and unflinchingly recall when Whistler had only 500 year-round residents and all weekend visitors were disdained as “gorbies.”

At age twelve, his “de facto teen centre was the pinball machine at the 76 gas station.”

Since then Vogler has witnessed the evolution of the Whistler experiment (hatched by the New Democrat government of **Dave Barrett**) to the present day. Although he is never overtly opposed to the Olympics in his text, he



Ace “Longstocking” Mackay-Smith perpetuates the party-hearty atmosphere of Whistler by hosting a rave.

TOSHI KAWANO PHOTO

questions, on the final page, how the ever-expanding infrastructure of Whistler will impact the lives of his three children.

Along the way Vogler, a journalist, carefully chronicles some hilarious antics and remarkable characters.

The story of how a 19-year-old squatter, and third cook at The Keg, named **Nigel Protter** started the town’s first cappuccino service in a converted bus parked at the bottom of the

Olympic Run in 1979—the Espresso Express—is typical.

“As a teenager,” he writes, “I remember emerging from the fog-enshrouded lower run and seeing this beacon of civilization; a hybrid of hippie bus and fine European café with a spectacular view of the landfill.”

The Espresso Express is accorded seven pages. The history of the Snow Goose fleet of buses merits eleven pages.

There are games of shinny on Alta Lake, the Party Barge, wet T-shirt contests, Blackcomb’s 1987 Sextathlon (possibly the world’s first free-skiing compe-

tion) and the town’s vibrant live music scene.

Vogler also offers an in-depth record of the *Whistler Answer* newspaper started by **Charlie Doyle** after he came across a magazine article in Banff entitled, ‘Ski Bumming is Humming at Whistler.’

Twenty years from now, if someone writes a history of Whistler, most of the details in *Only in Whistler* would likely disappear.

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BABES ON THE RANGE

How women have kept the world turning in the Cariboo and Chilcotin

Edited by Sage Birchwater, the life stories of thirty-seven women in Gumption & Grit: Women of the Cariboo Chilcotin (Caitlin \$24.95), are an eye-opener to conditions that were long considered ‘normal’ in decades when a horse was often the only mode of transport.

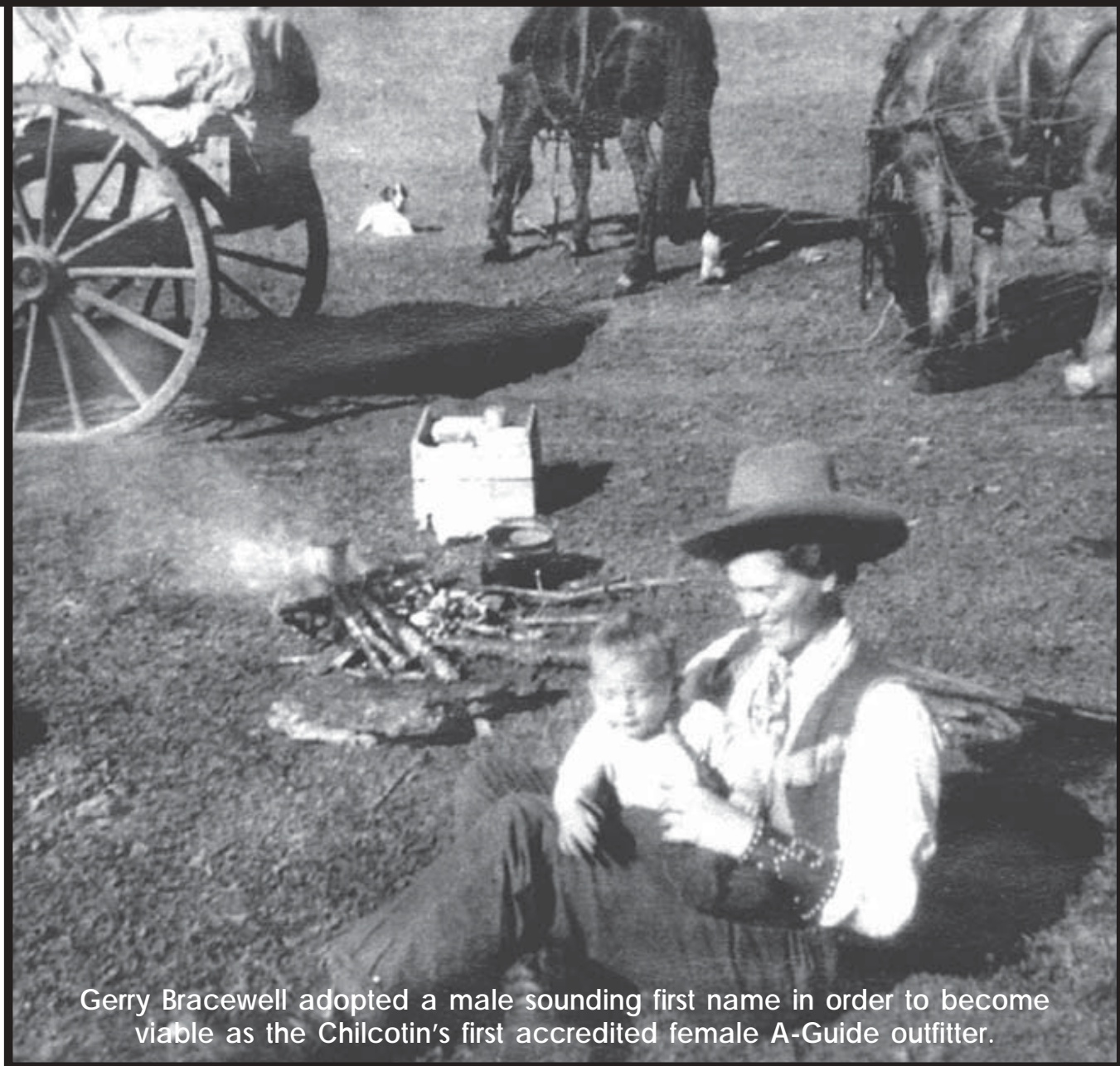
Here follows an edited excerpt from one memoir by Gerry Bracewell, born in Half-Way Lake, Alberta in 1922.

From 1950 onwards, when she wasn’t guiding, she was a fully capable rancher, building cabins, roping, branding and castrating calves alone in the range corral. She broke her own horses, built a twenty-four-room log lodge and found time for motherhood, raising four sons.

My first birthing experience turned out to be impossible. It was January, so the stage had quit running. There were no snow ploughs. We had only our team and sleigh to get me thirty-seven kilometres out to Tatla Lake where I was to meet with a doctor. A neighbour had ridden on horseback to the only phone, a party line, relayed halfway to Williams Lake by Alexis Creek, to get a doctor for me. The doctor had to come with Bill Sharp, the village police officer in Williams Lake, by car, often shovelling through drifts along the 230 kilometres of Chilcotin Road.

When one of our team became exhausted from pulling the sleigh through eighteen inches of snow, Mr. Moore (the grandpa-to-be), borrowed a neighbour’s horse. Our other horse, a mean-spirited ex-rodeo bronc named Blackoby, after Mr. Moore’s banker, soldiered on. He won much praise from all of us. We arrived at sundown in Tatla Lake ahead of the doctor.

The hospitable Graham family put me into the master bedroom off the kitchen. I lapsed into sleep several times, finally aroused by much hustle and bustle when the doctor arrived. He was washing his hands at the bedroom sink. They had forgotten the rubber gloves. A washcloth was draped over my face



Gerry Bracewell adopted a male sounding first name in order to become viable as the Chilcotin’s first accredited female A-Guide outfitter.

and ether poured onto it. I zonked out.

A wild dream, all in technicolour, took over.... Then I heard a baby cry.

I was awakened to see a light bulb spinning crazily overhead. As it slowed and steadied, I saw Dr. Mackenzie splinting my baby’s leg. My son was delivered alive after seventy-four hours of hopeless labour. His right femur had to be broken mid-thigh to deliver him feet-first. It was a partial breach.

Hodgson’s stage wasn’t due to come through for two weeks. Within two days I developed a devastating fever with chills, which I fought with every fibre of my being. These were the days before antibiotics. I couldn’t die now, I had a baby to care for. Every day my baby’s splints worked down and had to be

reset by the wonderful Graham family. Hodgson’s stage finally arrived and took me into the Williams Lake Hospital. My baby was admitted, but not me.

Dr. Pump was the only resident doctor, but he was a good one. He re-broke my baby’s leg, taped small square blocks onto the soles of his feet and screwed cup hooks into the blocks. Long strings were fastened to the hooks, with the other ends holding weights dangling off the end of the crib. The baby lay on his back with both feet up at a right angle to his body. In a month I would be allowed to take him home.

Hodgson’s stage returned us to Tatla Lake, where our team, sleigh, and a driver awaited us. It was a long, cold thirty-seven kilometres, mostly in the dark, on February 24, 1944. Within a mile of the ranch, we had to abandon the sleigh and my box of apples because the road was too icy for the horses. The teamster took them up onto brushy hillsides to find safe footing. I carried my baby in the freezing dark over that icy road, praying that we would

Gerry Bracewell: “I carried my baby in the freezing dark over that icy road, praying that we would not fall.”

not fall. The lamp in the window was a halo of gold. Grandpa Moore was waiting up for us. He lovingly accepted his grandson from my weary arms.

The war soon ended. My husband returned to ranching and a baby brother for Marty was born in June. But this idyllic family life was not to be. Interference separated us. My husband left to aid his mother with her ranch, and she found him another soul mate. Eventually he filed for divorce....

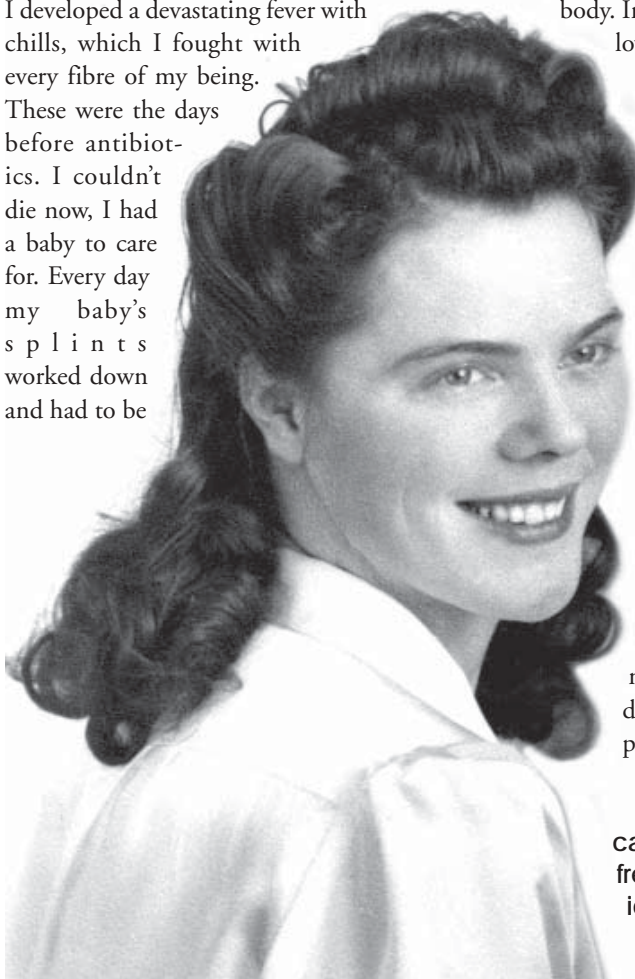
Grandpa was a Class A guide, which permitted him to take hunting clients after whatever big game was in season. Whenever I could find a neighbour lady to watch over my boys for the day, I’d go along to learn the business....

Grandpa had apprenticed as a guide outfitter with Ralph Edwards of Lonesome Lake. With spring bear hunting and fall moose, mule deer, and bear hunting, he needed an assistant guide.... One day Grandpa Moore asked, “So how about it? I want to quit.”

Advertising consisted of writing thousands of letters. There were no phones back then.... Thinking I was on the right track, I put an expensive ad into *Out-door Life* magazine, and received a dozen letters from US hunters. The letters I typed and mailed listed animals available, dates, rates, maps, and a list of suggested clothing. I also stated that I was a woman guide outfitter. Bad idea. Not one answered. From then on, letters to Gerry Bracewell were addressed to me, “Dear Sir.”

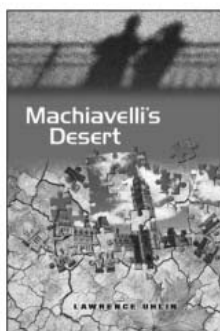
On arrival, my guests accepted the fact that their guide outfitter was a woman.... After five years of me learning the business, Grandpa said, “You can take over. I’m retiring.”

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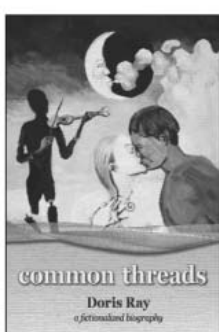


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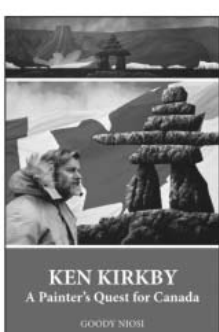
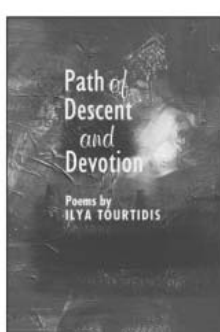
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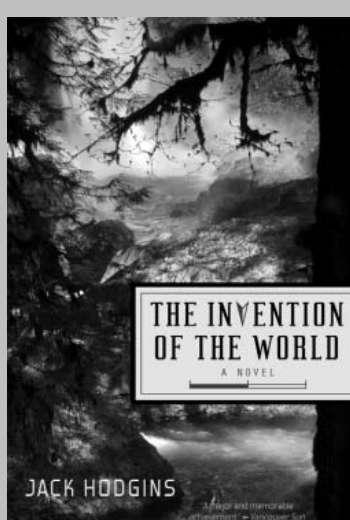
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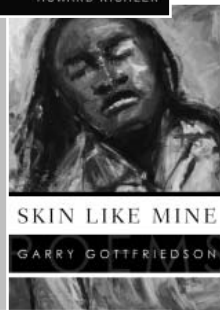
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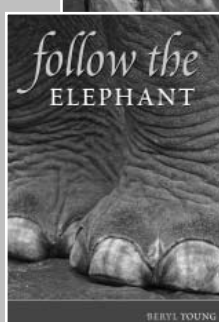


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One hundred years ago, **George Eastman** began selling the world's first, widely affordable, easy-to-use camera. Coincidentally, amateur photographers were able to record the last great land rush in North America: the white re-settlement of the Peace River region.

Consequently, **Donald Pettit** of Dawson Creek has uncovered literally tens of thousands of black and white unpublished prints during his research, selecting the best for **The Peace: A History in Photographs** (Sandhill \$79.95).

"Mostly they documented personal things: births and deaths, first homes of sod and log, first harvests, community and family gatherings. We see faces exhausted by tragedy, glowing with triumph, shining with hope and pride. These are the pictures that fill my book. When you look into their eyes, you can feel them looking back."

Shortlisted for the Roderick Haig-Brown Prize, Pettit's collection of archival photos tied for a gold award in the IPPY (Independent Publisher Book Awards) prize for Best Regional Book, Western Canada, and also received an honourable mention in the Eric Hoffer Book Prizes in the Art category.



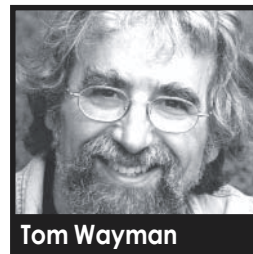
Some of the 68 competitors in the annual Babyville sports day event, sponsored by the Better Babies Contest Committee, Sunset Prairie, B.C., 1934.

As big as California, the Peace contains one of North America's great rivers, the mighty Peace, 2000 kilometres long. "It's a sad fact that for many people who have not traveled to the north," says Pettit, "the concept of the Peace River Region draws a blank in terms of its landscape, climate and history. It's a region that must be seen to be appreciated."

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Tom Wayman

dent—break into a mothballed missile silo to commandeer a nuclear warhead, hoping to put their own satellite into orbit in homage to the recent Woodstock music festival.

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"Call me naïve, but I'll take it—I'll take all this joy."

KAY MCCrackEN

IN BOLD PRINT

*How ex-bookseller **Kay McCracken** rescued her uncensored self.*

I DON'T KNOW WHAT IT WAS EX-actly that pushed me over the edge but I pulled up stakes and moved to a small town in south central British Columbia known as Salmon Arm to start a bookstore. The time had come to make a change. I felt if I didn't do it then, I never would.

What happened over the next five-and-a-half years was great material for a book. My bookstore, called Reflections, was peopled by quirky and wonderful human beings, one ghost, and mysterious happenings—a story that begged to be told. After closing Reflections (the irony was that I never had time to reflect on much while I was managing it), I spent the next ten years *reflecting* and writing about the experience.

Hundreds of drafts later I finally had a book and a title to hang on it: *A Raven in My Heart: A Memoir*. The symbol of Raven, the great Trickster, was most appropriate and that becomes even more apparent when you read the book.

All my fears and insecurities flooded back the closer it came to print deadline. This was a very personal story and I was divulging things about Salmon

Writers should be forewarned *not* to expect their lives will greatly change if they publish a book. However, Kay McCracken, has proved to be an exception to the rule.

No, her self-published account of running a bookstore was not optioned for a Hollywood movie starring Meryl Streep.

The Oprah Book Club has yet to call. And she hasn't been invited to the Vancouver Writers Festival.

But thanks to friends and family in Salmon Arm, the former bookseller has felt herself transformed into someone who can boldly speak her own uncensored truths.

