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

Reprinted thirteen times, Anne Cameron’s Daughters of Copper Woman is one of the bestselling books of fiction published from and about British Columbia.

**ANNE CAMERON BIBLIOGRAPHY:**

**Novels & Short Stories:**
- French Witch (1983) **Children’s Books:**

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TO VEGAS
FROM HORSEFLY, BC

Discovered in a Williams Lake baby carriage, Morris Bates went on to become one of the world's highest-paid Elvis impersonators.

I T'S HARD ENOUGH FOR A GUITAR player from a bar band in Vancouver or Calgary to end up as a highly-paid headliner in Las Vegas for fifteen years, but Morris Bates did it from Williams Lake's Sugar Cane Indian Reservation after he had lived with his foster parents, Pascal and Phyllis Bates, in a rustic cabin near Horsefly Lake.

Elvis lookalike Morris Bates, easily one of the world’s foremost Elvis impersonators, tells it like it was in Morris as Elvis: Take A Chance on Life (Fox / Quarry $34.95), an amply illustrated memoir, co-written with Jim Brown.

Bates’ mother, Lillian, a Shuswap, was impregnated in 1949 by a handsome Haida while she was employed at the fish cannery in Port Edward. “During the Williams Lake Stampede in the summer of 1950,” Bates says, “my mom went down to the Ranch Hotel and left me outside in my baby carriage.”

“She went into the bar and left me there. Many hours later I was up to my neck in shit’ and Phyllis and Pascal came out of the bar and found me and took me to their home.”

It sounds like a tale from Charles Dickens, but Bates began touring Western Canada with his own Injun Joe Medicine Show. Though he never listened much to Elvis until 1968, Bates first changed his act to Canada’s Tribute To Elvis, then changed it to A World Tribute To Elvis.

The kid from Williams Lake eventually graduated to The Cave nightclub in Vancouver where he made $10,000 in three nights.

Bates never knew his father until his mid-forties, after Bates struck it big as one of Las Vegas’ most durable attractions. Having played everywhere from the Merv Trapper’s Lounge in Inuvik, to a South African stage with Otis Redding, to an appearance on the Merv Griffin Show, Bates ultimately felt his white Elvis jump-suit was turning into a straitjacket.

Once an electrifying performer who rubbed shoulders with the stars, Bates now works as a councillor in Vancouver’s Downtown Eastside and conducts Reality Check for Indigenous People programs to help First Nations kids stay off drugs and alcohol.

For this issue, we gratefully acknowledge the valuable assistance of Canada Council, a collaboration partner since 1990.

In-kind Supporters: Simon Fraser University Library; Vancouver Public Library
ZORRO

HAVING PLAYED ZORRO IN A LONG-RUNNING HBO TV SERIES AND portrayed Pat Garrett alongside Val Kilmer in Billy the Kid, Duncan Regehr has learned a thing or two about not flubbing his lines. Director Peter Jackson wanted him to play Aragorn in Lord of the Rings but the role went to Viggo Mortensen.

Having attended Oak Bay High School, Duncan Regehr has now resettled at Shawnigan Lake and published his first collection of poetry, Scarecrow: Poems and Drawings (Ekstasis $24.95), in which he “explores the metaphor of line—the line of verse, the line of the pencil, the lay lines of the land of the scarecrow’s domain—in an artistic vision that is both penetrating and prophetic.”

Regehr is a Royal Canadian Artist, a recipient of the American Vision Award of Distinction in the Arts, and holds a Doctorate of Fine Arts, honoris causa from the University of Victoria. His paintings are found in collections and galleries worldwide. But never mind all that... He has appeared in several Star Trek episodes and portrayed Errol Flynn in the biopic My Wicked Wicked Ways.

**Mack the life**

Ever since chiefs Baptiste Ritchie and Sam Mitchell of the Mount Currie and Fountain reserves recommended Charlie Mack as the best source of Liilwet stories in 1969, ethnographers Randy Bouchard and Dorothy Kennedy began visiting his Birkenhead River cabin in the Pemberton Valley. The more Mack shared his world view and moral code as a master storyteller, with animated renditions in both Liilwet and English, the more a friendship between the trio became crucial for recording Mack’s continuity with a mythological past. Two decades after his death, the team of Bouchard and Kennedy have compiled a tribute to Mack’s essential role in B.C. ethnography with *The Liilwet World of Charlie Mack* (Talonbooks, $24.95), ensuring his rightful place in B.C. literature. Mack was born in 1890 and died in 1990. His stories were first recorded, translated and published in *Lillooet Stories* (BC Archives, 1977).

