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**HOME TEAM**
Eric Walters, Jerome Williams, and Johnnie Williams III
Nick and Kia need the help of their team as they embark on an extensive campaign to persuade the Toronto Raptors to visit their school.

**FOOD FIGHT**
Liam O’Donnell, illustrated by Mike Deas
After stumbling on a corporate conspiracy involving genetically modified fertilizer, Devin and Nadja are in a desperate race to stop a multinational corporation from gaining control of the food supply. Visit [www.food-fight.ca](http://www.food-fight.ca) for more information.

**BRANDED**
Eric Walters
While doing research for a social justice class, Ian learns that the manufacturer of his school uniform is on a top-teen list for human-rights violations.

**PLASTIC**
Sarah N. Harvey
While researching plastic surgery for his friend Leah, Jack discovers unscrupulous surgeons operating on the very young, and decides to take up the cause.

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n 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 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.”

“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.”

“He had other things to overcome, 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.”

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

“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.”

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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."

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 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 make the recipes. Gerry worked two jobs (in a restaurant and as a tattoo artist) so I could focus on the book.

Sarah 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 of how her first vegan cookery and lifestyle title came into print.

"I didn't want to be like a cheesy, mainstream Martha Stewart."
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. It 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 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 publisher, who then pays the publisher, who then splits the royalty portion with each author.

I really thought that someone as far away as Greece has my book in their kitchen. I've always loved sending 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.

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 we made from the book. 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 McChesney House, as it was starting to fall apart, and we were afraid for our safety. Two months after we moved out when we did, the ceiling in the living room collapsed, so we'd been lucky to move out when we did.

But even though that house was creepy,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.
**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.”
Primatologist Sarah Turner’s compelling photographs and simple text illuminates every page as she shares this universal tale about growing up, moving over, and finding our way in the world.

1-55039-174-7 • 9” x 7.5” • 32 pages • paper • $9.95 • April

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Jack Schofield
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1-55039-172-0 • 8.5” x 8.5” 196 pages • hardcover • $29.95

**Coast Dogs Don’t Lie**
Tales from the North Coast Sched
Jack Schofield
Packed with colourful anecdotes and even more colourful characters, Coast Dogs Don’t Lie brings the early days of flying the B.C. coast back to life.

1-55039-169-0 • 8.25” x 8.25” 144 pages • hardcover • $29.95

**Plants of Haida Gwaii**
Nancy J. Turner
A detailed and insightful record of the uses and importance to the Haida of over 150 species of native plants. Moreover, it explains the knowledge and understanding that enabled the Haida to use the resources of their islands sustainable from one generation to the next for thousands of years. Richly illustrated with colour and black and white photos and illustrations.

1-55039-176-3 • 7.5” x 9.25” • 264 pages • paper • $38.95 • April

**Logging by Rail**
Robert D. Turner
An insightful history and a sweeping portrait of railroad logging in British Columbia. The book begins with the small rail logging operations of the 1880s and continues through the height of the steam era, two world wars, the Depression, the change to truck logging and the last steam and dieselized logging lines. Canadian Railroad Historical Association Book Award.

1-55039-065-1 • 8.5” x 11” 348 pages • paper • $39.95 • April

**Mountain Timber**
The Comox Logging Company in the Vancouver Island Mountains
Richard Somerset Mackie
In this sequel to his best-selling Island Timber, Richard Somerset Mackie follows the Comox Logging Company from 1926 to 1946 as it moves from the logged-over Comox Valley to the challenging terrain of the Vancouver Island Mountains. A stunning visual feast, this is social history and logging history at its best.

1-55039-171-2 • 8.5 x 11” 320 pages • paper • $42.95

**Counting on Hope**
Sylvia Olsen
Set against the backdrop of the English colonization of British Columbia, and an 1863 naval assault on a Lamalcha camp on Kuper Island, Counting on Hope tells the story of two girls whose lives are profoundly changed when their two cultures collide.