After a joyous book launch in her hometown for ***A Raven in My Heart: A Memoir*** (Gracesprings Collective \$27.95), McCracken travelled to Vancouver for a modest reading at Banyen Books where, for one hour, she and her Shuswap Valley friend Deanna Kawatski entertained a respectful gathering of a dozen people in a cramped but comfortable corner of the store.

It was enough.

Arm—the presence of active white supremacists for one—that the city fathers (and mothers) were not going to appreciate. *Would I be stoned as I walked down the streets?*

And what about my family and friends? How would they react to seeing themselves portrayed on the page? Should I have dredged up the family secret? Luckily, I had the support of the Gracesprings Collective authors behind me. Alex Forbes, Caroline Woodward, Deanna Kawatski and I had formed the collective about a year and a half earlier, mainly to take control our work and to work in a spirit of cooperation.

Once I'd set the date for the book launch, I wasn't about to back out. The SAGA Public Art Gallery was booked, invitations and press releases sent, even as I felt the sickness of self-doubt gnawing at my insides.

About one hundred people showed up. Something happened that night. I think it was the love and support I felt coming from family, friends and the community because I transcended the nerves that had plagued me my entire life. The Shuswap Association of Writers sponsored my launch, writers donated time and baking, The Dust Puppets played their toe-tapping music, Patrick Allwood wrote and performed a very funny skit with my emcee, Clive Calloway. Everybody was brilliant.

If there was a highlight it was Bonnie Thomas's talk. I'd given her the manuscript to read. Her mother, Dr. Mary Thomas, a highly respected Secwepemc First Nations elder, was in a couple of scenes in the book. I wanted to make sure I wasn't offending. She gave such a moving tribute to my book at the book launch that many people were in tears.

My friends Deanna and Alex also did themselves proud, reading from their own books soon to be published by Gracesprings. During the intermission, I signed books and everything felt right. I wasn't hiding anymore. I'd thrown off the cloak of invisibility and everywhere I went after that people stopped to say how much they loved the book or could they buy a copy from me.

Emails began flooding in. People I didn't know called me at home. Praise for "Raven" was heady stuff. It was better than any drugs I'd ever tried. I basked in feelings of worthiness because it was apparent that I'd written something that was touching people at a deep level.

The next day Deanna and I visited Alan Twigg. I told him what I had told people at the Banyen event. Publishing this book had changed my life. "The idea that one can be happy is a radical one," he said. "Maybe you should write about it."

It has been five months now since I launched *Raven* and my life *has* changed. As I go about the business of

promoting and distributing my book, I've noticed a trait that wasn't there before. Boldness! Radical boldness! It grows stronger every day. It comes from a willingness to believe in myself, and what I've written.

Call me naïve, but I'll take it—I'll take all this joy that comes from allowing my uncensored self to have a say.

Life dishes up enough heartache, so I'll grab the joy while I can.

[For more info on Kay McCracken and *A Raven in My Heart: A Memoir*, visit www.gracespringscollective]

978-0-9809608-2-2

Here we continue our series about the origins of publishing enterprises by focusing on the life and times of

Cherie Smith.

Janina Stajic and researcher Helen Clay, both *Print Futures: Professional Writing* students from Douglas College, have recovered the story of how Cherie Smith, a 36-year-old mother of two, started November House in 1969, releasing twenty-one titles, against a backdrop of male chauvinism, as B.C.'s first female book publisher.

CHERIE SMITH CAME FIRST. AS ONE OF THE FIVE FOUNDING MEMBERS OF THE organization that became the Association of Book Publishers of B.C., “shy, internal Cherie” was seemingly dependent on her husband **Buddy Smith**, whom she married when she was 18—but she had an ardent love of literature, an adventurous spirit (her recipe for a happy voyage on their boat included a complete state of undress) and a significant family history.

As her friend Alice Zilber says, Cherie Smith had an inner *chutzpah* that helped her stand her ground. That *chutzpah* partially arose from her Jewish heritage.

Cherie Smith's grandfather **Solomon Steiman** was sent to Viatka in the Urals, 450 miles north-east of Moscow, in 1914, as a political exile. His wife and family later joined him there.

Born in Latvia in 1898, Cherie's father **Iser Steiman** was sent to Canada in 1912 when he was 14. His experiences as a teacher in northern Manitoba, starving and freezing, are contained in the one book Cherie Smith wrote, *Mendel's Children*.

As a physician he started King Edward Hospital in Kamsack, Saskatchewan, where he married **Laura Shastky**. Their daughter Cherie was born November 13, 1933.

November House began at UBC, where Smith earned her Honours degree in English Literature, about ten years after creative writing teachers Jan de Bruyn and Jacob Zilber had decided to found *PRISM* in 1959. It was one of the few literary magazines west of Toronto. Zilber, a friend of the Smiths, asked Cherie Smith to help. She took on the most difficult job, selling advertising for a literary periodical. Ten years later, out of the blue, Jacob handed her a manuscript by Bill T. O'Brien, one of his students. “Why don't you start a small publishing company and make this your first work?” he said. “We'll co-publish it with you.”

Cherie Smith consulted her husband and decided she'd give it a go. That's how 1,000 hardcover copies of Bill T. O'Brien's novel *Summer of the Black Sun* were published by “*PRISM international* in association with November House.” She chose the name simply because her birthday was in November. O'Brien's fictional account of a man in a mental institution garnered rave reviews from the likes of Joyce Carol Oates, Margaret Laurence and Alice Munro (who had published her first book the year before) who described it as “terrifying, desperately funny.” Produced with the help of a Canada Council grant, *Summer of the Black Sun* was selected by the Ministry of Education for B.C. for inclusion in the high school curriculum. Paperback rights were sold to Simon & Schuster who printed another 10,000 copies.

Cherie was delighted. But not everyone applauded. Buddy Smith, Cherie's friends and colleagues take great pleasure in telling the story of what happened next. They were all at a party when a belligerent, SFU poetry professor ran up to Buddy and declared, “You keep your wife on a leash, or she'll be in trouble.”

Buddy was flabbergasted. “First of all,” he recalls, “I didn't like him saying that. Second, I don't like anybody waving their finger in my face. So I told him, ‘Take your finger out of my face before I break it off!’”

The man had marched up to Cherie, interrupted her conversation with a group of friends, and then demanded to know, “what business she had publishing a piece of crap like *Summer of the Black Sun*?”

With the author Bill O'Brien standing right behind them, Cherie Smith tried to reason with the unwanted critic, but he simply wouldn't listen. Feeling she was being “verbally raped,” she defended her author and herself by slapping her verbal assailant—twice—across the face.

After *Summer of the Black Sun*, manuscripts came pouring over the transom. “98 percent were bad,” says Buddy Smith, “and the other two percent [were] not very good.” When **Charlie Leeds**' manuscript, *Tillie's Punctured Romance*, was put into her hands by another UBC professor, Cherie knew she'd found November House's second book.

Not only did Cherie publish Charlie's book, she helped get him out of prison.

Charlie Leeds was a jazz musician who had been sentenced to 25 years in a maximum security prison in New Jersey, having been arrested for breaking into a drugstore at 3am. Charlie had faced a zero-tolerance-to-drugs judge. Luckily for Charlie, his book somehow found its way to Cherie and, after publishing it in 1970, she began a correspondence with his prison warden. She sent the prison warden Charlie's book with a note saying, “You know you have in that prison this man who is a great writer.” Eventually the warden agreed that Cherie and Buddy could visit Charlie.

Buddy recalls the prison as a horrible place, “We had to visit him through thick glass and by telephone.” After the visit, Cherie was even more determined to get Charlie released. She unearthed the name and address of the judge who had sentenced him and began sending him let-



UBC SPECIAL COLLECTIONS PHOTO

TRY TO REMEMBER THE KIND OF NOVEMBER

The life and times of Cherie Smith

ters about Charlie. Through her efforts, Buddy recalls, “he got out on parole and went onto a methadone program.”

After *Summer of the Black Sun* and *Tillie's Punctured Romance*, the formal association with *PRISM* was dropped. By the early 1970s a group of publishers, including Cherie, began meeting to discuss the possibility of forming a professional association. At that time, Buddy Smith owned Harry Sons & Co., a book wholesaling company, so men still dismissed her as Buddy's wife. Many of the formative meetings were held at Cherie's home, and she would often welcome her guests with goodies. The gesture backfired; Cherie became known as “Mrs. Cookies.” Cherie stayed with the group long enough to see November House become a founding member of the Western Canadian Publishers' Association, known today as the Association of Book Publishers of B.C. Unwilling to tolerate sexist attitudes, she left the group not long after it was fostered in her home.

Cherie Smith published another 19 books including **Allan Fotheringham**'s first book, *Collected & Bound*, in 1972, along with **David Evanier**'s *The Swinging Headhunter*. In 1973, November House published *Sister Roxy*, a first novel by **Albertan Kenneth Dyba**, another ex-student of Jacob Zilber. November House went on to publish Dyba's children's book *Lucifer and Lucinda* (1977) and *The Long (and Glorious) Weekend of Raymond (and Bingo) Oblong* (1983), one of its two final titles.

Harry Adaskin, a violinist, broadcaster, teacher and first head of UBC's music department, became a November House author after Cherie, relaxing in a bath, heard him on CBC Radio. She called him up, and November House ended up publishing two of his books: *A Fiddler's World: Memoirs to 1938*, in 1977, and *A Fiddler's Choice: Memoirs 1938-1980*, in 1982. **Harry Rankin**, a hugely popular city councillor, was also approached by Cherie, and in 1975 *Rankin's Law: Recollections of a Radical* hit the bookstands.

During its 14-year-run, November House published an eclectic mix although Cherie tried to focus on non-fiction, controversial subjects and books about B.C. Cookbooks such as **Denny Boyd**'s *Man on the Range: or, How to Survive in the Kitchen Without Really Crying* (1973) were published alongside First Nations' stories, *Legends of the River People* (1976), and local tales of interest: *Stanley Park: an Island in the City* (1971). One of the last books from November House was *Feldafing* (1983), the story of inmates from a concentration camp who, after the war, took over what had been a wealthy town in Bavaria in order to heal from the trauma of war.

Cherie Smith liked to say publishing was like fishing. It was “incessant expectation followed by perpetual disappointment.” She kept a picture of two hands on the edge of a cliff, hanging on by the fingernails, representing the publishing business. Cherie was publisher, editor and literary agent. And she made hors d'oeuvres for book launches. Dealing with disgruntled authors and applying for limited Canada Council funding was hard work: “Douglas & McIntyre have had a very rocky history,” says Buddy Smith. “Even in Toronto, McClelland and Stewart had a difficult time...”

November House closed its doors in 1983. In 1984, Cherie Smith founded the Jewish Book Festival and turned her hand to writing her family memoir, *Mendel's Children* (University of Calgary Press, 1997), a history that charts the

course of Russian-Jewish immigration to the Canadian prairies over 100 years. It includes stories and memories of her relatives including her grandfather **Solomon Steiman**.

Mendel's Children received glowing reviews in the *The Midwest Book Review*, *The Montreal Gazette*, and from **Wayson Choy**: “Cherie Smith's family chronicle is written with such storytelling skill, with such an honest and compassionate clarity, that the reader turns page after page with growing fascination.”

In 1998 Cherie was diagnosed with cancer. By the end of the year she was living at home under the care of a hospice nurse. Despite urgings from the nurse to “let go,” Cherie Smith held on. Even though she was bedridden and could barely speak, she wanted to wait for the birth of her third grandchild. When her granddaughter was finally born, her daughter-in-law came straight from the hospital to Cherie's bedside and placed the tiny baby next to her. And then everyday after that, she would bring the child to lie with Cherie in bed. Once the baby was born, the nurse again urged her to let go; she'd seen her grandchild. But she had to fulfill one more wish—to celebrate her and Buddy's 47th wedding anniversary, which she managed to do on June 29th, before passing away on July 13, 1999.

Cherie Smith was never particularly interested in the ground-breaking nature of her achievements. She simply

loved literature and was determined to encourage local writers by publishing books of high quality. And she continues to encourage budding literary talent. The Cherie Smith Prize in Creative Writing, a grant of \$500, is available to creative writing students at UBC, and the literary festival she founded now bears her name. The Cherie Smith Jewish Book Festival celebrated its 25th anniversary in, appropriately, November of 2009.

November House Titles

FICTION

Bill T. O'Brien: *Summer of the Black Sun* (1969)
Charlie Leeds: *Tillie's Punctured Romance*, & *The Love Song of Rotten John Calabrese*, plus selected short subjects (1970)
David Evanier: *The Swinging Headhunter* (1972)
Kenneth Dyba: *Sister Roxy* (1973); *Lucifer and Lucinda* (1977); *The Long (and Glorious) Weekend of Raymond (and Bingo) Oblong* (1983)
Robert G. Sherrin: *The Black Box* (1976)

NON-FICTION

Barry Broadfoot: *Stanley Park: an Island in the City* — photography by **Ralph Bower**; text by Barry Broadfoot (1971)
Jack Wassermann: *Vancouver on 5,000 Calories a Day: a Guide to Dining Out* (1971)
Allan Fotheringham: *Collected & Bound* (1972)
Harry Rankin: *Rankin's Law: Recollections of a Radical* (1975)
Harry Adaskin: *A Fiddler's World: Memoirs to 1938* (1977); *A Fiddler's Choice: Memoirs 1938-1980* (1982)
Julian Smith: *Rules to Keep the Rascals Out* (1978)
Simon Schochet: *Feldafing* (1983)

COOKBOOKS

Denny Boyd: *Man on the Range: or, How to Survive in the Kitchen Without Really Crying* (1973)
National Council of Jewish Women of Canada: *The Council Cookbook: a Treasury of Jewish Recipes*. 5th Ed. (1974)

DRAMA

Betty Keller: *Trick Doors and Other Dramatic Sketches* (1974); *Taking Off: a Practical Handbook for Teachers of Creative Drama* (1975); *Opening Trick Doors: a Guide to the Use and Production of the Sketches in Trick Doors* (1975)

FIRST NATIONS

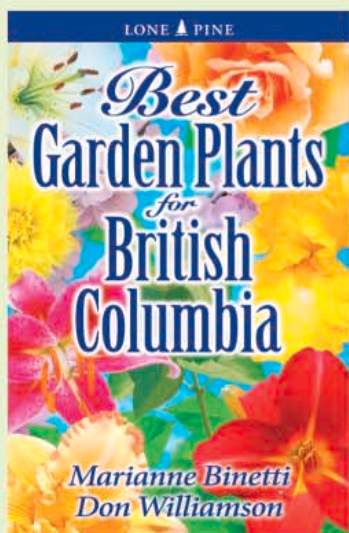
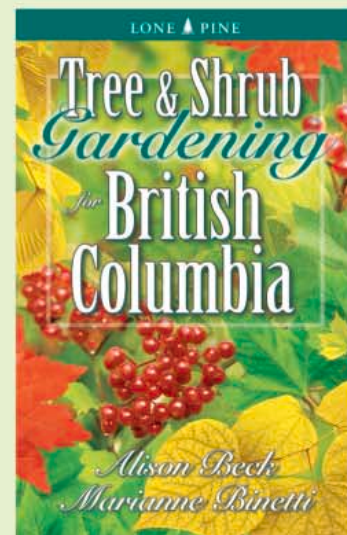
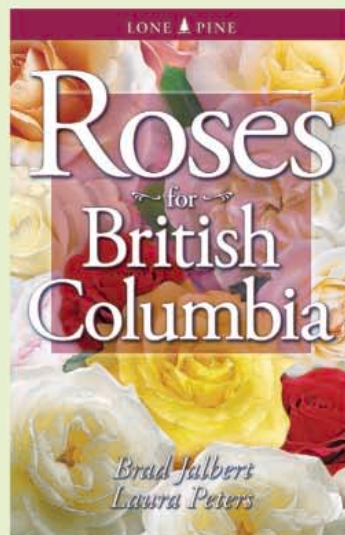
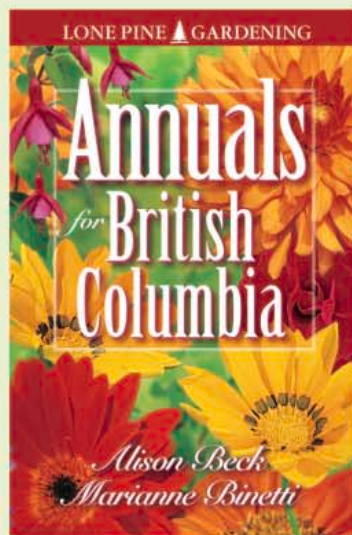
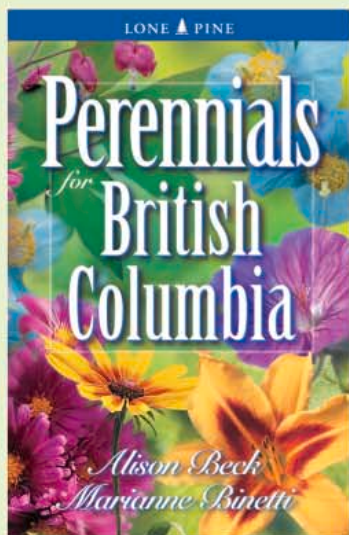
Norman H. Lerman: *Legends of the River People* (1976)