**ZORROASTER-ISM**

H

**From W.A.C. to Wick**

When Howard McDiarmid arrived on the tarmac of tiny Tofino airport in 1955 to become the lone physician for the Long Beach area, he intended to stay six months. Instead he served as the local MLA from 1966 to 1972. It was his one-on-one meeting with Premier W.A.C. Bennett in 1969 that persuaded Bennett to give the green light to McDiarmid’s park preservation idea that led to the creation of Pacific Rim National Park in 1971.

“Many people have attempted to give various individuals, in particular Ken Kiernan and Jean Christen, credit for creation of the park, and rightly so,” he writes in *Pacific Rim Park* (Wickaninnish Inn $18.95, plus postage), “but the establishment of Pacific Rim National Park required the expenditure of large amounts of provincial money to acquire private properties...W.A.C. deserves huge credit for this.”

“I believe to this day that if I had not represented a Social Credit constituency, the outcome would have been very different.”

McDiarmid shifted his practice to Victoria, and later California, but maintained a residence in Tofino. He later opened the new Wickaninnish Inn on Chesterman Beach in 1996 with his son, Charles, having acquired legal control of that name twenty years earlier.

**MARK ZUEHLKE GOES DUTCH**

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Here's what they said from the podium at the 26th annual B.C. Book Prizes gala.

The most moving speech was made by Dean Griffiths accepting the Harris Prize for an illustrated children's book. He recalled coming to terms with the physical abnormalities of his much-loved newborn daughter, having just illustrated the winning book about a character dealing with negative responses to a newly-adopted sister deemed ugly by school-mates.

Andrew Scott took home the Haig-Brown Prize for his massive research project about 5,000 coastal places. "The whole process was like dealing with one of those giant runaway snowballs you often find in comic strips," he said. "The damn thing keeps getting larger and larger, and it's all you can do just to keep out in front of it. At least, that's how I felt. But the stuff at Harbour was undaunted. You would think they put together an encyclopedia every week."

The punchiest political statement came from triple nominee Brian Brett, winner of the Duthie Booksellers' Choice Award, in response to recent cutbacks in B.C.'s arts support. Brett recalled that during World War II, when money was scarce for the war effort, a cabinet member suggested to a man who had his ear rubbed off by the highway pavement during a motorcycle accident.

Dorothy Livesay Prize winner Fred Wah praised B.C.'s teachers as the "word warriors" on the front lines of literacy.

Hubert Evans Non-Fiction Prize winner Lorna Crozier praised and thanked her publisher Rob Sanders, as did Brian Brett. From Berlin, Stan Persky sent a message praising B.C. publishers as cultural heroes, citing Rolf Maurer of New Star Books in particular.

Host Shelagh Rogers opened the evening by recalling her first literary interview for an Ontario radio station. She was asked to talk to someone named Timothy Findley who had won a Governor General's Award. During their on-air conversation she was surprised to learn he was a novelist. She had presumed Findley must have won some sort of military citation.

Accepting the Lieutenant Governor's Award on behalf of Stan Persky, who could not attend, Terry Glavin closed the evening by noting it was the first time in the award's seven-year history that it went to a "mainlander." Six previous recipients have all lived on Vancouver Island or one of the Gulf Islands.

THE MAGNIFICENT SEVEN AT GOVERNMENT HOUSE

Four winning titles were published in B.C.; three from Ontario.
THE BRIGHT LIGHTS OF BC

EDWARD S. CURTIS ABOVE THE MEDICINE LINE
PORTRAITS OF ABORIGINAL LIFE IN THE CANADIAN WEST
Rodger D. Touchie
Photographer Edward Curtis spent decades studying First Nations cultures. In Canada, he cruised the Pacific Northwest and ventured into the lands of Alberta’s Blackfoot Confederacy. Includes more than 150 photographs.

SECRET BEACHES OF SOUTHERN VANCOUVER ISLAND
QUICK TO THE MARKET
Theo Dombrowski
Discover dozens of spectacular beaches on Vancouver Island. This full-colour guide’s detailed descriptions and photos cover everything from ease of access to our direction.

SECRET BEACHES OF GREATER VICTORIA
VIEW FORMAL TO SOUTHERN
Theo Dombrowski
Explore 92 beaches and obscure coves in the Victoria area. Detailed descriptions and maps are complemented by colour photos and beautiful artwork.

DRINKING VANCOUVER
100+ GREAT BARS IN AND BEYOND
John Lee
A pocket-sized loose-leaf bible for locals and visitors craving a night out on the town. With Vancouver’s long tradition of bar renaissance upon us, these sharp, witty reviews won’t lead you astray.

ROADSIDE GEOLOGY
BIL MATTHEWS AND JAN MONGER
Thirty-one descriptive road guides, complete with maps, photos and diagrams, help you locate and interpret the landforms visible from BC’s highways and ferry routes.

FALLING FROM GRACE
Ann Eriksson
Set among the giant trees of Vancouver Island, this poignant story is about a woman of short stature and her drive to function in a world not made for people her size.