1-55039-173-9 • 6 x 9 304 pages • paper • $14.95

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The Canadian War on Queers
National Security as Sexual Regulation
GARY RINSMAN AND PATRIZIA GENTILE

For nearly fifty years, from the 1950s to as recently as the late 1990s, agents of the Canadian state spied on, interrogated, and harassed gays and lesbians in a series of so-called national security campaigns. The Canadian War on Queers traces this history, revealing acts of state repression and forms of social resistance that raise questions about just whose security was being protected.

NEW IN PAPERBACK
March 2010, 584 pages, 6 x 9" 19 b&w photos, 1 map 978-0-7748-1856-8 $29.95

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.

– James Rawlinson, blinded at Vimy, 1917

Books written about the conflict record major political decisions and their results; they speak of generals, and of heroes. There is a paucity of literary tribute to those who offered their youth to war; nor are there books which tell of the disabled, the war blinded, the amputee, the burnt-out veteran.

– David Dorward, blinded in Sicily, 1943
THE WAY WE WERE

SHADES OF JANE

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

T he elegant declarative sentence with which Vanessa Winn begins her first novel about pre-colonial British Columbians, The Chief Factor’s Daughter (Touchwood $19.95), recalls the familiar opening of a novel by Jane Austen:

The story of Mrs. Eliza Bennett in board over her.

The story of Mrs. Eliza Bennett in precedence over her.

tering drawing rooms behind younger poverty as well as the humiliation of advanced age of 24 she is in danger of being her daughter, Margaret. At the advanced years at the end of the sixth decade who arrived at the Colony 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—Jame 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 prejudices 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 who 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 chances (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 suspects that it is not admiration so much as a curiosity about her mixed racial back ground 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 flair 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 prefaxes 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 flays the characters of those mentioned and dramatizes the exchanges between them. Thus she deftly weaves together history and fiction to form an informative and engaging story. An epilogue gives an account of the subsequent fortunes—births, deaths, tragedies—of the Work family and the division of the Hillside property.

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

TRUE TO HIS NAME

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

Born as John Work 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 (1835-1852), 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 ball, 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 should be a popular addition to every school library.

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.
In this wonderfully imagined novel, Walt Whitman has a political secret. One that the greatest American poet of the nineteenth century has pledged to keep to his deathbed.

Find out more on April 6, 2010

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Attila Richard Lukacs
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SHAKIN’ ALL OVER

An academic lays bare the facts of showgirls

A 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, Sammy Davis Jr., Samy Davis Jr., and Ella Fitzgerald.

Ross Filippone was general manager; Mickey ran the bar (natch). Jimmy was the maintenance man, lifelong 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 crumming against as Italians, for hiring black entertainers and for providing a safe haven for more than 100 prostitutes.

Mickey 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 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 stars, cheating husbands, stockbrokers, school principals, gamblers, 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.

Glitter, westside hangouts like Isy’s Run, whereas a beer parlour in a hotel 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.

At St. Regis Hotel manager Larry Thiessen told The Province, “hotels

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 Jeanie, 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, Matt, 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 Filippini 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.

At St. Regis Hotel manager Larry Thiessen told The Province, “hotels

continued on page 13
**Blooming books for Spring**

**Heritage House * www.heritagehouse.ca**

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The last novel of Norma Macmillan combines intrigue, ambition, misunderstanding and changing social and sexual mores in a riveting story that traces the history of five families, including two descendants of Chief Maquinna.

**Brindle & Glass * www.brindleandglass.com**

Sweetness from Ashes
Marilyn Horssal
$19.95
When Jenny, Chris, and Sheila reluctantly take their relative’s ashes back to a farm in Ontario, the three soon discover their family’s hidden history. This vibrant, debut novel by BC author Marilyn Horssal is set partially in Vancouver, rural Ontario and West Africa.

Island Kids
Tara Saracuse
$12.95
A history of BC’s island children, told in their voices, from their perspectives. With 22 stories from real-life children of all eras and backgrounds, this is your whirlwind tour of Vancouver Island and the Gulf Islands as you’ve never seen them before.

Falling from Grace
Ann Eriksson
$19.95
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.