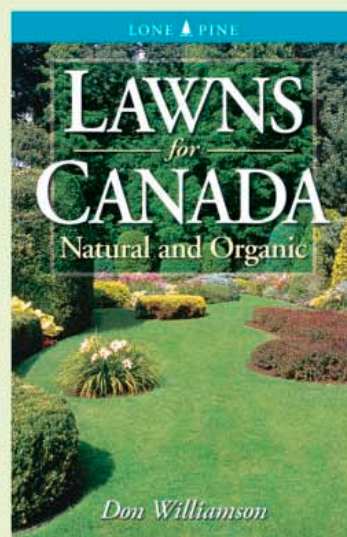
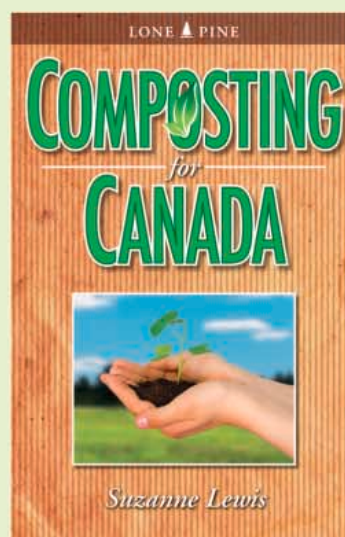
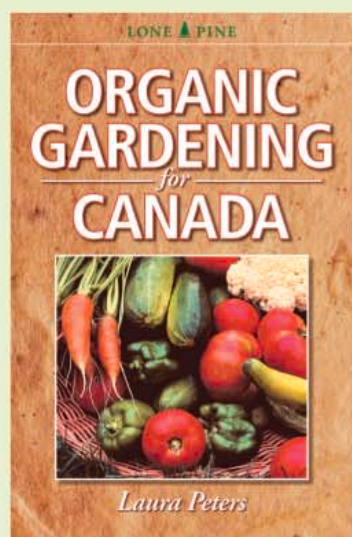
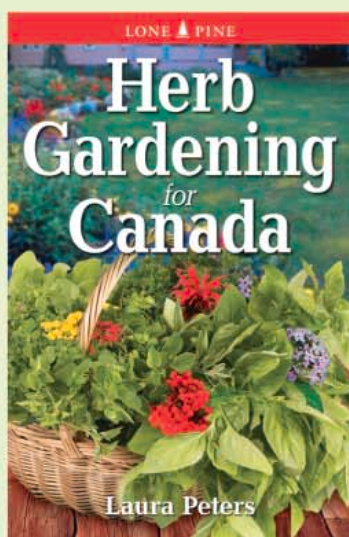
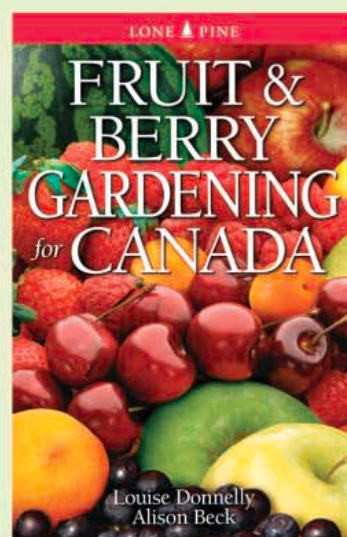
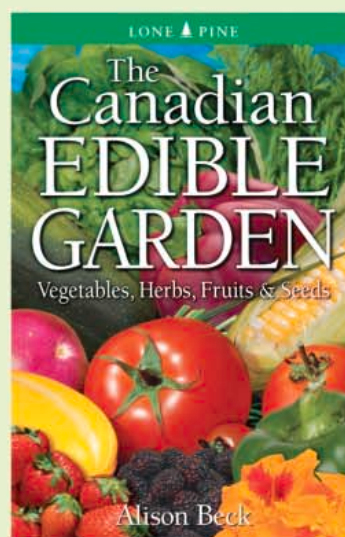
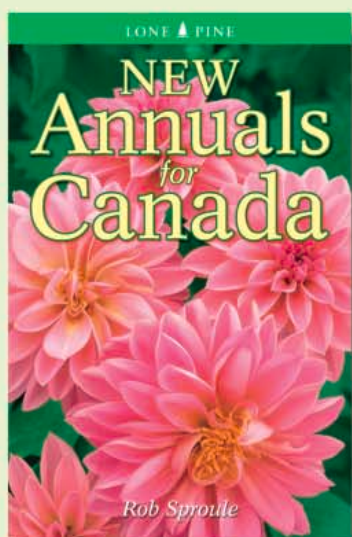
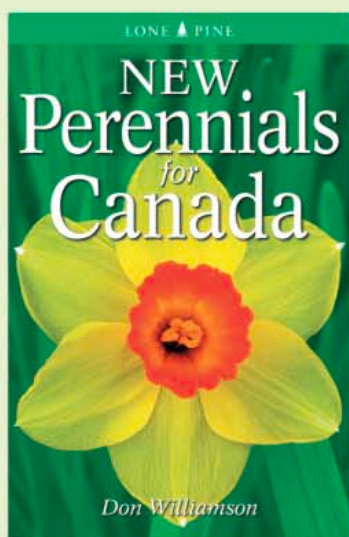
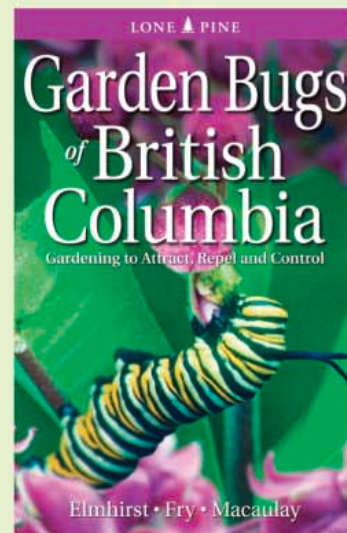
Diana Douglas

Female book publishers in B.C. have included Cherie Smith's closest contemporary, **Diana Douglas** (Self-Counsel Press), as well as **Michelle Benjamin** (Polestar Press), **Catherine Edwards** (Pacific Educational Press), **Maralyn Horsdal** (Horsdal & Schubart), **Vici Johnstone** (Caitlin Press), **Anita Large** (Theytus Books), **Ruth Linka** (Touchwood Editions), **Diane Morris** (Sono Nis), **Naomi Wakan** (Pacific-Rim Publishers), **Carolyn Zonailo** (Caitlin Press) and the women who collectively managed Press Gang.

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DARKNESS AT THE EDGE *of* TOWN

*Reviewer John Moore says
Dennis Bolen's dialogue-driven novel
Kaspoit! is as shocking as
"a slap in the face with a
bag of cold nails."*

CAROL SAWYER PHOTO

BY JOHN MOORE

Kaspoit! by Dennis Bolen
(Anvil Press \$20)

K*aspoit!*—that's the noise made by opening a beer can, a crisp flatulence so familiar it ought to be incorporated into *O Canada*, a sound that's usually evocative of barbecues, beach parties or the end of a hard day.

But after imbibing **Dennis Bolen's** *Kaspoit!* you'll never pop another Canadian or Blue without cringing. In his latest and darkest tale set among Vancouver's criminal underclass, Bolen, who has five previous books of gritty fiction under his belt, uses the sound to punctuate some of the most squalid dialogue ever put on paper, rendered all the more horrific by its very banality.

In the novel, a Fraser Valley pig farm owned by a not-too-bright character named Friendly serves as a private social club for assorted Lower Mainland gangsters, who stand around bonfires popping beers

and talking business while waiting for Friendly to return with a carload of compliant or desperate women scooped from the sidewalks of the Downtown Eastside.

As a result of these debauches, women sometimes succumb to excesses of alcohol and drugs or to the bizarre sexual proclivities of some of the members. As host and hog-butcher to the underworld, Friendly's job is to clean up the mess.

Of course this plot will ring alarm bells with anyone who has followed the case of **William Pickton**, now our nation's most notorious serial killer.

The women are not the main focus of the plot; they are not even characters as such—an aspect of the novel that has already caused some critics to be concerned with making sure their politically correct jockstraps are in place. But they're missing the point.

After William Pickton was arrested, media and activist groups had a field day speculat-

ing about why women were going missing from the Downtown Eastside for years before the Vancouver Police or RCMP appeared to notice. *That's* the question Bolen tries to answer in *Kaspoit!*

It's a novel about *perception* and agendas, about how what we see, and what we think we know, are determined by what we're looking for.

In the novel, local RCMP are well aware of the pig farm's role as an *ad hoc* social club for the scum of Vancouver, who refer to the cops contemptuously as "Ruckmumps" from the acronym of their insignia. In practice, police forces routinely permit certain bars or improvised social clubs where known criminals gather to continue to operate because, in the face of undermanned detachments and tight budgets, it's a cost-effective way of keeping track of the bad guys.

Bolen, a career veteran of the Canadian justice system after more than twenty years as a fed-

eral parole officer, knows how the system operates, what its priorities are, and how blurred the line between tolerance and collusion can become. The novel implies that even if Pickton's pig farm had been under 24/7 surveillance, it would ultimately have made no difference because the cops would have been clocking the comings and goings of gangsters, not doing a headcount of women who incidentally came and went—or didn't.

In three earlier novels featuring his parole-officer alter ego, Barry Delta—*Stupid Crimes* (Anvil Press), *Krekshuns* (Random House Canada) and *Toy Gun* (Anvil Press)—Bolen developed a signature style, a mix of **Raymond Chandler** wit and *Trailer Park Boys* goofiness you can't quite call gallows-humour (since Canada repealed capital punishment), but a sort of squalid slapstick that makes the antics of his criminal characters as pathetically funny as they are scary.

Literary and dramatic arts traditionally create a critical dis-

tance between the audience and horrific events that makes it possible for us to face our worst fears and experience a cathartic emotional resolution. Humour is one way of making the unbearable bearable; we laugh at the moronic screw-ups of *Trailer Park Boys* because we grew up knowing guys like Julian, Ricky and Bubbles and secretly remember that the messes they generated were anything but funny at the time.

As Raymond Chandler once said of the life on the mean streets he chronicled, "It reads better than it lives."

In *Kaspoit!* the criminals are no brighter than the low-lives who populate Bolen's Barry Delta novels, but the humour is of the Hell's Dark Roast variety as the various characters—including a couple of visiting hitmen from the Montreal mob, a senior RCMP officer and an ambitious Eurasian cocktail waitress—attempt to exploit a power vacuum created by a police sting back east (Google Project Colisee) that temporarily upsets the apple-cart of organized crime.

Abandoning the breezy cynical narrative commentary of the Barry Delta novels, here Bolen restricts himself to the more challenging toolkit of the dramatist and scriptwriter: descriptive action and dialogue carry the plot alone, with none of the gratuitous cheats of the "psychological novel" or the interminable self-indulgent narrative commentary that is such a soporific feature of so many Canadian novels produced by holders of MFAs in creative writing.

Bolen's stripped-to-the-frame, dialogue-driven story will be as shocking to CanLit-conditioned sensibilities as a slap in the face with a bag of cold nails, but it is a brilliant exercise in minimalism that shows how much can be evoked with just a few lines of authentic dialogue and 'narrative' that amounts to little more than stage direction.

A novel written almost entirely in dialogue plays on the irresistible human temptation to eavesdrop and to continue to listen, with guilty *shadenfreude*, even when what we hear appalls us.

In his quirky film, *My Dinner with Andre*, director **Louis Malle** demonstrated the seductiveness of dialogue in a two-hour film consisting of two old friends talking over dinner. **Philip Roth** achieved a similar effect in a dull, somewhat plotless novel that consisted of nothing but the dialogue between a man and his mistress in bed.

In *Kaspoit!*, Dennis Bolen has created a terrifying and suspenseful thriller out of the kind of table talk you could overhear in certain clubs and bars no more than a twenty minute drive from your house.

9781897535059

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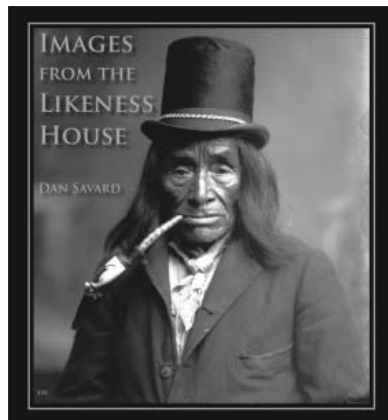
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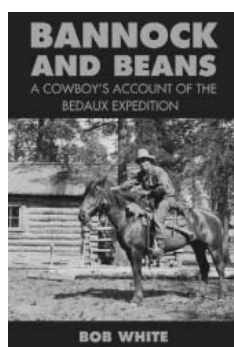
The book features more than 250 photographs in a variety of formats, from 1850 to the 1920s. It is not only an important book about photography, but a visual statement about perception (and misperception), cultural change and survival.



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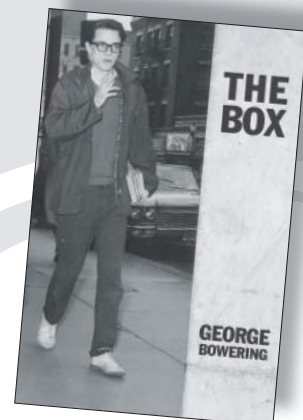
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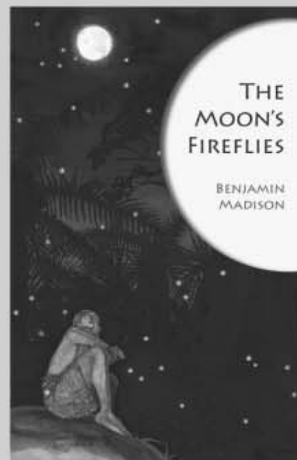
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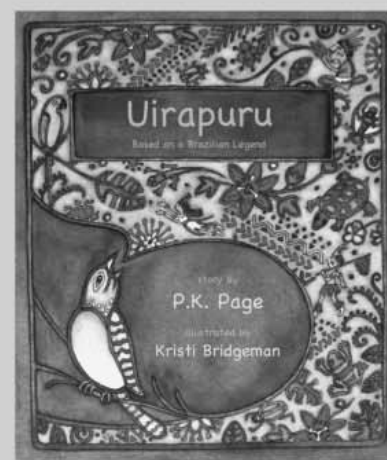
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CONNECT THE UKES

God of Missed Connections by Elizabeth Bachinsky (Nightwood \$17.95)

“THERE IS NO ONE DEFINITION OF WHAT IT IS TO BE Ukrainian,” says **Elizabeth Bachinsky**. “It’s not a new story, nor an unknown one, but there are over one million persons who claim Ukrainian heritage living in Canada today.”

Suspecting many of her generation don’t know historical truths about Ukrainians, Bachinsky, has shared her exploratory self-education in her third collection of poems, **God of Missed Connections**.

Bachinsky is unafraid to divulge her impressionable nature as a seeker of truth, rather than a professor of it. Many poems are strikingly original and candid; others can be coy, opaque. At its best, Bachinsky’s work is a shining example of how poetry can be more revelatory than prose.

Possibly to avoid typecasting as an ethnic writer, there is no clear indication of the subject matter in the packaging of the book, but it has been shortlisted for the \$25,000 Kobzar Literary Award presented biennially to a Canadian writer who best presents a Ukrainian Canadian theme. 978-0-88971-226-3

The Coast Mountains Trilogy: Mountain Poems, 1957-1971 by Dick Culbert (Tricouni \$15.95)

STYLISTICALLY LIKE **ROBERT SERVICE**’S POETRY, BUT more in the tradition of **Earle Birney**’s poem *David*, **Dick Culbert**’s poetry in **The Coast Mountains Trilogy: Mountain Poems, 1957-1971**, illustrated by **Arnold Shives**, reflects one man’s relations with nature and his maturation process to adulthood.

Born in 1940 and raised in West Vancouver, climbing legend Dick Culbert provided one of the first authoritative guides to major climbs in the West Coast Mountains in



Elizabeth Bachinsky searches for Ukrainian historical truths.

1965, updated in 1969. The period from 1960-1975 has been dubbed by others as ‘The Culbert Era in the Coast Mountains.’

Culbert earned a Ph.D in geophysics from UBC in 1971 and has long worked in South America in his profession of mineral exploration. He lives in Gibsons. 978-0-9811536-0-5

Stephen Bett’s Extreme Positions (NY: Spuyten Duyvil Books \$14)

ACCORDING TO PUBLICITY MATERIALS, **Stephen Bett’s Extreme Positions** is a soft-porn spoof in which “each poem begins with a simple blank-face, stark naked line drawing of ‘boy & girl next door’ figures in utterly physically impossible sexual ‘positions.’

Accompanying the text are witty cultural or literary allusions, a calorie burn count for ‘him’ & ‘her,’ equipment required (deodorant, etc.), cautions & hazards (such as requiring a lawyer & /or chiropractor).” 978-0-923389-78-9

Marigolds by Daniel Rajala (Nanaimo: Match Stick Publishing \$12.50)

MARIGOLDS BY NANAIMO’S **DANIEL RAJALA** IS A collection of love poems and meditations covering 1998-2009.

Raised in a working class family in Campbell River, he attended the Vancouver School of Art in 1973. Impressed by the impact of a streaker at a Beach Boys concert, he tried streaking one night, running naked down Barclay Street in Vancouver’s West End. He has continued streaking as a theatrical event.

In 2009 he cited *Love Palace* as his 27th self-published book, but *Marigolds* is his first perfect-bound collection. The title poem of *Marigolds* concludes: “Even though my life can feel / like a war ravaged land at times, / there is some reassuring calmness to / be found with something beautiful, / that I brought into the world to look / at, on a bright sunny Fall afternoon.” 978-0-9865051-0-2

SHORT LIST

is a door by Fred Wah (Talon \$17.95)

Having been one of the founding editors of the UBC poetry newsletter TISH in the 1960s, Fred Wah became a pioneer of on-line publishing in midlife, mentoring younger writers. “Of all the writers who have developed out of the TISH experience,” his long-time friend George Bowering once wrote, “Wah was & is the most poetical.” Wah’s latest poetry collection is entitled **is a door**. 978-0-88922-620-3



Three Blocks West of Wonderland by Heather Susan Haley (Ekstasis \$18.95)

Poet and musician Heather Susan Haley’s latest collection is **Three Blocks West of Wonderland** which includes dynamic place and travel poems al-



luding to post 9/11 angst and guilt written in her characteristically insightful style. Previously, Haley was publisher of the Edgewise Café, one of Canada’s first electronic literary magazines. In 2009, she toured her spoken word CD *Princess Nut* in Canada and the U.S. 978-1-897430-47-7

LIVESAY REMEMBERED

To recognize Dorothy “Dee” Livesay’s residence on the North Shore for approximately twenty years during the thirties and forties, the North Vancouver Library has allocated part of its new public plaza on Lonsdale Avenue to be engraved with four lines from Livesay’s best-known poem, ‘The Unquiet Bed.’ A ceremony was held on November 29 with readings of her work by Pierre Coupey and Jamie Reid. North Van mayor Darrell Mussatto attended. Livesay’s grandson Randall McNair will be taking over ownership of Oolichan Books from founder Ron Smith.