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Walt Whitman, often considered the greatest American poet of the nineteenth century, had many secrets in his life. In his novel, Walt Whitman’s Secret, George Fetherling confesses not only the life of "the great gray poet" but also the conspiracy against Abraham Lincoln as an author." Why exactly I am writing all this. I don’t know, says, "in my rushed and yet long-winded way is that I don’t know my own involvement. "The point I understand Whitman and to understand Whitman’s connection to Canada. This, in spite of the fact that Whitman had "a two-sided relationship with Canada. " He revered the majesty of the geographical Canada and its native population, but remained convinced it was not a democracy like the United States. And he had a deep dislike for Queen Victoria and her minis-

Flora Denison organized a retreat dedicated to Whitman’s ideals at Bon Echo, a provincial park near Kaladar. After his death, she constructed there a memorial to him that exists to this day. Nor was she the only Canadian in Whitman’s inner circle (he preferred the colloquial term “gang”). The poet was briefly a patient of Dr. William Osler, on one of the doctor’s visits from Montreal to Philadelphia. For a much longer time he was attended by Richard Maurice Bucke, a psychiatrist and superintendent of the provincial “insane asylum” in Ontario. It is to Bucke that Traubel turns in the novel for an understanding of Whitman’s homosexualit-

Although a biography is, by definition, one life seen through the lens of another, it is no means a one-way transaction. If the biographers’ experiences subjectively modify the lives they record, their own lives are no less influenced and changed by the process. The complicated biographer’s subject relationship is often filial, obsessive, erotically tinged, and marked by strange affinities. The fictional weaving together of Traubel’s autobiography and Whitman’s biography is a deft way of probing the personal, temporal, and educational affinities between the two men. It also illustrates the changes wrought upon the personal life of Traubel and, by implication, of any biographer.

Thus, although Traubel’s idiom belongs to an earlier era, and gives the novel a more leisurely pace than current readers are conditioned to expect, its appeal is fairly wide-rangi-

continued on next page
Paul Serup revives the conspiracy theory of Charles Chiniquy.

In his non-fiction investigation of Chiniquy’s claims about Lincoln’s assassination, incorporating information gleaned from court records, newspaper clippings, interviews and cemetery records, Serup notes that the man who headed the official investigation of the murder of President Lincoln, who also effectively ran the United States government immediately after the assassination, Secretary of War Edwin Stanton, also believed Lincoln was killed by Catholics.

Who Killed Abraham Lincoln? by Paul Serup
(Salmova Press / Sandhill Distributing $29.95)

Born in Vancouver in 1945, and raised on Vancouver Island, retired Ottawa English teacher Tony Cosier has revisited his boyhood fascination with the parallel ancestries of European settlers and First Nations families for a trans-generational novel, Thunder River (Margaret Woods Books $14.95), set in a fictional town called Thunder River but shaped by B.C. history. Four linked novellas carry the reader from the gold rush era, through the Great War, and War World II, on past the year 2000, starting with a pioneer explorer who describes a Shuswap named Smoke who descends upon a survey crew “like the coming of an ancient god” in the 1880s. Cosier’s fictional Nisga’a nation culture is modeled on the aboriginal people of the B.C. interior watershed. In the second story, a young Nisga’a named Matthew struggles with his identity in the early 20th century. In the third, a pacifist fights his own war at home in the mid-20th century. Descendants of those characters emerge for a contemporary, fourth-generation conclusion.

Thunder River
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IT’S ALL RELATIVE

“My cousin from Canada is a bigger Trollope than I am,” — Joanna Trollope

The Third Day Book by Linda Rogers

The resemblance between Linda Rogers and Joanna Trollope is not uncanny. The two novelists are cousins, both related to the Victorian novelist Anthony Trollope (1815-1882).

“My cousin from Canada is a bigger Trollope than I am,” said Joanna Trollope when she met Linda Rogers at an awards ceremony at Canada House in London. The bestselling English novelist meant Rogers’ family was more closely related to Anthony Trollope than her side of the family.

With equal wit, Rogers has remarked, “Joanna and I could be sisters, but she is definitely the pretty one. She is tall and elegantly slender, whereas I... um, love to cook.”

Rogers’ ancestors emigrated when Anthony Trollope’s mother, Frances Trollope, a novelist meant Rogers’ family has roots in Smithers, British Columbia. A female love interest turns into a would-be blackmail who has run- ned a near-fatal huck as a last resort on video, only to be found dead a few days later. She had been suffering from a severe, drug-induced personality disorder. Only then does she do her life over again.

Meanwhile this iconoclast will have to do his life over again before he can care to recognize his output.

The Woburn Clock by Joy Rawley

The Woburn Clock by Joy Rawley is an ambitious work that explores the private lives of individuals over the centuries who have built and decorated their homes in Woburn, Massachusetts.