AVAILABLE FROM FINE BC BOOKSELLERS
by emailing orders@hgdistribution.com, faxing 1-800-566-3336 or calling 1-800-665-3302
aren't churches." And so it was that Vancouver—somewhat bizarrely—suddenly became one of the best places in North America to find bomb & 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 befriended the people on the street that he could get a woman to take her clothes off on his stage,” Ross writes. “A long-time friend joked Taylor could talk a nun into going on stage.”

Most of the larger-than-life club owners such as Ernie King, Ross Filipone 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.

The Way We Were continued from page 11

“Something Lost” is the title of a poem by KATE BRAID, a Vancouver union local of the Carpenters and the first female member of the Vancouver union. In 1980, she wanted to be a carpenter, but the local union did not accept women. She refused to give up and eventually became the first female member of the union.

She has written a memoir titled “Turning Left to the Ladies,” which tells the story of her struggles and triumphs as a female carpenter in a male-dominated industry.

There are few women working in construction, but Braid is determined to show that it can be done. She has built many bridges and other structures, and has been honored with many awards for her work.

Braid has also been an advocate for women in the trades, and has written and spoken openly about her own experiences. She believes that women should be able to build anything, and that they should be treated with respect and dignity.

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

THE CARPENTER WORE PINK

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

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, recalls how she felt intimidated, other times privileged, other times supported. She learns the beauty of men; and she compe- tence and resenting her loneliness.

In this finely-wrought memoir, recalls how she felt intimidated, other times privileged, other times supported. She learns the beauty of men; and she

Something Lost

BY KATE BRAID

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

Turning Left to the Ladies refeors 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 flower. 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 learned from these women, 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 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. Un-

remains open at the heart of the city, sixty years young, a bastion of bur- leque. In a nutshell, Ross has com- bined thorough research with a clear-eyed sensibility that looks beyond a “puritan ideology that is at once fas- cinated and repulsed by female nudity and sexuality” to prove that erotic dancers who work full-time deserve to have their vocation respected and appreci-
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IN SEARCH OF GRAMPS
Adrian Raeside retraces his grandfather's footsteps in the Antarctic summer of 2008-2009.

BY DICK BOURgeois-DOYLE

Sensitized by the drama and glory of polar adventure, Charles Seymour Wright was just a kid 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 Bowring's 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 companions 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 tent, 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 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 "the most God-forsaken country this is. If I ever get clear of it, I never want to see it again." Nevertheless Wright 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 enthusiastic primer for those unfamiliar with personal records, family contacts, and just as dead."

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Raeside notes Sir John Franklin was "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.

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.

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

Spain walker

In Rooster in the Cathedral (Shoreline Press $26), Presbyterian minister Paul Myers walks the historic 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 larger, sometimes intractable, issues of life. Myers has delivered over 750 public addresses, and appeared on numerous regional and national television broadcasts.

© 2009 Adrian Raeside

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

Lawnrence 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 Asbury spread north to whitebread 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.

Bust all
Led Zeppelin for a ticket price of $3. Korky Day sells The Georgia Straight. Publisher Dan McLeod is arrested on “investigation of vagrancy,” a non-existent charge. All images from The Georgia Straight.

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.

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THE WAY WE WERE

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 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-shrouded 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 competition) 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.
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, 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 was 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 bunkie, soldered on. He must have known we were getting near our destination, as he took us to Tatla Lake, Alberta in 1922.

On arrival, my guests accepted the fact that their guide outfitter was a woman…. After five years of me learning the business, Grandpa Moore was addressed to me, “Dear Sir.”

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 Outdoor Life magazine, and received a dozen letters from U.S hunters. The letters 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.”

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 Lostsome 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.”

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One hundred years ago, George Eastman began selling the world’s first, widely affordable, easy-to-use camera. Coincidently, 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.

---

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.”

“We were stardust, we were golden”

Set in 1969, Tom Wayman’s first novel Woodstock Rising (Dundurn $21.99) is a black comedy in which counter-culture students in Laguna Beach, California—including a Canadian graduate student—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.

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

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How ex-bookseller Kay McCracken rescued her uncensored self.