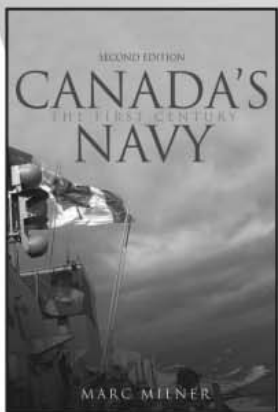


Dorothy Livesay as Mrs. Duncan McNair in North Vancouver, circa 1949



David Zieroth received his Governor General’s Award for Poetry, for *The Fly in Autumn* (Harbour \$18.95), from Her Excellency The Right Honourable Michaëlle Jean, 27th Governor General of Canada.

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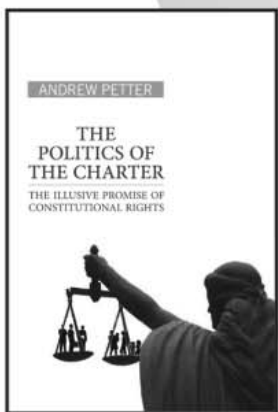
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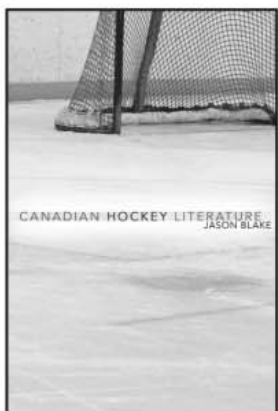
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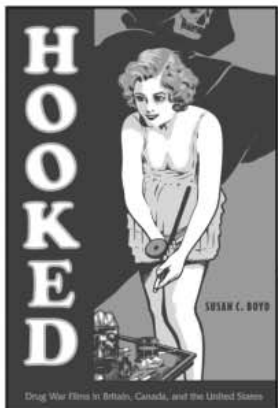
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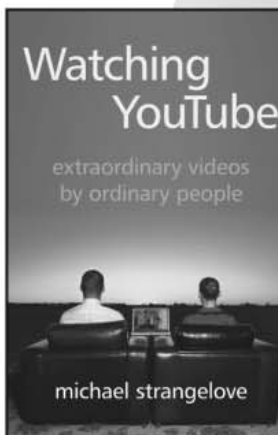
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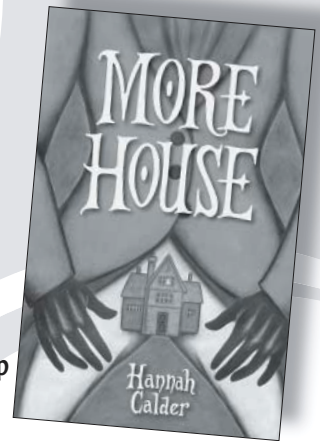
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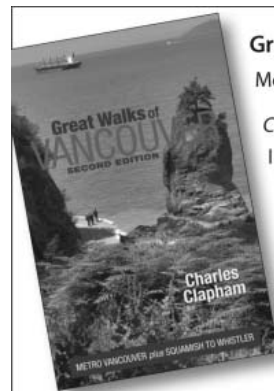
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MISSING LAMBS & OTHER RURAL BLEATS

*Rustic philosopher and social critic **Brian Brett** of Salt Spring Island has won the Writers' Trust of Canada Non-Fiction Prize for his **Trauma Farm**.*

Trauma Farm: A Rebel History of Rural Life by Brian Brett (Greystone \$35)

If you've lived in B.C. for more than a couple of years and you're not a vegetarian, chances are you have fond memories of Salt Spring Island lamb.

You may be wondering why they are only memories.

The end of viable commercial sheep production on Salt Spring is but one of many sad and infuriating lessons in **Brian Brett's** award-winning *Trauma Farm*, an immensely satisfying meditation on farm life. [The title is derived from the name of his farm.]

It's a vigorous meditation, if there can be such a thing. Brett's confident prose, by turns earthy and lyrical, jaunts through the history of farming from the ancient domestication of the chicken to the twin juggernauts of bureaucratic

over-regulation (bye-bye Salt Spring lamb) and corporate agribusiness (hello battery hens).

The book is subtitled *A Rebel History of Rural Life*, although it's hard to say just what Brett is rebelling against. Or maybe what he isn't rebelling against. Contrarian, curmudgeonly and often hilarious, he invites us to join him on a one-day tour of the farm that spans nearly two decades.

The conceit of an 18-year day is just that, a narrative fig leaf in place of plot. Which is good. It frees Brett to let fly with observations and opinions on a gallimaufry of topics in a corresponding panoply of forms—polemical rants, a smidgen of poetry, elegiac essays, and vignettes as short and sharp as a Post-It note. (Note to would-be authors: This is why you keep a journal.)

But everything leads back to

the farm. Again and again he points to the promiscuous profusion and interconnectedness of plant and animal life on the farm (and the planet)—and to the consequences of our estrangement from that vitality.

Brett's anger and frustration at the conversion of food production from hands-on vocation to soulless factory output is palpable.

The unrelenting assembly lines force the workers to clean and gut up to a steer a minute . . . It often leads to accidental piercing of the stomach and the spraying of shit and intestines and their bacteria all over the meat. By the time we see that steer it's washed and wrapped in plastic. The bacteria aren't necessarily eliminated. Then we eat it.

The author claims not to be sentimental or anthropomor-

phic about animals. Fortunately this is utter nonsense, as he makes a convincing case for the intelligence and individuality of horses, dogs, pigs and even chickens. But he can also be clinical or barnyard blunt. Sometimes he is all three at once:

At Trauma Farm our fastidious horse, LaBarisha, politely craps in the same general area each day, providing manure. The sheep waste hay, pulling it recklessly from the racks in their sheds and shitting on it. This provides another excellent compost.

Into the first of a couple of chapters on chickens (entitled, alas, "Fowl Play") Brett shoe-horns a history of the bird's domestication, the rise and fall of its gene pool, an appreciation of its barnyard society, another condemnation of modern megafarms, and reflections from **Sappho** and **Kenneth Rexroth** on the perfection of the egg.

Then he describes in detail how he slaughters chickens. "That was extreme," gasps a college student who witnesses this procedure, and so it is. Elsewhere the killing of a pig, and the reaction of its sibling, sears the mind in two or three stark sentences.

A comical description of an osprey nagged by its mate into snagging a goldfish from the pond's farm is followed imme-



SHANE McCUNE

diately by a description of the bird holding his catch like an ice cream cone, chewing the face of the still-wriggling fish.

But it's not all gore and guts. There's the crow that teases the dog and the mouse so fearless Brett can't bear to kill it. There are Zen-like reflections on chopping wood and weeding. ("If you have a goal in a garden, you're doomed.") There are Rabelaisian accounts of casual breakfasts and extravagant feasts.

There are misadventures such as the time his tractor ran out of gas as he was using it to "fluff up" a fire, and Brett and his wife Sharon had to push the machine out of the flames.

There are the local characters and the politics of the community fair. For some reason Brett and his friends get big yuks watching every member of a work crew bang his head on the same projecting beam.

For all I know Brett may be an incompetent farmer—he cheerfully admits his estate is a money-loser—but gawd, he sure knows a lot about crops and livestock and how they have been cultivated and bred around the world.

As he rambles purposefully around Trauma Farm on this 18-year day, extraneous facts drop from his discourse like crumbs from a ploughman's lunch. Did you know that **Edward Jenner's** experiments in inoculation, while successful against smallpox, probably spread other diseases including tuberculosis, which killed most of his family? Or that "salaam," Arabic for peace, evolved from a word for negotiations over salt?

These little nuggets are as addictive as beer nuts, but Brett's editors might have reined in his didactic streak a little. Was it really necessary to explain that sashimi is sliced raw tuna?

If *Trauma Farm* held none of this information, or if all of it were wrong, it would still be worth reading just for Brett's poetic turn of phrase. "As summer drives its hot fingers into the earth . . . the sky was a propane-fire blue . . . the pale armour of a crayfish haunting the stones in the creek bed;" every chapter has a dusting of these gems.

True to his love for the heedless, wanton nature of nature, Brett resists the temptation to tie up his treatise with a tidy moral.

"Absurdity has lived with the planet since the first cell divided," he asserts. While he is nothing if not spiritual, he sees no personal god in "the gore, the parasites, the gorgeous birthings, those green leaves after a rain, the rusty nail in the foot, a nasturtium blossom close up, and the babies born headless while a tidal wave approaches."

The only symmetry he offers is that at the end of this elongated day, as at the beginning, he pads naked into the woods.

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*Shane McCune is non-agricultural, non-trendy, former **Province** columnist who writes from Comox.*

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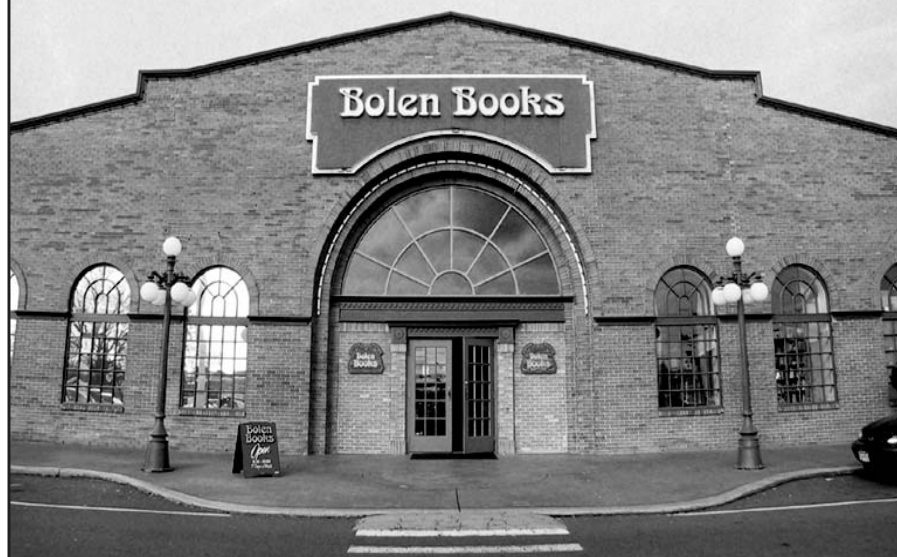
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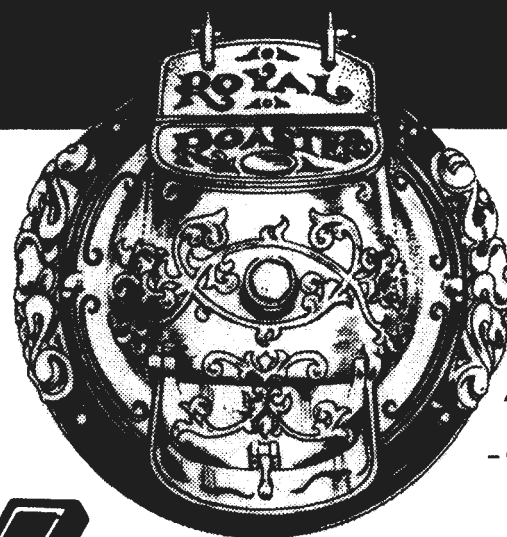
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Wonder and delight in the life of a remote African community.

BY CHERIE THIESSEN
The Moon's Fireflies by Benjamin Madison (Oolichan Books \$18.95)

Trained as an anthropologist, Benjamin Madison lived in several West African countries for seventeen years, working in education and development. His 16 stories in *The Moon's Fireflies* chiefly arose from his stint as an English teacher in Nigeria at Udong Community School.

The title arises from the local language, Oron, in which stars are named after fireflies. In English *nta-nta affiang* means the moon's fireflies. This delicious derivation would never be known if Madison had not been studying Oron, something his colleague, Clifford, feels is a waste of time, as only 50,000 people speak the language.

Knowing some of the local tongue opens doors and universally adds smiles to faces. Thus the title captures what is mainly the tone of the book: wonder and delight in the life and people of a remote community.

In several stories, readers' chuckles will disappear as Madison describes some of the starker realities of the 'happy, simple life.' Malaria is just as common as those fireflies, routinely taking children away.

In another story, there is a sudden tragedy and murder; the teacher tackles his fear of monsters with his smile and is rewarded, only to realize in the end that the menace he perceived was very real indeed.

Madison's stories are time capsules, enclosing a culture and past way of life. "Although many Africans still live in villages like those in the book," he says, "one of my motivations for writing these stories was to record some valuable aspects of a world that was rapidly changing."

In a story called 'Affiog,' students in Office Studies are learning how to answer imaginary telephones and use old typewriters, devices they have never seen in their village.

All of the stories, set in the present tense, reflect some aspect of a vanishing way of life in the tiny southeastern Nigerian village of Akai Ison. Criss-crossed by footpaths, not roads, and filled with magic and juju (black magic), it's a place where travel is mostly on foot or in a seven-metre canoe 'taxi.' Electricity is non-existent and running water is only in the rivers and streams.

There's so much love and longing in Madison's pages that readers may find their mood suddenly growing mysteriously melancholic. Publisher **Ron**



Benjamin Madison wears a turban in India, while the boy on the left plays with a toy gun.

Smith was sufficiently impressed by the stories that he offered to issue them anew after Madison had self-published a collection from Trafford called *Night Studies* in 2004.

"I had seriously underestimated the challenges of self-marketing," says Madison. "Very few copies were sold and the book came and went without notice."

Two additional stories have been added and the collection was re-edited. In a story called 'Clifford,' Madison skillfully employs wry humour to counter-balance the ignorance and arrogance of some foreigners who have come to 'help' with the graciousness and generosity of the

villagers. In the final story, 'Unique Data,' the extreme ignorance of two foreign workers is exposed too blatantly, lacking the gentle irony to which I'd become accustomed.

Some things, like Cabernet Sauvignon, need time to develop their flavours. Benjamin Madison feels that way about his stories derived from events more than twenty years before.

"I missed Africa terribly and writing about it was a way of returning," he says. "We often take years to fully understand intense experiences, and often an experience will only be fully understood in light of later events.

"I needed the distance that

time provided to let these stories crystallize. I also needed physical distance. I found it much easier to write about Africa when I was not there."

The Moon's Fireflies is wrapped in nostalgia, and a gentle yearning is diffused into the humour. For some, the charming grace of **Alexander McCall Smith's** *No. 1 Ladies' Detective Agency* series, set in Botswana, might easily come to mind. So pour that glass of Cabernet and settle down for a mellow evening of reading about the necessities of tolerance and kindness.

978088982-263-8

Cherie Thiessen reviews fiction from Pender Island.

SHORT LIST

Song Over Quiet Lake by Sarah Felix Burns (Second Story \$18.95)

In her twenties, Sylvia Hardy is stymied by her guilt about a traumatic incident when she was a thirteen-year-old babysitter in Medicine Hat. Eighty-two-year old Lydie Jim is a Tlingit elder from the Yukon who is soon to receive her degree in women's studies. Set in Vancouver during a wet spring in the late 1990s, Sarah Felix Burns' *Song Over Quiet Lake* concerns the unlikely friendship between these two students at UBC. After her experiences in residential school and losing her sons to foster care, Lydie still finds comfort from the song her mother sang to her on the shore of Quiet Lake. Born in 1977, the author, who met a Tlingit woman much like Lydie while studying at UBC, was raised in a village outside of Sault Ste. Marie. Her first novel *Jackfish, The Vanishing Village* won the 2009 Northern Lit Award.

978-1-897187-67-8



Wax Boats by Sarah Roberts (Caitlin \$17.95)

The debut story collection by Sarah Roberts of Gibsons, *Wax Boats*, mainly concerns the action within a rural island community on the West Coast. Roberts thanks her teachers Jack Hodgins, Pat Lane and Andreas Schroeder, as well as editors and friends Nadine Petersen and Patricia Wolfe, with a significant nod of appreciation to the Hammond family, "the finest clan of writers/heroes/artists I have ever known." Her Sunshine Coast stories of rough-hewn characters are within the local tradition of Dick Hammond's oral narratives and the hijinks of *The Beachcombers*.

978-1-894759-40-3

WHEN YOU WALK THROUGH A STORM

BY CHERIE THIESSEN

Walking on Water by Jancis M. Andrews (Cormorant \$21)



Jancis M. Andrews' first collection of short fiction, *Rapunzel, Rapunzel, Let Down Your Hair*, was

published by Ronsdale Press in 1992. Seventeen years later, she has returned to print with ten stories that comprise *Walking on Water*.

In the title story, Lucy Gustavson has been the lead soprano at St. David's Church for forty years—so no wonder she can't hit all the notes anymore. Now the church choir will be singing before the Queen, and poor Lucy has just learned that someone else will sing her Easter solo.

Lucy overcomes her crushing disappointment by finding meaning in happenstance, and even takes advantage of it. Life is full of struggle and dashed hopes, so Andrews is much concerned with glimmers of redemption.

In 'Balancing,' Annie, a housewife and mother trapped in an abusive relationship, tries to find an emotional outlet by anonymously hurling back as good as she gets. Luckily, she's thrown a lifeline by the sympathetic and saint-like doctor she has targeted for her vitriolic phone assaults.