The narrator is the 20th-century custodian of the clock that was first built by a wealthy Englishman for a cathedral in Woburn, Massachusetts, at the turn of the 14th century.

Perhaps,” the narrator writes, “humans need more than anything is not atomic clocks that help us keep more and more precise track of time, but less complicated clocks so would have again matter less.”

The Penalty Killing by Michael McKinley

The Penalty Killing by Michael McKinley is a long novel about a young woman who has been experimentally catatonic for the fictional New York St. Patricks.

A female love interest turns into a would-be blackmail who has run- ned a near-fatal huck as a last resort on video, only to be found dead a few days later. She had been suffering from a severe, drug-induced personality disorder. Only then does she do her life over again before he can care to recognize his output.

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A female love interest turns into a would-be blackmail who has run- ned a near-fatal huck as a last resort on video, only to be found dead a few days later. She had been suffering from a severe, drug-induced personality disorder. Only then does she do her life over again before he can care to recognize his output.

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Perhaps,” the narrator writes, “humans need more than anything is not atomic clocks that help us keep more and more precise track of time, but less complicated clocks so would have again matter less.”

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LIVINGSTON, WE PRESUME

If ever there was an anthology of stories in which authors weren’t identified, fans of Billie Livingston could easily spot her contribution.

D ark, as an adjective, is reserved to describe literature, so let’s just say Billie Livingston’s ten stories in Greedy Little Eyes are the opposite of upbeat and she has devised a style of her own.

Invariably incorporating sexuality and alienation, her stories often appear realistic until they veer towards harrowing inventions—wildly weird yet cleverly constructed, confident and riveting.

In the longest story, ‘Candy From a Stranger’s Mouth,’ the reader feels like a slightly changed person by the final sentence, but it’s hard to describe exactly how or why this is so, only that one sees the world differently, askew.

Possibly the creation of these stories has some therapeutic effect on their maker—in the same way that Kafka had to write The Trial or Van Gogh had to paint, whether they sold their work or not—but that is secondary to their value as art and entertainment.

You wouldn’t find Livingston’s stories in The New Yorker. They are too ‘edgy’ to win mainstream literary prizes. They can be grim. No, they can be grim. But they are also painfully poignant and often, underneath it all, rather funny... in a dark (sops) sort of way.

In a story called ‘Did You Grow Up with Money?’, a pubescent girl describes a thoroughly disreputable character named Money who is welcomed into the household by grossly negligent parents.

Money is always loud, always drunk, carousing with her father, making loud flirtations with her mother, while stalking the narrator’s sister, Beth, who is six years older. Beth goes berserk when she catches Money trying to defile her innocent sister; Money pays Beth to the bathroom floor when she retaliates, proving his insatiable manhood, his power to ruin.

The two sisters successfully lure the louche sexual predator, at night, to a river where they stand, scantily clad, siren-like, for a “party.” While Beth pushes her tongue into Money’s mouth, the piggy-backed narrator feels the metal in her skimp dress.

“I pushed myself higher on his hips, pulled the blade from its slot in the handle, and did what my dad took pains not to do every morning—dragged the edge hard into his throat.”

As the girls float the carcass down the river, Livingston’s final sentence is impeccable:

“I held his hand, Beth asked me if I was cold, if I’d like her to wash my hair when we got home, and he let us lead him downstream as if we were taking him to safety.”

The title story “Greedy Little Eyes” is about a young woman named Fern who hands out free samples in department stores and supermarkets. “Would you like to try a Lindt Swiss Milk Chocolate Truffle?” she repeatedly asks. At night she has a series of ‘egg’ dreams about conceiving a child.

Fern knows she is losing her grip. Life is passing her by, and it’s humiliating to boot.

While handing out samples, Fern is forced to talk with a long-unsed high school acquaintance with a baby in a stroller. Fern lies and says she is going to have a baby. She didn’t plan this lie.

Fern becomes fascinated with a performance artist named Martin Flash who has gained widespread media exposure for announcing, one week in advance, that he plans to drive a steamroller over a rat squished between two art canvases.

Predictably, there is an hysterical outcry of public protest from rat-savers, schoolchildren and Life Is All Right (LIR) led by a sanctimonious spokesperson who also likes to expose abusers and murderers.

Fern is enamoured of the provocateur. She drives to the planned rat execution for art’s sake where hordes of protesters want to tear Martin Flash to pieces.

Giving away the ending to one Livingston story out of ten is enough. Sufice to say there is a bizarrely romantic union between Fern and Flash, but not before the desperate Martin Flash is “slapped across her windshield like a scrap of paper.”