DON’T KNOW WHAT IT WAS EXACTLY 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, was peopled by quirky and wonderful human beings, one ghost, and mysterious happenings—a story that begged to be told. After closing Reflections, was peopled by quirky and wonderful human beings, one ghost, and mysterious happenings—a story that begged to be told. After closing Reflections, was peopled by quirky and wonderful human beings, one ghost, and mysterious happenings—a story that begged to be told. After closing Reflections, was peopled by quirky and wonderful human beings, one ghost, and mysterious happenings—a story that begged to be told. After closing Reflections, was peopled by quirky and wonderful human beings, one ghost, and mysterious happenings—a story that begged to be told. 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Cherie Smith was an inner city girl who grew up to become one of the most published and acclaimed authors in Canada. She was born on November 15, 1933, in Toronto, the daughter of a Latvian father and a Lithuanian mother. Her family was part of the Russian-Jewish immigration to Canada, a heritage that deeply influenced her work.

Cherie's early life was marked by poverty and hardship. As a child, she was forced to work in factories to support her family. Despite these challenges, she was determined to get an education. She earned her Honours degree in English Literature and decided to found a small publishing company after she was asked to publish a manuscript by a friend. This was the beginning of November House, a publishing house that would later become a founding member of the Western Canadian Publishers' Association.

Cherie's first book, published in 1970, was a hit. It was a collection of short stories and her success led to other publishing ventures, including a novel by Bill O'Brien. Cherie's work was often gritty and realistic, reflecting the lives of those around her. Her books covered a range of topics, from the political to the personal, and they were well received by readers and critics alike.

Cherie's success as a publisher was not without its challenges. She faced discrimination and sexism, and she often had to fight to get her books published. Despite these challenges, she remained committed to her work and continued to publish until her death in 2009.

Cherie Smith's legacy is one of resilience and determination. Her work continues to inspire and challenge readers today. She is remembered as a forceful, powerful, and passionate voice in Canadian literature.
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.”

Kaspoit!—that’s the noise made by opening a beer can, a crisp flatulence so familiar it ought to be incor-porated into the language. As John Moore 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 lowlifes who populate Bolen’s Barry Delta novels, but the humour is that of the Hall’s Dark Roast variety as the various characters—including a couple of visiting hit-men from the Montreal mob, a senior RCMP officer and an ambitious Eurasian cocktail wait-er—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 cyni-cal narrative commentary of the Barry Delta novels, here Bolen restricts himself to the more challenging toolkit of the dramatist and scriptwriter: descript ive action and dialogue carry the plot, along with some of the gratuitous cheats of the “psychological novel” or the in-terminable self-indulgent narra-tive commentary that is such a soporific feature of so many Ca-nadian novels produced by hold-ers of MFAs in creative writing.

Bolen’s stripped-to-the- frame, dialogue-driven story will be as shocking to CanLit as Marty Robbins was to country, with guilty shad-ows, even when what we hear appals 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 ad-libbed conversations between a man and his mistress in bed.

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

In Kaspoit! Dennis Bolen has created a film that is so corrosive, so unsur-passable thriller out of the kind of table talk you could overhear in a seedy motel and to continue to boil over, with guilty shadows, even when what we hear appals us.

In his film, My Dinner with Andre, director Louis Malle demonstrated the seductiveness of dialogue in a two-hour film consisting of two ad-libbed conversations between a man and his mistress in bed.
Images from the Likeness House
Dan Savard

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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.
The Malahat Review

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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 (Dundurn $22.95)

If you've lived in B.C. for more than a couple of years and you're not a vegetarian, you may be wondering why you keep a meat-eating household. This is why you keep a meat-eating household. The conceit of an 18-year day 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?

The only symmetry he offers is at the end of this elongated meditation, if you think he's doing a narrative fig leaf in the farm's agrarian society, the rise and fall of its greenhouse, 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 asks if it is. Elsewhere the killing of a pig, and the reaction of its sibling, seems the mind in two or three stark sentences. A comical description of an opium-nosed pig by its mate into a sea of goldfish, his wife Sharon had to push the machine out of the flames.

But it's not all gore and guts. There are the local characters and the politics of the community fair. For some reason Brett and his friends get big yaks watching every member of a work crew bang his head on the same projecting beam.