In 'Phoenix Rising,' Phoebe crawls up and out from her devastated marriage to try for a little of that elusive happiness, and with a title like 'Phoenix Rising,' it appears her attempt may pay off.

In 'The Hour of Miss Frith,' Megan Smith of Ladies Hats in the crumbling Laidler's Department Store puts up a heroic defense as she and her hats go down in dignified defeat. Although some of the



BETTY PEHME PHOTO

Jancis Andrews: meanings in happenstance

characters in this collection seem stereotypical, I loved this feisty senior. The story is sadly humorous, the characters and their actions are credible, and Miss Firth stands alone in her heroic and ludicrous nobility.

'Scheherazade at Noon' gives readers a close-up of an obese, obsessed woman, and the sister who tries to save her from a lawsuit.

In 'Johnny, I Hardly Knew You,' schoolmates Johnny and Marjorie reunite far too late. Johnny realizes that for years he has been brushing up against the love of his life.

I wish I could care more about Johnny and Marjorie, or Phoebe, or those prickly sisters in 'Scheherazade at Noon,' but ultimately it's only Miss Frith who rose up to claim my affections. Some of Andrews' images are too obtuse. For example, I had difficulty with 'workmanlike teats' ('Moon

Calf') or the 'rotating balloons' that made up Kathy's gargantuan bum. ('Scheherazade at Noon').

A stronger impression is made by the autobiographical 'Country of Evil' which won *Event* Magazine's creative non-fiction contest. It focuses on the blitz of London and the realization of a seven-year-old girl that evil is ubiquitous and faceless.

Raised in England during W.W. II, Jancis M. Andrews ran away from a violent home when she was 14, so there's little doubt she has had first-hand experience of the evil she writes about—or the disappointment.

Having joined the Women's Royal Navy at 18, serving in Malta as a radio operator, Andrews married a sailor at age 21 and immigrated to Canada with her family in 1965, at age 31. She moved with her family to West Vancouver in 1971. At 36 she went back to school to finish her last four years of high school. At 53, she went on to obtain her M.F.A. from the University of British Columbia.

"My husband walked out after 43 years," she has written, "wouldn't pay wife support, so at age 65 I worked as a cleaning lady to help me buy my little house here in Sechelt, where I invited two homeless cats to live with me. Now the three of us sleep in the same bed, which is highly uncomfortable (for me, not them)."

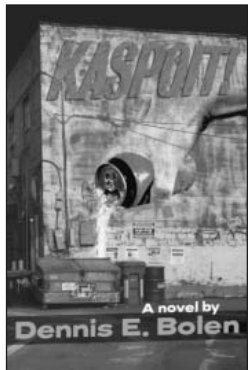
Jancis M. Andrews can still hit the high notes in fiction. But the strength of 'Country of Evil' makes the reader wonder if perhaps more autobiographical works are meant to follow.

978-1-897151-17-4

Cherie Thiessen reviews fiction from Pender Island.

ANVIL PRESS

NEW TITLES



Kaspoit! | Dennis E. Bolen

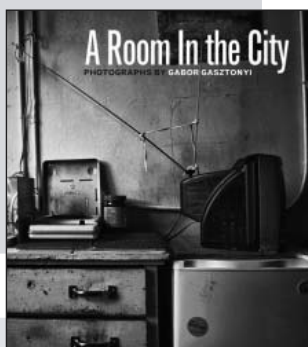
"a tour de force of thug-life horror, the book is a fictionalized account of what might have gone on at a certain Port Coquitlam pig farm where the DNA of 32 women was found during a massive forensic investigation. If you've ever felt that the publication ban on Robert Pickton's speedy trial and conviction smelled strongly of cover-up, this is for you."

—Alex Varty, *The Georgia Straight*

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A Room in The City | Gabor Gasztonyi

A Room in the City represents Gasztonyi's five-year project of photographing the residents of the Cobalt, Balmoral, Regent, and Sunrise Hotels in Vancouver's Downtown Eastside. They are represented in private moments, with respect and dignity. Gasztonyi's style continues in the great tradition of Josef Koudelka, the photographer of the Roma.



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The Devil You Know | Jenn Farrell

These stories deal with the familiar territory of sex, love, work, birth, and death. The characters in *The Devil You Know* are tested by their circumstances, whether it's the sudden death of a parent, an unintended pregnancy, or the painful realization that a friendship is not what it seemed. These life changes bring them to new realizations about themselves and their role in the world.

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The Waterbird | Robert Strandquist

Tess and June have flown to Hawaii: one to find love and the other to write a novel. The novel is about a clairvoyant detective by the name of Justin Chase, who just happens to be on the case in Hawaii. Hired by romance novelist Teresa Swimming to track down a mysterious anti-freeze magnate named Olor Columbianus, Chase soon finds himself in charge of saving the world. Meanwhile, loves blooms within a nearly happy ending.



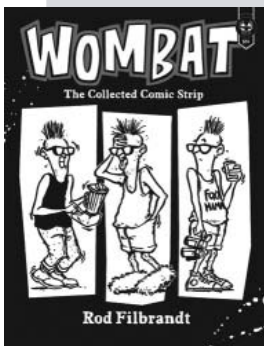
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Wombat | Rod Filbrandt

Down those rain-slick, neon-lighted streets Chandler sent Philip Marlowe; meanwhile, a few blocks over, several decades later, Vancouver's Rod Filbrandt sent his own knight errant and holy fool—a man in a porkpie hat, a sportshirt, and pants that can only be described as trousers. A man known by a single name only: Wombat.

—John Armstrong (AKA "Buck Cherry")

From the Introduction

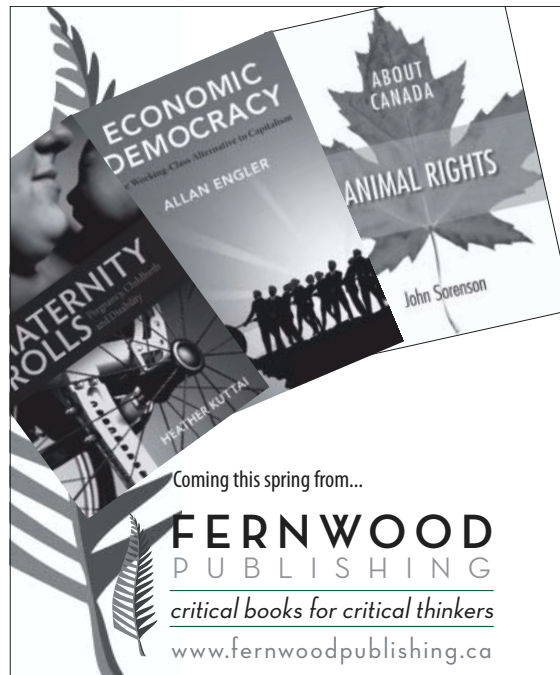


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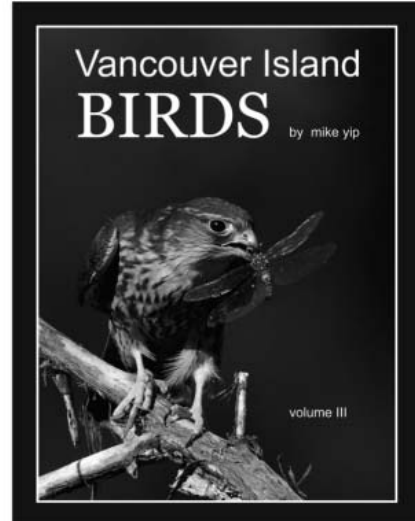
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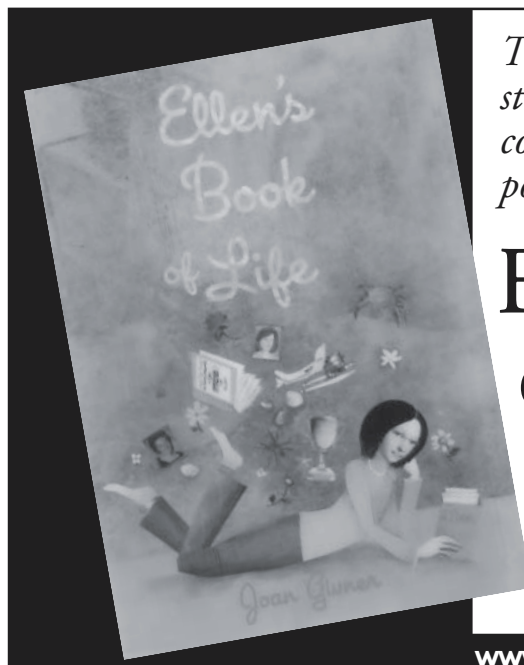
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Another Home Invasion
by Joan MacLeod (Talonbooks \$16.95)

For anyone who has followed **Joan MacLeod's** vigorous, humane and much-acclaimed work as a playwright, from her 1991 Governor General Award winner *Amigo's Blue Guitar*, about a Salvadoran refugee, to the GG-nominee *Shape of a Girl*, written in the wake of **Rena Virk's** brutal murder in Victoria, to *Homechild*, about British children shipped to Canada as indentured labourers around the turn of the last century, it's not surprising to learn her newest play presents the voice of someone dealing with injustice.

But in **Another Home Invasion**, MacLeod for the first time allows a character to directly address the audience. *Another Home Invasion* is a deliciously readable monologue.

Jean is an elderly B.C. woman who is unable to care for her home or her ailing husband. She must decide what to do when the government decides the only available solution is to have them live separately.

The play's title seemingly refers to a stranger's chaotic incursion on her doorstep. But it soon becomes clear—as Jean describes her beloved, yet erratic and dependent husband, a flippant granddaughter, a distracted daughter, and a steel-cold social worker—that Jean's home security is being threatened on multiple fronts.

MacLeod created the role of Jean for actor **Nicola Lipman**, who dazzled at the play's opening at the Tarragon Theatre, and will now perform the play on a cross-country tour.

The warm and down-to-earth Joan MacLeod was interviewed by **Sara Cassidy** at the University of Victoria where MacLeod is a full-time professor in the Writing Department.



BC BookWorld: You insist that your writing students get on their feet and perform their work. That they *move*...

Joan MacLeod: Yes, I want to remind them that theatre is a physical art form.

BCBW: But Jean in *Home Invasion* is elderly—there's minimal physical action.

JM: Yes. An old lady sitting in a chair! It doesn't sound like risky theatre, but it is risky theatre! I didn't want this to be a play where she's making coffee for invisible people. It's a direct address to the audience. She's got a story and she wants to tell it. And she's old. In her eighties. She's in good health, but it takes pretty much everything she has to tell her story.

Old people are still a lot of the time. So in the play, she gets up, I think, three times. And for a couple of those times it's kind of incidental, she's got some aches and pains. And then there is one time she is imagining she is with her husband, and she goes down on the floor, beside him. And because she had been



Playwright Joan MacLeod looks at home invasions—from the state—in terms of how we care, and don't care, for our elders.

LAURA SAWCHUK PHOTO

so still throughout the play, it's quite powerful watching Nicky do it. It's hard to go down on your knees on the floor when you're old.

BCBW: You trigger the play with this incident of a stranger barrelling into Jean's life; but that isn't the primary story. You're exposing a home invasion very different from the kind we read about in the papers.

JM: It's about how the health care system is failing people, in our province in particular, and the effect health cuts have had on seniors. I reference Frank and Fanny Elbow in Princeton, who were separated and how they were both dead within two weeks. What a tragedy. Similar scenarios played out two or three times while I was writing the play.

Jean is really ready to move into a place; she needs help. That mantra—keep people in their homes as long as possible—has been abused. My mom was in her apartment way longer than she should have been. It was hard on her, hard on her family. She needed help and she didn't get it soon enough. And

my mom's rest home is typical: 85 per cent are women. They nursed their husbands, looked after them until they died, and then they're on their own. What a strong bunch of women. What a silent bunch of women. I just found that moving.

BCBW: I'm tempted to refer to you as a political writer, but the label always lands wrong. It cheats your work.

JM: I do write about real life events and try to get inside headlines. But ultimately I hope they're deeply humane plays and pieces of art, as well.

BCBW: Can politics compromise the literariness of a written work?

JM: It sure can. I'll start a play upset about something, so I guess that's a political stance—wanting to change something. But characters take over and they'll hijack that intent many times over before the play is finished.

BCBW: And you allow that to happen.

JM: Yeah, I want to be true to the character. So the character and the event that inspired the play get further and further

apart and I find the character's own event, if that makes sense. BCBW: Jean never turns around and says anything about the health care system.

JM: No, that wouldn't be her way at all. She's not used to saying what she needs and what she wants in a loud, clear voice. That's just not on the radar for her. When she's pissed off at the social worker, she says someone pulled the wool over me and she's mad, but that's as direct as that character is ever going to get.

Some plays really are a call to action, but not mine. I don't really think that much about it. I just want (the audience) to have a good night in the theatre, to listen, and take away what they will. I like to get to the heart of someone and tell her story. And sometimes that crosses onto political turf and sometimes it doesn't.

BCBW: Your protagonists are often women whose stories haven't been told.

JM: Yeah, there's not a lot of Jeans on the stage right now. And I like that. She's getting her time and Nicky makes sure she uses it well. When we were premiering in Calgary, she takes her time and makes eye contact with people

and establishes that contact.

It's her shot, her opportunity to tell her story. [Director] **Richard Rose** calls it her complaint.

BCBW: **Ric Knowles**, in his introduction to the book, notes how breaking down the fourth wall like that traps the audience in the story. We can't see where the unreliability is with the narrator.

JM: Yes. You don't have any other characters so you have to go with her version. And make your own decisions. And she's got her blind spots, she's not a self-aware character, so you have to do some of her work for her. BCBW: You dedicated *Another Home Invasion* to your husband. Why?

JM: Because it is about marriage. Ultimately it's a love story. And he manages the fort when I'm running off to rehearsal...

BCBW: In 1987, you played the protagonist in your own play, *Jewel*, about the Ocean Ranger disaster, when the actor hired for the part left the show at dress rehearsal. How did that affect you as a playwright?

JM: it was really lucky for my career; critics knew who I was, that I'd stood up and done this thing. And it teaches you to edit, that's for sure. And just to know what an audience feels like was really valuable for me, because it's very different on the stage than it is sitting in the audience. I'm like most playwrights: I'm all paranoid, feeling responsible and a little out of control. When you're acting you actually have a little control over the material. But there's just a sense of goodwill that comes from the audience, and I didn't know anything about that. It's just fabulous. It was very uplifting. They're not out to get you. They're not waiting for you to make a mistake. BCBW: Do you have what you would call a writing life?

JM: Not lately, being a full-time professor. I don't write at all during the academic year. There's just no time. Teaching's demanding. Good demanding. I love it. But we have four months where we don't teach, and that's my writing time. I love teaching. I only wish I didn't have to give grades to people.

BCBW: Is there anything you'd like to add? Maybe about the arts in general?

JM: Well, damn all these funding cuts. It's awful. We're really going to see how it affects theatre with the upcoming season. There's going to be less new work, less money for things, a lot of small companies folding. So certainly, less opportunities for my students. Ironically, it's probably a good time to be an established playwright with a one-person show. So that's kind of depressing. And you know, theatre goes on no matter what. So there's also a bit of *to hell with them* in terms of funding. People will still make theatre.

978-0-88922-622-7

Sara Cassidy writes from Victoria.

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reviews

TROUBLED TEENS

At-risk girls; escaping a convent; confined to a wheelchair; and the mystery of stolen dinosaur bones

Best Laid Plans by Christine Hart (Lorimer \$9.95)

AS AN EMPLOYMENT COUNSELLOR MEETING at-risk youths, **Christine Hart** of Victoria has written her second young adult novel **Best Laid Plans** about a teenage girl, Robyn, who tries to leave her family in order to attend university even though her parents want her to stay in the Okanagan and work on the family's failing, 20-acre apple orchard at Coldstream.

"I had been exposed to at-risk youth as a high school student," says Hart, "and then later as a working professional. In both cases, I was repeatedly meeting young people who were being held back by their own parents. I wanted to communicate how difficult it can be for young people when it's your parents who are the barriers to your future plans."

978-1-55277-446-5

Wheels for Walking by Sandra Richmond (Groundwood \$12.95)

BORN IN INDONESIA IN 1948, **SANDRA RICHMOND** was a mother of two and schoolteacher who died of breast cancer in 1998. Based on her own accident that made her into a quadriplegic, Richmond's teenage novel **Wheels for Walking**, first published in 1983, is about a young heroine who is confined to a wheelchair after her spine is damaged in a car accident. Royalties from the new edition will benefit the BC Cancer Society and GF Strong Rehabilitation Centre's spinal research program.

978-0-88899-866-8

The Girl in the Backseat by Norma Charles (Ronsdale \$10.95)

LIKE HER BOOK *RUNAWAY* IN WHICH A GIRL FLEES from a convent, **Norma Charles' The Girl in the Backseat** is a YA novel of escape, but this time on a larger geographical scale. Trapped within a repressive Bountiful-style religious community (in which young girls are forced into marriages with much older men), a young girl named Toby takes flight from her marital fate by hiding in the back seat of a mini with the help of Jacob and Minerva, black children of a Caribbean mother who has recently remarried a penny-pinching Englishman. As they make their way towards Winnipeg, a place in which Toby will take refuge with her sympathetic aunt, the threesome share adventures and expand their horizons, literally and figuratively.

978-1-55380-056-9

Dinosaur Fever by Marion Woodson (Dundurn \$11.99)

IN **MARION WOODSON'S** LATEST TEEN NOVEL, **Dinosaur Fever**, 15-year-old Adam Zapotica of Calgary befriends a 15-year-old girl named Jamie on a contemporary dinosaur dig—even though participants are supposed to be eighteen years of age or older. Together they uncover the mystery of who has been pilfering some of the important finds made by the paleontologists on Milk River Ridge near Writing-on-Stone Provincial Park in southern Alberta.