Like a bride and groom, Fern and Flash will get their fifteen seconds of fame on the six o’clock news. Earlier, there is a passage from which the title of this story and the collection has been derived:

“The problem with voyeurs is they think it’s all about them and their greedy little eyes. They never stop to think about the exhibitionist. Any old exhibitionist you like, and they’ll tell you: exhibitionism is by the exhibitor for the exhibitor.”

Trying to substitute the word exhibitionist with writer...

The story “Do Not Touch” is less outlandish, but perhaps more satisfying as a construct. A relatively ordinary girl who works in a CD music store is flattered for announcing, one week in advance, that she plans to drive a steamroller over a rat squished between two art canvases.

“Okay, two endings.”

Life is a carnival. Some like the roller-coaster. Others like the gigan
to coaster. As the human seeker of physical contact ignores the irate zoo attendant, the orangutan, in return, strain his hand to her face, instinctively reaches and touches her jaw, as though she is beautiful.

Okay, two endings.

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The woman looks back into the monkey’s eyes [orangutans are not monkeys], tears sliding for a moment, and the orangutan, in return, strain his hand to her face, instinctively reaches and touches her jaw, as though she is beautiful.

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The plot culminates with an unexpected sexual encounter—followed by a sudden and fatal car crash—to link the blood of a family that is proudly related to Winston Churchill to the blood of the Maquinna line.

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Mahood’s effort was admirable for its time, but since 1971 a great deal more information about the Mowachaht hereditary chief name Maquinna has been made widely available. Scholars and Mowachaht, for instance, generally concur there were two Maquinnas during the early period of contact in the late 1700s and early 1800s.

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There’s gotta be a movie in this somewhere. —National Post

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Norma Macmillan: the voice of Casper the Friendly Ghost

THE MAQUINNA LINE: A FAMILY SAGA by Norma Macmillan (Touchwood $19.95)

FANCIFUL ROOTS

The main characters of deceased author Norma Macmillan’s The Maquinna Line: A Family Saga are Caucasians in Victoria.

Former Georgia Straight editor Charles Campbell of The Tyee website has done a fine job editing and updating Macmillan’s previously unpublished manuscript for contemporary tastes, but The Maquinna Line falls short of its goal to emulate Australia’s The Thorn Birds, America’s Roots or Britain’s The Forsyte Saga. Although two unplanned, out-of-wedlock pregnancies to First Nations women provide grounds for a title and connect the story to Chief Maquinna—the honorific title for the leader of the Mowachaht (Moachat in the novel) sub-nation of the Nuu-Chah-Nulth Tribal Council—Macmillan’s representation of First Nations culture is minimal.

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AERON BUSHKOWSKY’S CURTAINS FOR ROY, Alex is a playwright suffering from writer’s block and harsh reviews. His best friend, Roy, is a theatre director with lung cancer and six months left to live. In pursuit of fresh air and great wine, they go on a road trip to the Okanagan Valley where Roy rediscovers his passion for theatre. But when he decides to stage a production of A Midsummer Night’s Dream at a winery, disaster ensues: the woman cast in the lead is the winery owner’s wife and has no talent; wildfires encroach upon the surrounding forest; and Roy slips closer to death, one cigarette at a time. Curtains for Roy is billed as an hilarious and poignant peek into the world of theatre, where the great drama is offstage and the best performances take place behind the curtain.

CHRIS BANNER’S NOVEL THE MERCEDES Variations concerns a romance between two ‘back-to-the-landers,’ also known as beansprouters by the locals, named Paul and Mercedes, during the period of the so-called sixties when young people formed agricultural communities, rejecting consumerism in favour of idealistic flower-power. Paul is infatuated with her rural neighbour who “stepped from her truck scrubbed, fresh and vibrant. Her eyes sent sparks as she smiled. She’d twined a chain of daisies on her feet. She looked like a virgin than a mummy. She had open leather sandals on her nipples played hide and seek behind her nipples played hide and seek behind...”

MATTHEW HOOTON OF VICTORIA completed an MA in creative writing at Bath Spa University, where he wrote Deloume Road, set in a small Vancouver Island town in the early 1990s. The suicide of pioneer Gerard Deloume one century earlier is the catalyst for a series of violent and tragic events that includes a Ukrainian butcher who yearns for his absent wife and small son, a widowed Asian girl who fears for the life of the baby she is carrying, and a Native artist whose pilot son has crashed in the wilderness.

THE PROMISE OF RAIN by Donna Milner

A S A FOLLOW-UP TO AWARD-WINNING FICTIONALIZED IN TWELVE COUNTRIES, Donna Milner’s second novel The Promise of Rain is about a motherless daughter dealing with the after-effects of her father being captured as a prisoner-of-war in Hong Kong. “By the time I was six years old,” writes the narrator Ethie, “I knew my father was not like other fathers.”