As he rambles purposefully around Trauma Farm on this 18-year day, extravagant 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 Semaphore is an old word for fire blue . . . the pale armour of the creek bed; every chapter is just that, a narrative fig leaf in the farm's agrarian society, the rise and fall of its greenhouse, 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 asks if it is. Elsewhere the killing of a pig, and the reaction of its sibling, seems the mind in two or three stark sentences. A comical description of an opium-nosed pig by its mate into a sea of goldfish, his wife Sharon had to push the machine out of the flames.
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NECESSITY OF KINDNESS

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

BY CHERIE THIessen

The House of Warriors (Hyathera Press)

In 1997, Benjamin Madison visited Nigeria for a second time. His first trip in 1983 had been to study Yoruba religious traditions, but this time he visited Nigeria's tiny southeastern community of Oron, something his father had done many years earlier. Madison described his experiences in this memoir, which was re-edited in 2004.

Madison's memoir, The House of Warriors, is a reflection on the necessity of kindness. It explores the challenges of living in a remote African community and the importance of compassion and tolerance. The memoir offers insights into the daily life of the villagers and their struggles to maintain their culture and traditions.

In the title story, "Unique Data," the extreme ignorance of two foreign workers exposed too blindly, lacking the gentle irony to which I've always been accustomed.

The story of "Clifford," Madison skillfully employs wry humor to counterbalance the ignorance and arrogance of some foreigners who have "come to help" with the graciousness and generosity of the villagers. In the final story, "One of the Dead," the memories of life and death are exposed too blatantly, lacking the gentle irony to which I've always been accustomed.

Two additional stories have been added and the collection is re-edited. In a story called "Country of Evil," Madison skillfully employs wry humor to counterbalance the ignorance and arrogance of some foreigners who have "come to help" with the graciousness and generosity of the villagers. In the final story, "What Price Happiness?" the memories of life and death are exposed too brutally, lacking the gentle irony to which I've always been accustomed.

The title story, "Unique Data," the extreme ignorance of two foreign workers exposed too blindly, lacking the gentle irony to which I've always been accustomed.

The story of "Clifford," Madison skillfully employs wry humor to counterbalance the ignorance and arrogance of some foreigners who have "come to help" with the graciousness and generosity of the villagers. In the final story, "One of the Dead," the memories of life and death are exposed too brutally, lacking the gentle irony to which I've always been accustomed.

Two additional stories have been added and the collection is re-edited. In a story called "Country of Evil," Madison skillfully employs wry humor to counterbalance the ignorance and arrogance of some foreigners who have "come to help" with the graciousness and generosity of the villagers. In the final story, "What Price Happiness?" the memories of life and death are exposed too brutally, lacking the gentle irony to which I've always been accustomed.
This is a moving story about tolerance, compassion and the power of family ties.

($17.95 Groundwood)
ISBN: 978-0-88899-853-8
A young adult novel.

Ellen's Book of Life

Pansy Collison, a Haida woman, speaks for her people and to her people in this illuminating title.

ISBN: 978-1-55059-388-4; $25.95; pb; 200 pages; b&w; illustrated.

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


ANVIL PRESS
NEW TITLES
Kaspot! | Dennis E. Bolen
“A tour de force of thrug-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


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.


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, love blooms within a nearly happy ending.


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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This is a moving story about tolerance, compassion and the power of family ties.

Ellen’s Book of Life
by Joan Givner
($17.95 Groundwood
ISBN: 978-0-88899-853-8
A young adult novel.

www.groundwoodbooks.com
For anyone who has followed Joan MacLeod’s vigorous, humane and much-acclaimed work as a playwright, from her 1993 Governor General Award winner Amigo’s Blue Guitar, about a Salvadoran refugee, to the GG-nominee for 2010, The Ocean Ranger, about the Ocean Ranger disaster, it’s not surprising to learn her newest play presents the voice of someone dealing with injustice. But in Another Home Invasion, MacLeod allows a character to directly address the audience. Another Home Invasion is a deliciously readable monologue.

Jean is 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.

So still throughout the play, it’s pretty 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.

MCLEOD: 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.