978-1-55002-690-0

Christine Hart:
"I think my setting is unique, for young adult readers, in that I try to authentically represent rural British Columbia."



DANI BOYNTON PHOTO

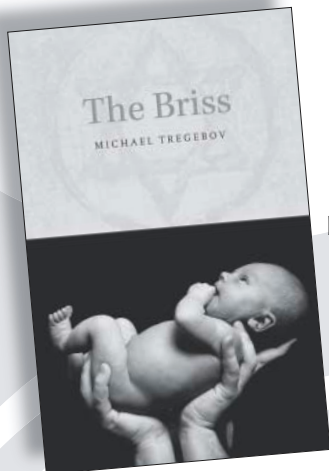
A wildly entertaining and poignant novel, **THE BRISS** explores, on a personal level, family relationships, and on a political level, the continuing debate about Jewish identity and its connection to Israel and Palestine.

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FOR YOUNGER READERS

All-Season Edie by Annabel Lyon (Orca \$8.95)

IN ANNABEL LYON'S FIRST WORK OF JUVENILE FICTION, **All-Season Edie**, eleven-year-old Edie responds to the illness of her beloved grandfather by acting out—trying to practice witchcraft, ruining her older sister's party, learning flamenco dancing and meeting Zeus at the mall while Christmas shopping.

978-1-55143-713-2

Shin-chi's Canoe by Nicola I. Campbell and Kim LaFave (Groundwood \$18.95)

RAISED IN THE NICOLA VALLEY, NICOLA I. CAMPBELL of interior Salish (Nle7kepmx, Nsilx) and Métis ancestry, along with illustrator **Kim LaFave** of Roberts Creek, has won the \$25,000 TD Canadian Children's Literature Award, presented by the Canadian Children's Book Centre, for their second book, **Shin-chi's Canoe**, about a young girl named Shi-Shi-etko's return to residential school for a second year, this time accompanied by her six-year-old brother Shin-chi. It's for ages 5-8.

978-0888998576

Graffiti Alphabet by Olga Campbell (Blue Truck Press \$22.95)

OLGA CAMPBELL'S GRAFFITI ALPHABET IS A COMPILATION of her photographs of graffiti taken in Metro Vancouver. It celebrates the creativity and energy of this urban art form. The 96-page book is suitable for children, but is also an art book for adults.

978-0-9812911-1-6

Old Mother Bear by Victoria Miles (Chronicle \$16.95)

VICTORIA MILES HAS WON A HENRY BERGH CHILDREN'S BOOK AWARD, administered by the American Society for the Prevention of Cruelty to Animals, in the category of Fiction Environment and Ecology for her picture book **Old Mother Bear**. Illustrated by **Molly Bang**.

978-0-8118-5033-9

A Whale Tale by Frieda Wishinsky (Maple Tree \$6.95)

FRIEDA WISHINSKY'S CANADIAN FLYER SERIES INVOLVES two children, Emily and Matt, who are time travellers in Canada courtesy of the Canadian Flyer, a magical, antique red sled. Eighth in the series, **A Whale Tale** takes the pair to Nootka Sound in 1778, coincidental with the arrival of Captain **James Cook**, where they meet **Chief Maquinna** and a protective mother whale and her baby. Illustrated by **Dean Griffiths** of Duncan.

978-1-897349-16-8

Grim Hill: The Secret Deepens by Linda DeMeulemeester (Lobster Press \$10.95)

LINDA DEMEULEMEESTER'S *THE SECRET OF GRIM HILL*, finds heroine Cat Peters uncovering the truth behind Grimoire, a mysterious, posh, private school that is offering scholarships for the winners of a Hallowe'en soccer match. After Cat discovers an entire soccer team disappeared many years ago, she confronts diabolical fairies to save a spellbound town. Inspired by Celtic mythology, it was nominated for the Ontario Library Association's Silver Birch Award. In DeMeulemeester's sequel, **Grim Hill: The Secret Deepens**, Cat's little sister, Sookie, unwittingly unleashes a brutal winter and a strange sickness when she dabbles in magic. Cat must accept help from her rival on the boy's soccer team in order to again save the town.

978-1-897073-97-1

Princess Annabella by Jessica Ellenor (PublishAmerica \$14.95)

JESSICA ELLENOR, WHO'S WORKED IN FILM PRODUCTION, and as an overseas nanny, looks for stories wherever she travels. The daughter of a professional story teller, she found inspiration in a German medieval castle. The heroine of **Princess Annabella**, burdened with a shockingly long nose and bound by a parental and royal decree that she marry before her next birthday, endures an endless parade of foul-smelling, large-eared, goat-bearing, shiftless and deceitful suitors.

1-60441-940-7

The First Beaver by Caroll Simpson (Heritage \$24.95)

CAROLL SIMPSON'S SELF-ILLUSTRATED STORYBOOK for ages 6-11, **The First Beaver** is about a girl born with brown hair—instead of black—who becomes strong in spite of her difference from others. The book includes a glossary of crests and their significance in First Nations culture. Simpson taught Native art and drama for many years before buying Ookpik Wilderness Lodge, a fishing lodge on Babine Lake, in northern B.C. She sees her work as a celebration of the legends and art of the First Peoples of the Northwest.

978-1-894974-50-9

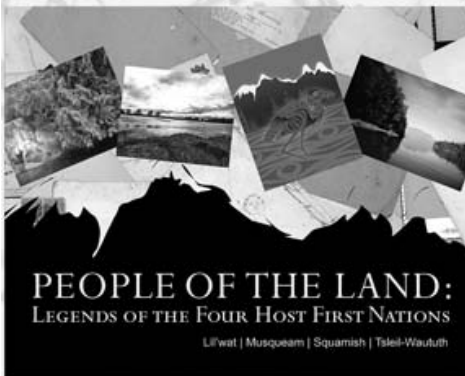
Captain Jake by Ben Hodson (Orca \$6.95)

ILLUSTRATED BY BEN HODSON, CAPTAIN JAKE (ORCA \$6.95) is a fanciful story for juvenile readers about a contemporary boy who accepts an offer from an invisible friend—the pirate Captain Kidd—to be a cabin boy on his ship the *Adventure Galley*.

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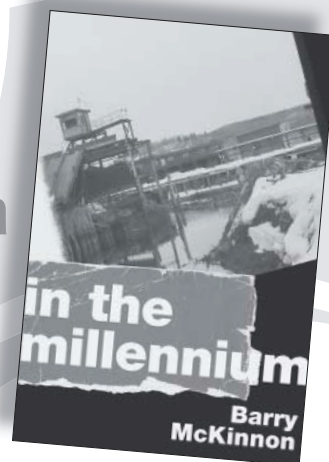
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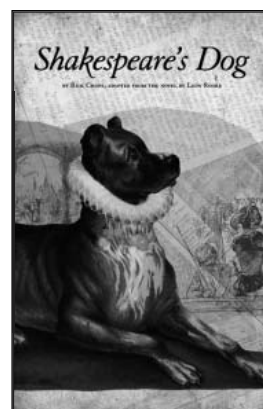
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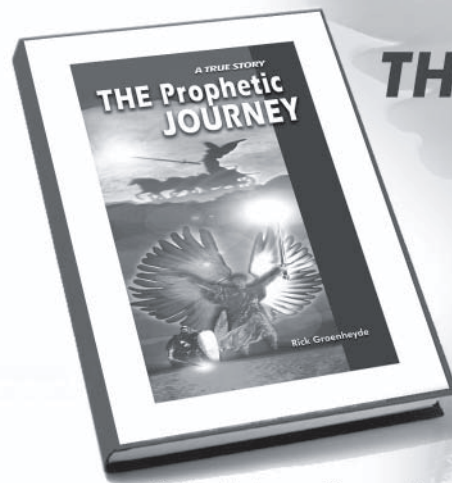
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WHO'S WHO

BRITISH COLUMBIA

A is for Aiken

When Sean Aiken of Port Moody decided to take a myriad of jobs to figure out his career path, he kept a blog, along with video clips, resulting in publicity throughout North America. After stints as a veterinarian's assistant, a Hollywood producer, a firefighter and an astronomer, Aiken's memoir of his 52 one-week jobs is **One-Week Job** (Penguin \$25). 978-0-14-317051-8

B is for Baird/Bowering

Jean Baird and her husband George Bowering have co-edited **The Heart Does Break: Canadian Writers on Grief and Mourning** (Knopf \$29.95), containing twenty original essays about responding to the deaths of loved ones. She's a former magazine publisher and director of Canada Book Week for the Writers' Trust of Canada. He has just published a new edition of his comic novel about the racist pursuit, capture and hanging of the McLean Gang in the B.C. Interior, **Shoot!** (New Star \$19) as well as a collection of ten new stories, **The Box** (New Star \$19).

Heart 978-0-307-35702-1; Shoot 9781554200412; Box 9781554200450

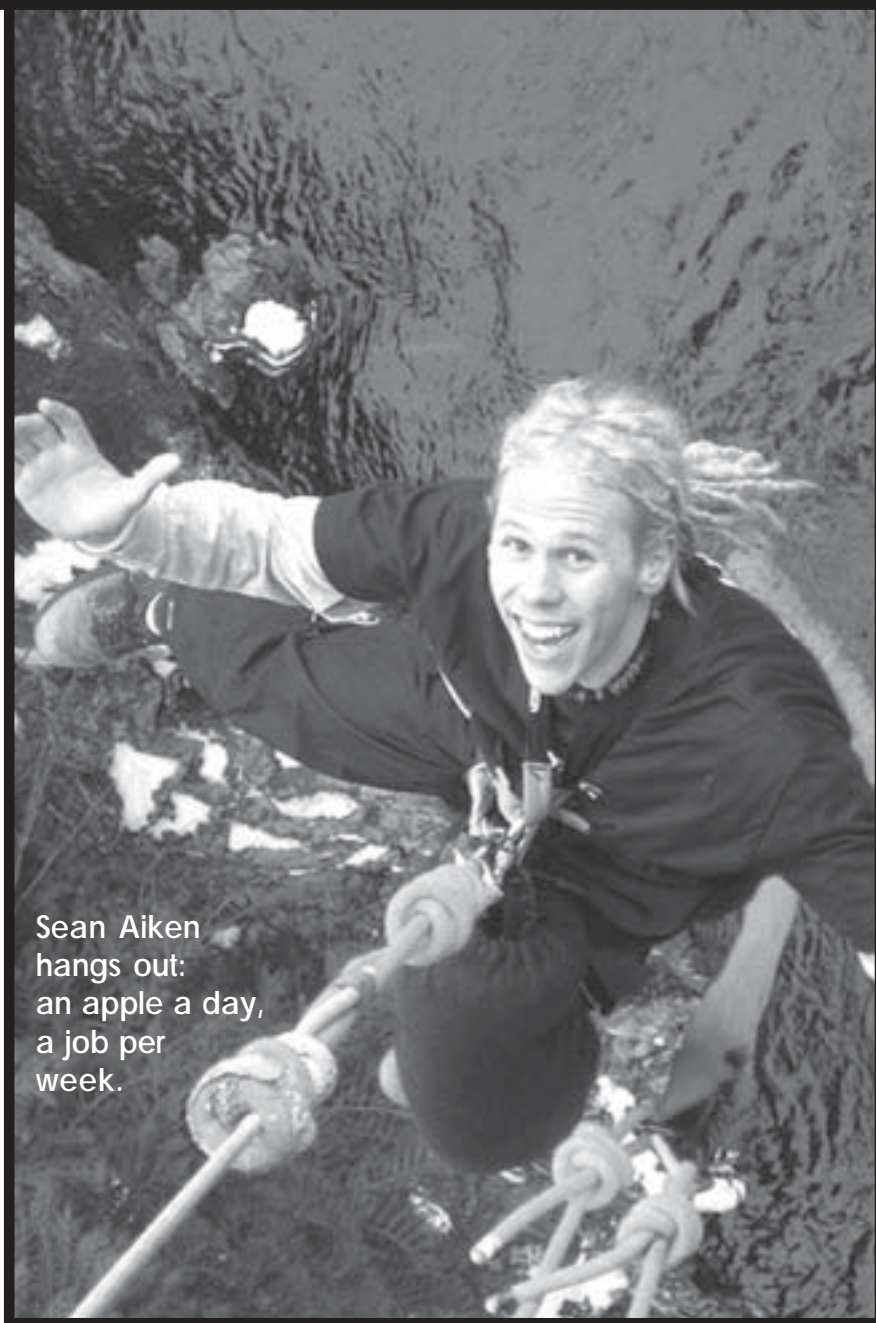


George Bowering: portrait of an artist as a young man

C is for Charleson

Long associated with Book Warehouse as a consultant for marketing, Mary Charleson has self-published **Five-Minute Marketing** (Trafford \$35 hc, \$25 sc), a collection of previously published articles on marketing from *Business in Vancouver*, *Marketing Magazine*, *Strategy Magazine* and the *Toronto Star*. "It's aimed at the time-starved," she says. "Each article can be read in five minutes or less."

9781426905797



Sean Aiken hangs out: an apple a day, a job per week.

D is for Democracy

Allan Engler's **Economic Democracy: The Working-Class Alternative to Capitalism** (Fernwood \$15.95) identifies capitalism as a system of socialized labour, with privately owned capitalist collectives (corporations) and the workplace (dictatorships). Engler proposes economic democracy as an alternative form of organization. Working for many years as a cook on coastal towboats, Engler was also president of Local 400, International Longshore & Warehouse Union. 9781552663462

E is for Eriksson

Ann Eriksson was one of more than 25 authors who participated in the first annual **Galiano Literary Festival** held February 19-21 at the Galiano Inn, coordinated by Galiano Island Books. Before moving to Victoria in 1990 to complete a biology degree, she lived on Galiano for ten years.

Her newly released third novel **Falling from Grace** (Brindle & Glass \$19.95) concerns a three-and-a-half-foot tall female scientist doing entomological research in the tallest trees on Vancouver Island. 9781897142462



Ann Eriksson

F is for Ferguson

Written in four months, Julie H. Ferguson's condensed biography **James Douglas: Father of British Columbia** (Dundurn \$19.99) includes fictionalized excerpts from Douglas' letters and journal to trace the story of how a mixed-race boy from British Guiana became the most powerful man in British Columbia. 978-1-55488-409-4



KALIEUR NEWS PHOTO; LEFT; JULIE FERGUSON PHOTO

This bronze statue of Governor James Douglas was erected in the village of Mahaica, Guyana, by the Guyanese government. It's an exact replica of the larger-than-life statue of Douglas at Fort Langley (right).



Steven Galloway: Ryga winner

G is for Galloway

Steven Galloway's **The Cellist of Sarajevo** (Knopf \$29.95) has received the 2009 George Ryga Prize for best book about social issues by a B.C. author. Set during the siege of Sarajevo in the 1990s, *The Cellist of Sarajevo* portrays a loner named Dragan who trades bread for shelter, and a family man named Kenan who must make a weekly trek through the war-torn streets to get water for his family. 978-0-307-39703-4

H is for Hodgins

Recently invested into the Order of Canada, the 12th Woodcock Lifetime Achievement Award recipient Jack Hodgins will soon see his first novel returned to print, fittingly with a B.C. publisher, as **The Invention of the World** (Ronsdale \$18.95), to be followed by a Ronsdale version of his *Spit Delaney's Island*. In May, Hodgins will also publish a new novel, **The Master of Happy Endings** (Thomas Allen \$32.95).

Invention 978-1-55380-099-6; Master 978-0-88762-523-7

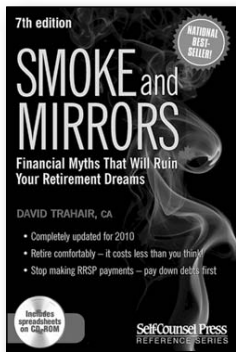
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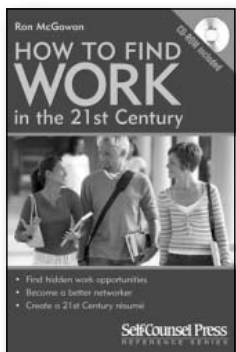
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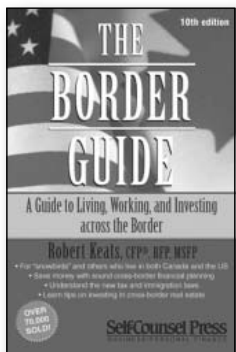
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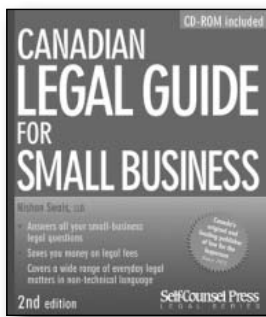
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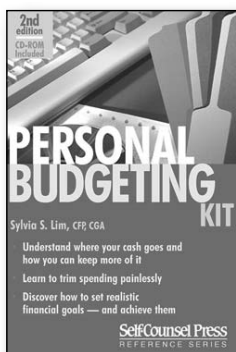
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WHO'S WHO BRITISH COLUMBIA

I is for Isitt

Challenging conventional memories of World War I, UVic historian **Benjamin Isitt** tells the little-known story of how and why some 4,200 Canadian soldiers were sent from Victoria to Vladivostok in 1918 to help defeat Bolshevism in **From Victoria to Vladivostok: Canada's Siberian Expedition, 1917-19** (UBC Press \$85).

978-0-7748-1801-8

J is for Johnson

Genevieve Fuji Johnson of SFU's political science department has co-edited **Nuclear Waste Management in Canada: Critical Issues, Critical Perspectives** (UBC Press \$85), an examination of the social and ethical issues pertaining to nuclear energy, in conjunction with the more often discussed technological issues.