THE FIND by Kathy Page

In Kathy Page’s seventh novel, and the first to be set in Canada, The Find, paleontologist Anna Silowski makes an extraordinary discovery in a remote part of British Columbia, but at the same time, the tensions below the surface of her successful career are exposed. She finds herself unexpectedly dependent on a high school dropout, Scott Macleod, as she retreats to help him with his plan to excavate the ashes of the beautiful skeleton of an elasmosaur that hangs from the ceiling of the Courtenay & District Museum. In 2002, her novel The Story of My Face was longlisted for the Orange Prize. “It was voted first to be set in Canada, The Find, paleontologist Anna Silowski makes an extraordinary discovery in a remote part of British Columbia, but at the same time, the tensions below the surface of her successful career are exposed. She finds herself unexpectedly dependent on a high school dropout, Scott Macleod, as she retreats to help him with his plan to excavate the ashes of the beautiful skeleton of an elasmosaur that hangs from the ceiling of the Courtenay & District Museum. In 2002, her novel The Story of My Face was longlisted for the Orange Prize.”

SWEETNESS FROM ASHES by Marlyn Horsdal

A woman, if she...
A delicious mystery finds a plot in French Indochina. By Cherrie Thiessen

It matters not that Adélie would be 56, if alive—which is highly doubtful, given that she suffered from advanced stages of tuberculosis. As a story, the search for eternal life and Shangri La is a bit hackneyed, but Schroeder’s dexterity, using multiple narrators, turns the tale into a risky literary enterprise well worth the journey.

We first travel with Pierre Lazarie, a romance-minded Sorbonne graduate who, upon receiving his Baccalauréat in Oriental Studies, sails to Saigon to take up a clerical position as a senior bureaucrat. He is schooled by Henri LeDallie, an acerbic, cynical bureaucrat. He is schooled by Henri LeDallie, an acerbic, cynical bureaucrat. He is schooled by Henri LeDallie, an acerbic, cynical bureaucrat. He is schooled by Henri LeDallie, an acerbic, cynical bureaucrat. He is schooled by Henri LeDallie, an acerbic, cynical bureaucrat. He is schooled by Henri LeDallie, an acerbic, cynical bureaucrat. He is schooled by Henri LeDallie, an acerbic, cynical bureaucrat. He is schooled by Henri LeDallie, an acerbic, cynical bureaucrat. He is schooled by Henri LeDallie, an acerbic, cynical bureaucr

Eventually, they wind up in the village of the Sadat, modeled after an actual Khamu village, Mak Tong. More cannot be revealed. With Schroeder, the plot can take surprising turns, and revealing it would simply not do.

With this young writer, in addition to characters you want to hang out with (or escape drop on), you’ll get an engulfing, frequently surprising plot to keep you second-guessing. You’ll also get a new appreciation for how good the English language really is in the hands of a literary acrobat.

Perhaps most importantly, you’ll get so immersed in the world he creates that it might take some time to emerge from it.

A member of the UBC creative writing ratpack, Adam Lewis Schroeder is setting his sights closer to home with a murder mystery, to be set in 1958, in Penticton, where he now lives.

978-0-312-56-413-9

Cherrie Thiessen reviews fiction from Pender Island.
By Mona Fertig

During the 1930s and 1940s, the Vancouver Art Gallery held popular juried quarterly and annual exhibitions, which any artist could enter. Policies supported the plethora of local artists (600 in 1949) in ways that were considered naive and unpromising in the 1950s, but in retrospect seem nostalgically and indiscriminately supportive of Vancouver artists.

From the soon-to-be-famous to the now-forgotten, artists often had their first exposure there. My father, George Fertig, participated in as many exhibitions as he could.

Born in Alberta in 1915, George Fertig was a member of the infamous Trail Mine Mill Union in the '30s and travelled to Mexico in the '40s. Carl G. Jung and Morris Graves were important influences. He moved to Vancouver in 1941.

In 1948, my mother, Evelyn Luxa, born in Winnipeg, Manitoba, moved to Vancouver. She was a gorgeous, dark-haired, olive-skinned woman with an easy laugh, and her talent for having fun provided quite a contrast to George's seriousness. When she arrived in Vancouver, she lived downtown at 997 Dunsmuir at the YWCA and worked as a receptionist while taking night classes at the Vancouver School of Art. Evelyn also read tea leaves and cards at the Y to earn extra money.

My parents first met at a tea house, a former ammunition bunker at Ferguson Point in Stanley Park. During the war, the building had been used as an army base, and the whole shore was armed. The Parks Board was anxious to get rid of the ammunition bunker at the war, so they rented it out to Jack Southworth, from the Vancouver School of Art, and his girlfriend. The couple opened a summer tea house in June of 1947 and lived in the apartment above. Their close friends included artist Joy Zemel Long and photographer Jack Long.