Another Home Invasion looks at home invasions—from the state—in terms of how we care, and don’t care, for our elders. And it teaches your work.

BCSW: Do you have what you need to tell her story. [Director] Ric Knowles, in his introduction to the book, notes how breaking down the fourth wall is key to engaging the audience in the story. We can’t see where the unreadiness is with the narrator.

MCLEOD: 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.

BCSW: You dedicated Another Home Invasion to your husband. Why?

MCLEOD: Because it is about marriage. Ultimately it’s a love story.

And he manages the fort when the actor hired, about the Ocean Ranger disaster, when the actor hired, a character. It’s not surprising to learn her new-

'They’ll hijack that intent many times over before the play is finished.'
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.”

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.

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 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.

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.

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

IN MARION WOODSON’S LATEST TEEN NOVEL, DINOSAUR FEVER, 15-YEAR-OLDS 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
IN ANNABEL LYON’S FIRST Work of Juvenile Fiction, All-Season Edie, eleven-year-old Edie responds to the illness of her beloved grandmother by acting out—trying to practice witchcraft, running her older sister’s party, learning flamenco dancing and meeting Zeus at the mall while Christmas shopping.

Kim LaFave’s latest novel, 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 Dean Griffiths.

Jessenia Ellenor, Who’s Worked in Film Production, and as an overseas nanny, looks for stories wherever she travels. The heroine of Princess Annabella, a self-illustrated storybook, is about a girl born with brown hair—instead of the red hair of her rival on the boy’s soccer team in order to again save the town.

Caroll Simpson’s Self-Illustrated Storybook for ages 6-11, The First Beaver is about a boy born with brown hair—instead of black—who becomes strong in spite of his 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 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 creativity and energy of this urban art form. The 96-page book is suitable for children, but is also an art book for adults.

Linda DeMeulemeester, in her series Captain Jake, has won the Dorothy Livesay Poetry Award, presented by the Canadian Library Association’s Silver Birch Award. In DeMeulemeester’s sequel, Grim Hill: The Secret Deepens, finds heroine Cat Peters uncovering the truth behind Grimooire, a mysterious, posh private school that 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.

Gina Thomas, who lives 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.

The Secret of Grim Hill, as 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. The heroine of Princess Annabella, a self-illustrated storybook, is about a girl born with brown hair—instead of the red hair of her rival on the boy’s soccer team in order to again save the town.

Benedict’s first novel, The Hidden, 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.

Shakespeare’s Dog, by New Star Books, is about three NYC street kids who come across an old apple tree in front of a 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.
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Thanks to everyone who has thus far helped us weather the storm.
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).

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. She’s a consultant for marketing, and her husband is 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. Shout! (New Star $19) as well as a collection of ten new stories, The Box (New Star $19).

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.

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.

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).
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Challenging conventional memories of World War I, UBC 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

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.
978-0-7748-1758-6

Kevin Loring accepting Governor General’s Award for Drama from Michaëlle Jean.

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 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 social, 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.

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 frolic-some tale inspired by Nugent’s Yorkshire terrier Emma.
978-1-55468-125-7

For a rising star in B.C. writing, look no further than Kevin Loring. A member of the Naitak’apun 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.

As an actor Loring has performed in numerous plays across Canada including Marie Clements’ Burning Vision and Copper Thunderbird, and George Ryga’s classic The Ecstasy of Rita Hay. Loring has been invited to serve as Playwright-in-Residence at the National Arts Centre in Ottawa in 2010.
978-0-98232-06-1
**Is for Olsen**

When she wasn’t busy challenging the Hudson Bay Company’s roof of Cowichan Indian sweater designers, 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 Lumaka 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.

**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.

**Is for Queers**

As well as publishing *Sapphoqries* 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, the State University of New York Press has published *International Lesbian and Gay Studies: An Encyclopedia* (2009), a four-volume set, with articles by Kate de la Torre, Jack Halberstam, and me. (I contributed an article on the history of activist writing.) The non-profit Press for Academic Books has just published *Whyborne & Garret* (talonbooks $14.95), a historical romance by Jude Gogo, set in the American Old West. It features *Black Jack* (1847–1898), the first known person with a self-identified androgyny: “a man, a woman, and an original.”