978-0-7748-1708-0



Shane Koyczan

K is for Koyczan

Vancouver slam poet **Shane Koyczan** became known around the world on February 12, 2010 when he performed segments of his previously recorded poetic dissertation on the nature of Canada, **We Are More**, towards the end of the lavish and inventive opening ceremonies for the 2010 Olympics at BC Place Stadium. The event also included **Donald Sutherland's** voice reading brief segments of writing from Alberta novelist **W.O. Mitchell's** *Who Has Seen The Wind?* as well as excerpts of verse from **Pauline Johnson** and some phrases reputedly written by Chief **Dan George**; plus renditions of **Leonard Cohen's** *Hallelujah*—as sung by **K.D. Lang**—and **Joni Mitchell's** *Clouds*, two of the most successful, 'literary' pop songs Canada has ever produced. Prior to the opening, Vancouver Poet Laureate **Bran Cran** issued a press release criticizing VANOC for its contract that prohibited artists hired for the Olympics from making any public criticisms.

L is for Loring

For a rising star in B.C. writing, look no further than **Kevin Loring**. A member of the N'lakap'mux First Nation in Lytton, the Vancouver-based actor and playwright won the Governor General's Award for **Where the Blood Mixes** (Talon \$16.95), also nominated for five Jessie Richardson Theatre Awards. *Where the Blood Mixes* examines the residues of residential school in one family when a daughter comes home after two decades to confront her father about the past. The play was re-staged at the Belfry Theatre in Victoria in early 2010. A remount of this production, in association with the playwright's own company, The Savage Society, was selected to tour as part of the 2010 Cultural Olympiad.



Kevin Loring accepting Governor General's Award for Drama from Michaille Jean.

ter comes home after two decades to confront her father about the past. The play was re-staged at the Belfry Theatre in Victoria in early 2010. A remount of this production, in association with the playwright's own company, The Savage Society, was selected to tour as part of the 2010 Cultural Olympiad.

As an actor Loring has performed in numerous plays across Canada including **Marie Clements'** *Burning Vision* and **George Ryga's** classic *The Ecstasy of Rita Joe*.

Loring has been invited to serve as Playwright-in-Residence at the National Arts Centre in Ottawa in 2010. 978-0-88922-608-1

M is for Manuel/Marchak

Vancouver-based Secwepemc-Ktunaxa playwright, poet and storyteller **Vera Manuel** died at Vancouver General Hospital on January 22 at the age of 61. She was the eldest daughter of Grand Chief **George Manuel**, the first president of the National Indian Brotherhood. Manuel's works include *The Strength of Indian Women*, a play about residential-school life that was staged throughout North America and published in *Two Plays about Residential Schools* (along with a play by **Larry Loyie**).

M. Patricia Marchak (1936-2010), a UBC professor of anthropology and sociology, published ten books, co-authored two and edited one. Her early works dealt with socio/economic issues in the B.C. and global forest and fishing industries. Her other books concerned globalization, ideologies, resources and economic development, and human rights issues. Marchak was a Fellow of the Royal Society of Canada. Marchak died in Vancouver on January 1.

N is for Nugent

An impulsive dog and a near-sighted dog are the odd couple of buddies in **Cynthia Nugent's** *Fred and Pete at the Beach* (Orca \$19.95). Left at home because they misbehaved, the canines want to accompany their human Ron to the beach, so Pete persuades his reluctant pal Fred to sneak onto a Canada Post truck, then a baby cart, then a bus. A frolicsome tale inspired by Nugent's Yorkshire terrier Emma.



Cynthia Nugent

978-1-55469-126-5

O is for Olsen

When she wasn't busy challenging the Hudson Bay Company's ripoff of Cowichan Indian sweater designs, **Sylvia Olsen** was completing her historical novel for teens, **Counting on Hope** (Sono Nis \$14.95), about a pre-colonial friendship between young people of different racial origins on the B.C. coast. "I knew as soon as I read historical records of the confrontation between the British navy and the Lamalcha on Kuper Island in 1863," Olsen says, "that it was the perfect setting for just such a story." For twenty-five years Olsen raised her children on the Tsartlip reserve.

1-55039-173-9

P is for St. Pierre

Not many B.C. writers get their mug on a Canadian stamp, but then not many B.C. authors were Liberal MPs. **Paul St. Pierre**, who wrote one of the classics of



B.C. literature, *Breaking Smith's Quarter Horse*, is now being signed, sealed and delivered throughout the country, courtesy Canada Post. St. Pierre is alive and well and writing in Langley.

Q is for Queers

As well as publishing *Sapphistries* by **Leila J. Rupp** and *The Canadian War on Queers* by **Gary Kinsman** and **Patricia Gentile**, an examination of how the state has spied on, interrogated and harassed gays and lesbians from the 1950s to the late 1990s, UBC Press will publish **Awfully Devoted Women** (UBC \$85), billed as a "nuanced" portrait of middle-class lesbianism in the decades preceding the gay rights movement in English Canada, by **Cameron Duder** of Capilano University.

978-0-7748-1738-7



Cover art for
Awfully Devoted Women



ROB CAMPBELL PHOTO

Sylvia Olsen

R is for Reed

Not all of Talonbooks' numerous Governor Generals' Awards are for poetry or drama, such as the drama GG for playwright Kevin Loring's *Where the Blood Mixes*. Swiss-born Francophone **Thierry Hentsch's** *Truth or Death* received the GG for best translation from French to English in 2005 and now Middle East expert **Fred A. Reed** has repeated the feat for his translation of Hentsch's *Empire of Desire* (Talon \$29.95).

978-0-88922-587-9

S is for Schofield

Jack Schofield flew for 20 years as a commercial seaplane pilot along the full stretch of coastal B.C. and throughout much of North America and the Arctic. He founded and edited *B.C. Aviator* magazine, then sold it to OP Publishing (*Pacific Yachting*, *BC Outdoors*) in 2002. "People who fly airplanes on this coast will always have stories to tell," he says. Schofield has reissued his memoirs, *Flights of a Coast Dog* (Sono Nis \$29.94).

978-1-55039-169-5

T is for Thomson

In the summer 2009 edition of *Opera America*, Alexa B. Antopol reviewed **Robert Thomson's** *Operatic Italian* (Godwin Books \$35), praising his efforts "to bring clarity to the Italian language as used in librettos by using a variety of teaching techniques and visual aids, including

hundreds of memorable extracts from operas; accurate word-for-word translations; phonetics and stress patterns; detailed exercises; commentary about historical background, operatic themes, composers' lives, nuances contained in the original Italian which do not translate well, if at all, into English; and links to specific audio-visual examples on Web sites." In 1992, Thomson self-published a book of operatic Italian entitled *Italian for the Opera*. www.godwinbooks.com

U is for Urefe

Nigerian-born **Frank A. Urefe** of Vancouver was the eldest of seven children, which in the African tradition meant he took financial responsibility for the family. At 6' 7", his pursuit of success in basketball in Germany and North America is the basis for his revised and reissued **How To Achieve Your Sports Dreams** (Days Springs \$19.95).

1926652029

V is for van Oort

Anyone with an interest in Japanese treatment of captured aliens during the forties should read **Boudewyn van Oort's** sophisticated family memoir about the Dutch in Indonesia, *Tjideng Reunion, A Memoir of World War II on Java* (Trafford \$32). Worthy of a trade publisher, this well-researched investigation into internment camps in Badoeng and Batavia (now called Jakarta) by a Rhodes scholar culminates with remarkable post-war reunions that eventually brought van Oort's parents to B.C.

978-1-4251-5159-1

W is for Wakan

Gabriola Islander **Naomi Beth Wakan's** advice to emerging writers past the age of fifty, *Late Bloomer: On Writing Later in Life*, has been followed by personal essays about her literary life, **Compositions: Notes on the Written Word** (Wolsak & Wynn \$19). To celebrate its release **Nancy Crozier** made a sculpture of Naomi Beth Wakan out of shredded copies of her books. Wakan was glad to see her publisher's name on her right eyelid.

978-1-894987-25-7

X is for Explicit

Performance artist **Amber Dawn** has one of the more unusual curriculum vitae among UBC creative writing grads. Her 'docu-porn' film *Girl on Girl* has been screened in eight countries; she has thrice toured with the *Sex Workers' Art Show* in the U.S. and she was voted *Xtra! West's* Hero of the Year in 2008. Her first novel **Sub Rosa** (Arsenal \$22.95) features a teenage runaway heroine named Little whose descent into the sex trade is both surreal and chilling.

978-1-55152-361-3

Y is for Yip

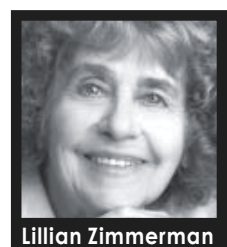
Retired teacher and avid bird photographer **Mike Yip** has self-published his third volume of a full-colour series on birds that he started in 2005, **Vancouver Island Birds** (\$34.95). Yip is also a columnist for the *North Islander*.

www.vancouverislandbirds.com

978-0-9738161-2-9

Z is for Zimmerman

Widowed, a single parent and a grandparent of four adult grandchildren at age 85, **Lillian Zimmerman** is a powerful advocate for the dignity and rights of middle-aged and older women. She has put her energies into making gerontological research findings available to a more general community. Derived from her interviews as an associate with the Simon Fraser University Gerontology Research Centre, **Baglady or Powerhouse?: A Roadmap for Midlife (Boomer) Women** (Detselig 2009) includes case histories of courage and discrimination, not without optimism and humour.



Lillian Zimmerman

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Much ado about Elcock

I will leave it to others to address the misconceptions on the public library's role in providing access to digital books in Michael Elcock's article "Stealing Atwood" (BCBW Winter 2009-2010). I will confine my comments to a major misunderstanding in the essay on how Public Lending Right functions in Canada.

PLR is a cultural support program which compensates Canadian authors for the presence of literary works (broadly defined) in public library collections. Elcock quotes David Godfrey as stating that public libraries will be motivated to discard print copies of books when they have an electronic copy to "avoid PLR payments." This is simply not true. PLR operates under the aegis of the Canada Council and all PLR funds come from the Dept. of Canadian Heritage. There is no financial implication for a public library whether it owns or does not own a book eligible for a PLR payment.

For decades public libraries have worked diligently with the PLR staff and Commission to maximize the return to authors through this program. This will continue to be the case as long as PLR continues to be funded by the Federal Government.

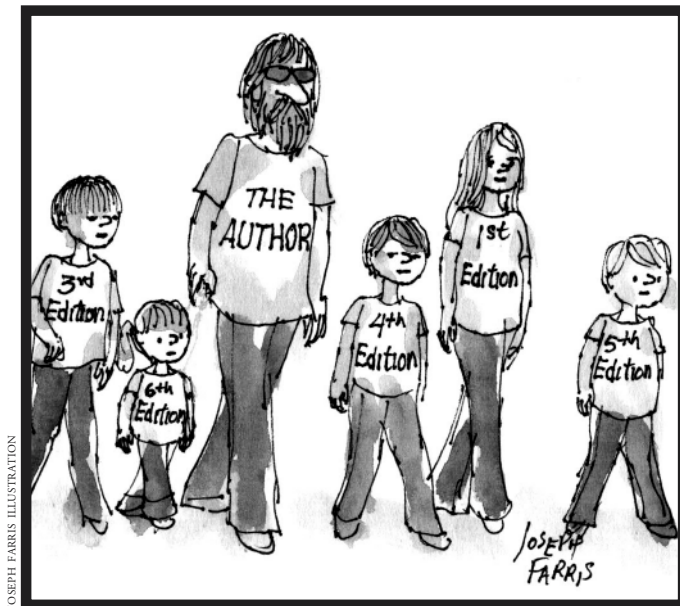
Paul Whitney

City Librarian - Vancouver Public Library, Member Public Lending Right Commission and PLR Executive (2000-2008)

I read Michael Elcock's article "Stealing Atwood" with great surprise. As the librarian charged with overseeing Vancouver Public Library's electronic resources, I can assure you that libraries respect copyright and contractual agreements.

First, and most importantly, BC Libraries are not digitizing books off the library shelves to provide as eBooks. The BC Library Without Walls initiative allows BC public libraries to purchase books in digital form, not to create digital copies of our existing print holdings. eBook titles are purchased from reputable vendors who legally obtain electronic distribution rights from the publishers. These rights are sold by country, and BC libraries only purchase titles for which the Canadian electronic rights are secured. Rights holders are compensated for the library's purchase of electronic copies through their publishing agreements. The question of how and when an author is compensated is negotiated between the author and their publisher, not with the library.

Vancouver Public Library does undertake digitization initiatives, but not under



the circumstances described in Mr. Elcock's article. Our priority in digitization is to provide public access to rare material that has a significant research value. For example, we have digitized a collection of historic photos and due diligence was used to obtain permission for their reproduction and dissemination. Similarly, we digitized a series of 19th and early 20th century BC city directories to provide improved access for local genealogical researchers.

The implication that the proliferation of eBooks is detrimental to authors is misleading. eBooks are simply another form of distribution – not fundamentally different from paperbacks, hard cover and audio copies. eBook publication can provide an author with additional revenue and a broader readership. At the moment there is a strong appetite among readers for mp3

audio books and eBooks, and it would be foolhardy for authors, publishers and libraries to ignore this trend. It makes sense to take advantage of a renewed interest and enthusiasm for reading, and to support efforts to provide Canadian content in all formats. The recent agreement between the Association of Book Publishers of BC and BC libraries to provide libraries with digital copies of BC published non-fiction is an excellent example of cooperation resulting in increased exposure and access to BC books.

If Mr. Elcock is truly concerned with the dominance of Google in providing electronic information, perhaps he will find it comforting to know that there is an age-old institution, well schooled in the art and science of collecting, managing and promoting literature, which does so for the public good – your local public library. We are part of the solution for writers, not part of the problem.

Anne O'Shea, Assistant Manager, Collections & Electronic Resources Online Information & News, VPL

Thanks for the coverage of *Red Zone*, my book about civil liberties in Nanaimo. And that was a great article by Michael Elcock on

the Libraries Without Walls program. It has scary implications. We spent quite a bit of time discussing that very issue at our TWUC regional meeting in Victoria on the weekend. The meeting passed a motion for TWUC to go kick Access Copyright in the pants and get them to investigate and police this thing if it constitutes copyright infringement (which it certainly seems to).

Kim Goldberg
Nanaimo

[Michael Elcock has since noted: Matt Frisch of CNN reports that Amazon.com sold more digital copies through its Kindle store than it sold hardcover editions of Dan Brown's *The Lost Symbol* during the first few days after its release. Pirated copies were discovered online within 24 hours, and within days, the novel had been downloaded for free more than 100,000 times.

Tom Spring, *PC World*, reports, "PCWorld found that one-third of Publishers Weekly's 2009 top 15 best-selling fiction books were available for illicit download through a growing variety of book-swapping sites, file-sharing services, and peer-to-peer networks."

You did it! You included *Set in Stone* in the latest edition! Wow! I'm so excited and so grateful!!! I love the photo you chose to go with it and I love your introductory paragraphs! Such a creative title, too. Love it. I must notify the mayor. They're very aware of the great publicity Trail is getting because of the rock walls. WAY TO GO! FABULOUS magazine!

Eileen Pedersen
Trail

I read your magazine fairly regularly and I was wondering about your A to Z feature. Is the selection based on your research or reader input? I check the "L" listing to see whether you might feature my father Alan Edward Longworth who has written a number of books such as *I Never Saw My Father Smile* (Trafford, 2007) and *24 Hours in Hell*. He lives in Okanagan Falls, near Penticton. I'd be interested in knowing how you compose those small features.

Patrick Longworth
Surrey
[With difficulty. – Ed.]

Wow! Love that new online version of the newspaper. But I still depend on the paper version for its window display properties. It's essential ferry and ferry-line-up reading. I'm too old to read enjoyable things on a screen.

Susan Yates
Vancouver Island Regional Library
Nanaimo

Rupert, we hardly knew ye

Talk about serendipity. I was reading *BookWorld* and in the article entitled Gregor's Gift there is a mention of the English poet Rupert Brooke's visit to Vancouver. It concludes with his sentence, "Nature here is half Japanese." I have a new book of haiku and senryu poems called *Nature Here is Half Japanese*.

Your article mentions his looks. My copy of Brooke's book *1914 & other Poems* has his photograph in front. Clearly he was a beautiful man. He seems to have been one of those people blessed with everything: beauty, smarts, good at sports, appealing personality, great parents etc.

His poems are dated, of course, but I'm speculating he was wildly popular with everyone because he seems to have been a happy person that anyone would like being around.

His lasting fame is due to his much-quoted poem 'The Soldier' that begins with the line, "If I should die think only this of me...."

Rupert Brooke wrote that poem after he immediately joined up for the 1914 War to End all Wars. He was on his way to the front when he died suddenly of some mysterious disease. So he never arrived at any battlefield or saw the horror there. Those who recite the poem in schools, at Armistice Days, etc., never mention this.

Winona Baker
Nanaimo



Today, the world is full of religious conflicts. Pawel Szydowski explains why.

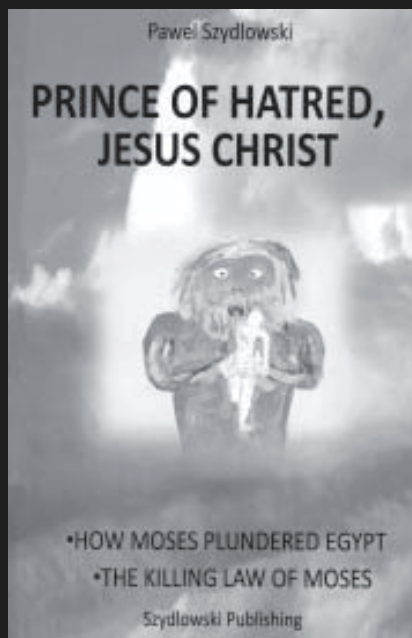
Prince of Hatred, Jesus Christ by Pawel Szydowski

"If you care for peace, this is a book for you. An ancient civilization from our galaxy created us with the help of genetic engineering and delivered the Bible to us. The goal was to give us values and to ruin religions as soon as people become an adult and an intelligent race. The New Testament is designed to destroy Christianity, and the Old Testament is set to destroy Judaism.