The tea house was a "swank restaurant," remembered Jennifer Hobbs, who graduated from the VSA that year, hoping to become an interior designer. She recalled wheeling a trolley around to customers with tea, milk, buns and scones in a copper-covered basket. Evelyn worked there for a short while. She saw the Fertig imitation, she pointed to it and said, "I'm not sure when my Dad and Mom began going out together. At first, she was only one of several girlfriends. She told me that’s where she first saw George Fertig’s art in the early 1950s: ‘His paintings just blew me away! I’d dabbled a bit, and when I got home, I tried to duplicate your dad’s image, which had a moon in it, on a small six-inch oil painting so I could remember what I saw. Years later, when I was working at the Vancouver Sun, I invited about four or five of the ladies over to my place in Kistilano on York Street…’

‘Your mother was one of the women who came over; she lived close by. When I first met your father, I saw the Fertig imitation, I pointed it out and exclaimed, ‘What’s that?’ I told her the story, and a few days later she invited me over to meet your dad, and he showed me his paintings.’

In 1949, George moved to 1137 Beach Avenue. He was again listed as an artist in the B.C. Directory. Evelyn was listed at 161 Nelson Street, a 23-minute walk away.

I’m not sure when my Dad and Mom began going out together. At first, she was only one of several girlfriends. She told me that she would often bring him cheese sandwiches because he was so poor. George would recite poetry to her, and they would often walk the West End beaches, sit on a log and watch the sunset. They were married in 1953.

George Fertig died in 1983. His paintings were rarely exhibited but many are held in private collections. A George Fertig Retrospective runs from June 1 to July 11 at the Burnaby Art Gallery.

Portrait of a Young Artist in the West End

Mona Fertig, who co-managed The Literary Storefront in Vancouver from 1978 to 1982, has always been distraught by the unfairness of the visual arts world. Growing up in Vancouver, she watched how her father, George Fertig, a gifted and dedicated oil painter, never got his due. How did Jack Shadbolt get so many one-man shows at the Vancouver Art Gallery?

To retrieve and bolster the reputations of significant B.C. artists whose names and works have been unjustly overlooked, Fertig has undertaken a bold publishing series within her Mother Tongue Publishing imprint from Salt Spring Island. Hers is a Quixotic and expensive mission that has won her more admiration than she has ever gained as a poet for her own books.

After the first two well-received books in the series about sculptor David Marshall, painter Frank Molnar, sculptor and printmaker Jack Hardman and painter LeRoy Jensen, she has turned her hand to writing and publishing an illustrated volume at the heart of the matter, The Life and Art of George Fertig (Mother Tongue $36.95). Her appreciative study looks at her father as a painter, a Jungian, a socialist, a symbolist and a perpetual outsider.

In this excerpt, Mona Fertig describes life among artists in post-war Vancouver, when her parents met at the Ferguson Point Tea Room, and when local artists such as George Fertig were redolent with hope.
Carol Evans lightens up the “haunting loveliness” of quiet, wild shorelines.

Born in Vancouver, Carol Evans produces sophisticated and uplifting watercolours of the coast, often painting out-of-the-way locations by small boat, kayak or sailboat. Although her images are realistic, they border on magic realism due to her particular skill in terms of depicting water that is dappled or shining with light. “Oh, the water,” writes Salt Spring Islander Robert H. Jones. “Ye, Gods, can the woman paint water. The glisten and the glare of it, the limber reflections and refractions of its flickering depths and shallows. Her brush dances across the canvas, making water’s near-inexhaustible palette of colours, from fluency, unforgiving obsidian through blues and browns and ochres to the softest, yielding greens.”

Evans, whose reverence for the Gulf Islands has been lauded for its richness, is a fair weather canoeist who became a sailing fan when she retired her canoe and took to the water in a sleek, graceful kayak. Although her images are realistic, she border on magic realism due to her particular skill in terms of depicting water that is dappled or shining with light. “Ye, Gods, can the woman paint water. The glisten and the glare of it, the limber reflections and refractions of its flickering depths and shallows. Her brush dances across the canvas, making water’s near-inexhaustible palette of colours, from fluency, unforgiving obsidian through blues and browns and ochres to the softest, yielding greens.”

Evans has spent the past few summers exploring the Gulf Islands. “I find mist beautiful, too, so even when it’s sunny, I like the water and the mist. My way of painting is also about that, I just do it and it comes, like right now! I never have to wait for the muse, it’s always there.”

“I think the human animal is really invigorated by being out in that fresh air. When you’re inside working—no breeze, no sound, no little birds—it’s okay, you get work done and you’re comfortable, but it’s not the same.”

“I also have favourites that are places we love: Bella Coola Net Loft, Refuge Cove, and Taking the Dog to Shore. Also, the painting called Mending Nin with Greenstone, depicting a quiet, ordinary day in a First Nations fishing community. “I think the human animal is really invigorated by being out in that fresh air. When you’re inside working—no breeze, no sound, no little birds—it’s okay, you get work done and you’re comfortable, but it’s not the same.”