**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 Meets*, Swiss-born Franzophobe 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).

**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, now sold to OP Publishing (Pacific Latching, BC Outlook) 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).

**Is for Urefe**

Frank A. Urefe’s translation of Hentsch’s *Truth or Death* (Sono Nis $29.94) received the Governor General’s Award for translation in 2009 and now Middle East expert Fred A. Reed has repeated the feat for his translation of Hentsch’s Empire of Desire (Talon $29.95).

**Is for Urrat**

Nigerian-born Frank A. Urefe of Vancouver was the oldest of seven children, which in the African tradition means 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).

**Is for Van Oort**

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*.

**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 mentoring women at risk of violence and making her 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 (B o o m e r s ) Women* (Detselig 2009) includes case histories of courage and discrimination, not without optimism and humour.

**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 (Whistak & Wyn $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.
I will leave it to others to address the misconceptions on the public library's role in providing access to digital books in Nanaimo. Michael Elcock’s article “Stealing Atwood” (BCBW Winter 2009-2010) 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 requires an agreement between the author and their publisher, not the public library, to calculate how much an author is compensated. The compensation is negotiated between the author and their publisher, not the public library. This practice is not intended to create digital copies of out-of-print books. This is a misunderstanding of how PLR works.

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

Paul Whitney
Circulation Manager - 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 changed with overseeing Vancouver Public Library's electronic resources, I can assure you that libraries respect copyright and contractual agreements.

FABULOUS magazine!

Patrick Longworth

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Rupert, we hard 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 that I think you may find interesting. You see, I am a haiku writer.

Eileen Pedersen

-----

Today, the world is full of religious conflicts. Pavel Szydlowski explains why.

Prince of Hatred, Jesus Christ

"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.

"People waste time in churches or synagogues, and have no literal knowledge of the Bible. Everybody who reads this book, will be smarter than the Pope, pastors or rabbis. Ignorance causes war and religious knowledge. Bring peace and prosperity." – Pavel Szydlowski
Letters

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

Rudy Wiebe

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 and incredibly creative Canadian artistic community. Our leaders should respect it.

Beryl McLeod

New Westminster

BC BookWorld plays a crucial role in promoting B.C. writers, bookellers 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

Salt Spring 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.

Carly 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

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 perceptibly 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 wish to a $31,000 a year 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 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

Letters or emails contact: BC BookWorld, 3516 W. 13th Ave., Vancouver, BC V6P 2S3
e-mail: bookworld@telus.net
Letters may be edited for clarity & length.

Dear Editors,

I just want to add the sentiment of most BC 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.

Daisie Neil

South Okanagan

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

Betty Pratt-Johnson

Kaslo

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 issue 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 Klisz

Ottawa

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

David Lester

Designer/editor

We’re still the same size, 44 pages, with more than 900 outlets—all 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.

Thank you to all our loyal readers.

David Lester

Thank you for putting BC BookWorld 41 BC BOOKWORLD SPRING 2010
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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, “naturalist” cameras could be carried over the shoulder and photographic technology had advanced to the point where Barnholden examines the moment when the eighteen-year-old country of Canada turned away from becoming a Métis Nation Annihilated Time by declaring war on its own people. beating (or is that T weeting?) in poetic and academic circles that achieving commodity”) against the backdrop of what he calls “the long neoliberal moment.” We’ve already noticed the drums of speciation, enables capital flows to finance questionable projects 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.

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 environmental 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. As nature, it returns, 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 poems of conceptual prose, ranging from the purely appropriated to the entirely recomposed. In Birds 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 poetic nature. In After Jack, Vancouver cause célèbre Garry Thomas Morse realizes beaulieu’s conception 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 Skins. Composed like a dark novel-in-inverse, 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 adaptation of three classic comedies, Still Laughing, and will publish a new play by him this spring, The Trepassers—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 created to be performed by one able-bodied and one differently-abled actor), and, most especially, offers a politicized legal haven from litigation. Let the debate begin.

For updates on Talon events and authors, join us on Facebook, Twitter, and YouTube.
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