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letters



You have done spectacular work all these years with *BC BookWorld*. I've always enjoyed its direct, informational style.

Rudy Wiebe
Edmonton

I watch for and have read (as far as I know) every issue of *BC BookWorld* that has been published. When I was working as a teacher-librarian, I used it in my work. Now that I am in my eighth year of retirement, I read it for enjoyment and to lead me to good titles by B.C. authors. Hopefully our government will come to its senses and reinstate support.

Mercedes Smith
Delta

BC BookWorld is just too good to be shuffled off to Buffalo.

Esther Darlington Macdonald
Cache Creek

I believe in *BC BookWorld*. I believe in the effort it makes to promote B.C. culture. In spite of the governments we seem to persist in electing, there is a vibrant Canadian artistic community. Our leaders should respect it.

Beryl McLeod
New Westminster

BC BookWorld plays a crucial role in promoting B.C. writers, booksellers and publishers. It is especially crucial for promoting B.C. books on a national level because the literary scene in Toronto often overshadows the vibrant scenes elsewhere in the country.

Amanda Lewis
Toronto

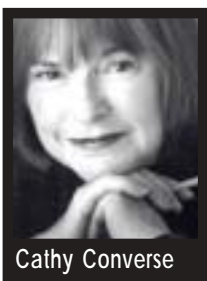


Thanks for doing such a great job all these years.

Phyllis Webb
Saltspring Island

What can I say except that I have always enjoyed your publication!! You have brought B.C. books to my fingertips when I worked the front lines and continue to give me a great book list to keep my family in B.C. reading material.

Earle Legault
Harrison Hot Springs



I love your magazine and, as an avid reader of B.C. books and an author, I don't know where B.C. would be without *BC BookWorld*. I will be writing to Premier

Campbell, the culture minister and my local MLA.

Cathy Converse
Victoria

I am so sorry to hear about the funding cut. Arts, in all forms, music, books, theatre, 'our stories,' are all essential to a healthy society and a functioning democracy.

Irene Allison
Burns Lake

Letters or emails contact:
BC BookWorld, 3516 W. 13th Ave.,
Vancouver, BC V6R 2S3
email: bookworld@telus.net
Letters may be edited for clarity & length.



Heather Peters is completing her Ph.D in social work. Bruce Self is a former street nurse. Mort is a Chesapeake who likes to hunt grouse *mano a mano*.

Eat local, read local

We enjoy books as much as we enjoy hunting in BC's rugged Cariboo-Chilcotin. One of the pleasures of hunting is curling up with a novel at night. Or later in the winter after a meal of deer or moose.

We feel fortunate to not only know where our food has come from, but to have harvested it ourselves, in our own region. A large portion of our diet comes from within a short radius of where we live.

We support the concept of home-grown, 100-mile culture, too, and have amassed a collection of books by B.C. and Canadian authors. So we're upset about recent cuts to the arts in BC.

Why on earth has the provincial government removed all funding from the Association of Book Publishers of British Columbia, BC BookWorld newspaper, and the BC Association of Magazine Publishers? It defies economic sense.

Many BC writers, such as Douglas Coupland (*Generation X*) and William Gibson (*Neuromancer*), along with authors of national stature like Margaret Atwood, have spoken out against the provincial government's cuts. Gibson has decried the policies as "guaranteed to rot the fabric of our province's future."

Ironically, BC has one of the highest book reading rates per capita in Canada, yet the province's funding for literature is among the lowest in the country.

Heather Peters, Bruce Self
Quesnel

I just want to add the sentiment of most B.C. writers. There is a glue that holds communities together. Art is primary. It is there, present, always nearby like a warm sweater. Hopefully this funding impasse is temporary and *BC BookWorld* will thrive into the future. Sometimes struggles serve to illustrate what is most essential about us.

Danial Neil
South Okanagan

Thank you for hanging in there with *BC BookWorld*. I have always appreciated your help to me and to all B.C. writers since you entered the scene in 1987. We welcome your future help.

Betty Pratt-Johnson
Kaslo

Life would just not be the same without *BC BookWorld*.

Lynde Downs
North Vancouver

The recent funding cut is indescribably short-sighted. There is no better resource to find out about B.C. books and culture.

Janet Andison Stewart
Ottawa

Readers in our library enjoy your quarterly publication and we have found it to be an invaluable tool for collection development. I hope you can continue to publish this fine resource.

Kimberly Partanen
Director, Fort St. John Library

Thank you, *BC BookWorld*, for all you do for us writers and for promoting literacy and literature. Current politics be damned. Here's to your continued success.

Kathleen Cook Waldron
100 Mile House

I love *BC BookWorld*, I love reading it from cover to cover. It takes a few reads to absorb everything. It's so newsy and informative. Never an issues goes by where I don't buy a book or two or three! What a misguided move on the government's part to remove funding.

Karen McIver
Delta

I would be lost without *BC BookWorld*.

Marilyn Klizs
Duncan

I feel as if I know you, having read *BC BookWorld* for many years. I always look forward to picking up my copy at my library as soon as it's out. I read it from cover to cover.

Bonnie Baker Nelson

I am appalled to see your funding has so peremptorily been reduced to zero. Please accept support from me as an Ontario writer who is being published in B.C.

Jean Rae Baxter
Hamilton

BC BookWorld is one of the few periodicals I actually take time to read from cover to cover—even the ads. It is incredibly short-sighted that our provincial government would

withdraw \$31,000 from a society that does so much—on a shoestring budget, too!—to strengthen our writing and publishing industry.

So I am enclosing money to pay for a subscription for Gordon Campbell. After receiving and reading four issues of *BC BookWorld*, how could he not see the value and the vitality of the publication?

It makes no sense to me how this province can keep funding a national book award, presented by the premier, that includes a fancy, free luncheon for VIPs at the Pan Pacific, when less than half of that event's budget could provide the necessary support for *BC BookWorld* all year-round.

No sense whatsoever.

Marisa Alps
Halfmoon Bay

Thank you to all our loyal readers



We ought to have a word in the dictionary for a surfeit of support.

Is that a *wellwishorium*?

Or a *congenialium*?

We've received more than 400 letters of support—and indignation—in response to the sudden and complete withdrawal of provincial funding late last year.

Oddly, this funding crisis has turned into a morale boost.

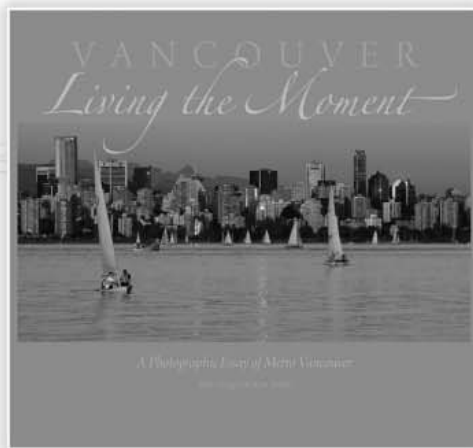
We're still the same size, 44 pages, with more than 900 outlets—still Canada's most self-supporting literary publication—and we're optimistic our partnership with the province can be renewed.

Life is good. We love what we do for you. And we will not stop.

If you want to help us keep going, read the message at the bottom of page 36. Onward.

David Lester
Designer/editor

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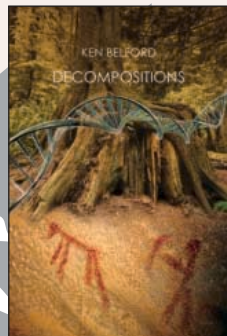
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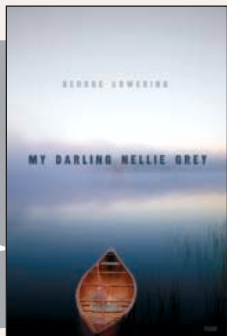
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This spring at Talonbooks

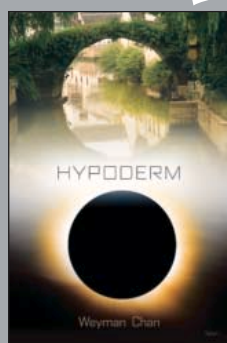
2009 ended with some notable firsts for Talon's publishing program. We released a Japanese/English bilingual edition of **Daphne Marlatt's** beautiful new play, *The Gull*, winner of the prestigious Uchimura Naoya Prize and the first Canadian play staged in the ancient, ritualized tradition of Japanese Noh. The play dramatizes the historical link between the fishing town of Steveston, home to many first, second, and third-generation Japanese Canadians, and the coastal Japanese village of Mio. Another first was Talon's publication of Captain James Peters' photographs of the "Riel Rebellion"—the world's first battle-field photographs taken under fire. **Michael Barnholden** has collected them in *Circumstances Alter Photographs*. By 1883,



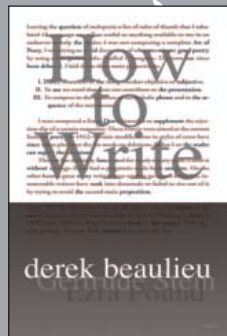
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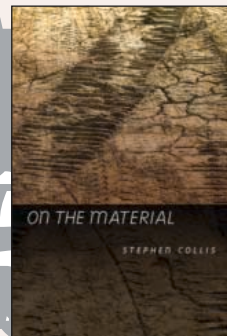
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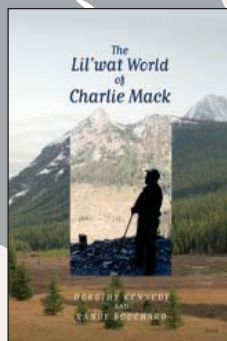
photographic technology had advanced to the point where "naturalist" cameras could be carried over the shoulder and hand-held photography was possible. Through these images, Barnholden examines the moment when the eighteen-year-old country of Canada turned away from becoming a Métis Nation by declaring war on its own people.

Two other December arrivals we're pleased to announce are *Annihilated Time* by **Jeff Derksen** and *Strange Comfort* by Killam Prize-winner **Sherrill Grace**.

SFU professor Jeff Derksen is revered in North American poetic circles for his politically infused books of poetry, such as *Transnational Muscle Cars*. In this new critical volume, subtitled *Poetry and Other Politics*, Derksen explores poetry ("that under-achieving commodity") against the backdrop of what he calls "the long neoliberal moment." We've already noticed the drums beating (or is that Tweeting?) in poetic and academic circles that Derksen's long-awaited volume has arrived. *Strange Comfort* compiles for the first time Sherrill Grace's many essays on the life and work of Malcom Lowry, and offers a fresh look at his attempts to apprehend and portray the writer, writing.



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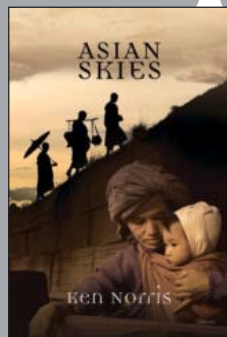
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This early, balmy spring finds us publishing eight new poetry titles—the most we've ever released in one season. Governor General's Award-nominee **Weyman Chan** is back with *Hypoderm*, a collection of poems that draw on cosmologies as disparate as molecular biology, Chinese and Mayan celestial cycles, and the conflict of Horus and Seth in Egyptian mythology. We also have a book by Canadian environmentalist poet **Ken Belford**, entitled *Decompositions*. These poems catch their readers up in a surprising social engagement that is at once larger and other than the consumer discourse of trade and ownership.

Formalism is returning to poetry, but with new rules of the poets' own making. For *My Darling Nellie Grey*, **George Bowering** wrote a poem a day for a year, adhering to certain formal rules he assigned to each month. **derek beaulieu's** *How to Write* contains ten pieces of conceptual prose, ranging from the purely appropriated to the entirely recomposed. In *Bardy Google* **Frank Davey** constructs prose poems using Internet search protocols. SFU professor and poet **Steve Collis** constrains

himself to poems that each have four stanzas of four lines in the "4x4" section of his new book, *On the Material*.

Among our new titles are two poetry books of a more prosaic nature. In *After Jack*, Vancouver cause célèbre **Garry Thomas Morse** realizes beaulieu's contention that all writing is *rewriting*. Morse rewrites Jack Spicer rewriting García Lorca; their voices interweave, transform, and become inexorably entangled with a fresh and undeniably peculiar, disturbingly profane, and authorial voice. Poet **Ken Norris** returns with *Asian Skies*. Composed like a dark novel-in-verse, this is an unsettling story of the deficiencies of love that have produced our commoditized and globalized world.

All eight poets will read at our gala Talon Spring Poetry night on Wednesday, April 28 at the Heritage Hall, located at 3102 Main Street (at 15th) in Vancouver. Admission is free. Doors open at 7:30, readings begin at 8:00.

We have just released Canadian theatre superstar **Morris Panych's** adaption of three classic comedies, *Still Laughing*, and will publish a new play by him this spring, *The Trespassers*—a Stratford Festival favourite last year. Theatre-goers in Vancouver know well the innovative work of playwright **Kevin Kerr**. *Skydive*, to be published later this spring, aims to increase audiences' understanding of the disability experience. *Skydive* was created to be performed by one able-bodied and one differently-abled actor. Using the technology of Sven Johansson's ES Dance Instruments (a seventeen-foot, counterweighted lever that allows a performer to fly in all directions) the show is written to be staged almost entirely in the air.

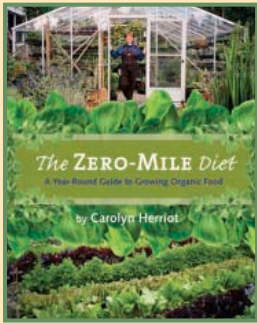
We conclude with our two spring non-fiction titles. Readers can embark on a journey of cross-cultural comprehension and enrichment with the release of *The Lil'wat World of Charlie Mack*, by socio-cultural anthropologist **Dr. Dorothy Kennedy** and ethnologist/linguist **Randy Bouchard**. This book records and re-contextualizes many Lil'wat stories as told to these ethnologists by respected Lil'wat elder Charlie Mack over a two-decade period of friendship and research.

Finally, *Imperial Canada Inc.*, a multi-author collaboration led by **Alan Deneault**, sets out to ask a simple question: why is Canada home to more than seventy percent of the world's mining companies? The answer, the authors contend, is that the Canadian imperial heritage continues to offer the extractive sector worldwide a customized trading environment that supports speculation, enables capital flows to finance questionable projects abroad, pursues a proactive diplomacy which successfully promotes this sector to international institutions, opens fiscal pipelines to Caribbean tax havens, provides government subsidies, and, most especially, offers a politicized legal haven from litigation. Let the debate begin.



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THE ZERO-MILE DIET
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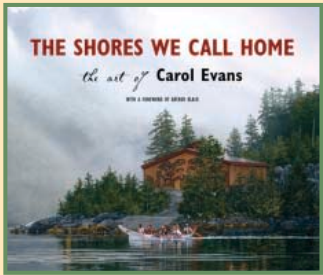
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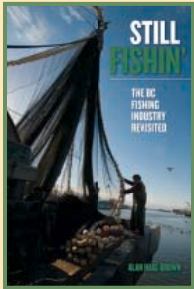
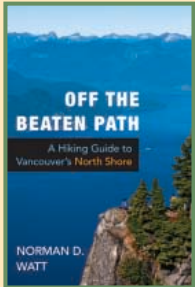
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STILL FISHIN'
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Alan Haig-Brown

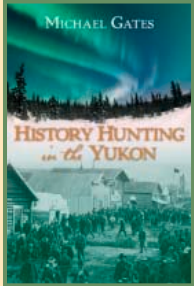
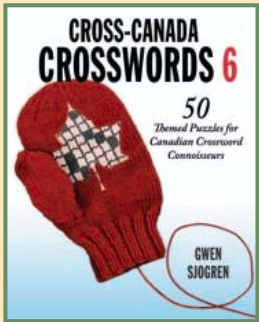
Is the West Coast's once-great commercial fishing industry now on life support? Haig-Brown, a former fisherman himself, offers many persuasive reasons why it doesn't have to be, discovering pockets of surprising activity among the vistas of closed processing plants, downsized fleets and corporate concentration.

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Michael Gates

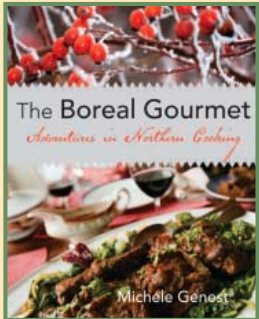
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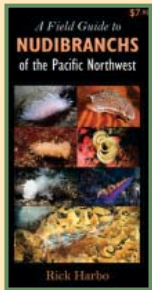
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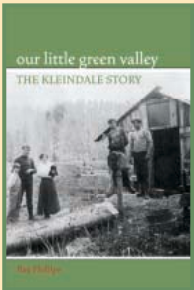
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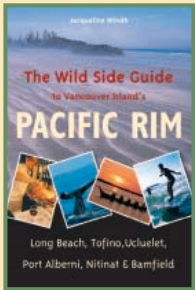
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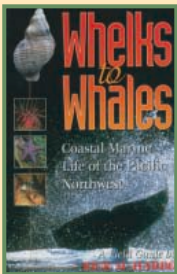


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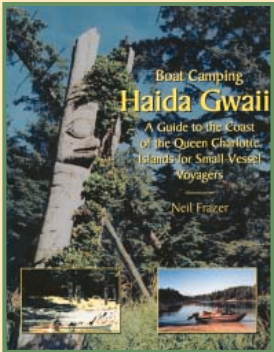
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