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OBSESSION

A young girl and Barbara Ann Scott “the Gretzky of 1948” by Norma Charles

IT’S LATE AUGUST, 1931, and for 12-year-old Sophy LeGrange, life is the movie Annie Get Your Gun, pink and blue autograph books—may your life always be as rosy as this page—a new school, bony, wimped teacher-nuns, gym bloomers, ginger ale, Rocket Richard, roller skates, Brylcreem jingles, Star Girl comics, and her large comfortable working-class family.

Eclipsing all this, though, is Sophie’s obsession with figure skating sensation Barbara Ann Scott. In Chasing A Star, Norma Charles retells the equally passionate national fervor for Canada’s first—and only—gold medal Olympic winner in women’s figure skating.

Known as “Canada’s Sweetheart” from her professional days touring with the Hollywood Ice Review, the “Gretzky of 1948,” Barbara Ann Scott, was adopted into Canada’s Olympic Hall of Fame and received the Order of Canada.

More thrilling to young Sophie, though, is her much-coveted Reliable Toy Company Barbie Ann Scott doll that her stylish, sophisticated aunts have brought from Montreal. Sophie is in heaven when she learns the Hollywood Ice Review is coming to town and Barbara Ann Scott will be performing right in her hometown of New Westminster!

But Maman says tickets are too expensive, especially after the costs to send Sophie to an all-girls academy. Maman, who worries the local high school is too rough. The neighbourhood isn’t what it used to be. A motorcycle gang has even moved in. This is the third young adult novel in Norma Charles’ Sophie series of adventures.

Louise Donnelly is a writer and part-time library worker in Vernon.

ROXY’S GREEK TRAGEDY

by PJ Reece (Trade edition $12.95)

ALL-TrAVELled CINEMATOGRAPHER PJ Reece (not P.J. Reece) of Chilliwack has set his realistic novel for mature teens, Roxy, in Greece. It’s about a secretly pregnant teenager who visits the deathbed of a grandfather she’s never met and uncovers family secrets and complications—while she falls in love with handsome Georgios “…every kiss and touch arose from nowhere. Everything was unfolding perfectly for us shipwrecked lovers, two accidental secret keepers floundering away in each other’s arms.”

Roxy’s grandmother had died in childbirth when she was the same age. Roxy is sophisticated fiction, equally suitable for adults.

Polly Horvath: character building in the 90s.

Northward to the Moon by Polly Horvath (Groundwood $14.95)

Polly Horvath of Mitchelson began to write stories at age eight. “I began wanting to write the book about a character, from childhood to 90s,” Horvath once told a reviewer. “The voice that came to me was that of a 91-year-old lady looking back on her life, and I’m intrigued by the idea of taking some one through a life.”

My One Hundred Adventures (Groundwood 2008) and her twelfth title, Northward to the Moon concern the same family of characters, so more volumes in the series are anticipated. Horvath is a rare three-time recipient of a C.J. Book Award, as was numerous other authors.

Sweat the Fly by Don Calame (Groundwood $11.95)

Given that fifteen year-old Matt Gattan and his, his best friend Cody, and even the ghostly, kind, once-timid, frozen,可在的, “Gretzky of 1948,” Melissa is still haunted by the trailer fire two years earlier that they, and her mother’s no-good boyfriend, mined to get her grade twelve. Melissa is still haunted by the trailer fire two years earlier that they, and her mother’s no-good boyfriend, mined to get her grade twelve. Melissa is still haunted by the trailer fire two years earlier that they, and her mother’s no-good boyfriend, mined to get her grade twelve.

Barbara Ann Scott

CABIN FEVER

After the Fire by Becky Citra (Candlewick $19)

IN AFTER THE FIRE by Becky Citra, Melissa’s mother is changing… some ways. No more drinking. She’s getting back on her feet and, to save money, she, Melissa and little brother Cody are spending the summer in some old cabin. “Just think,” says her mother, “Pretty soon we’ll be swimming in a real lake….”

But Melissa knows by now that nothing her mother plans ever turns out. Despite the outhouse, the mosquitoes and the lack of running water, living at the cabin’s not bad. For one thing, Melissa gets her own room. Her charismatic mother charms the locals and, surprisingly, puts the run on two beer-toting guys looking for a little fun.

Melissa takes her fair share of responsibility for Cody, watching him in the morning while her mother struggles with a correspondence course, determined to get her grade twelve. Melissa is still haunted by the trailer fire two years earlier that they, and her mother’s no-good boyfriend, mined to get her grade twelve. Melissa is still haunted by the trailer fire two years earlier that they, and her mother’s no-good boyfriend, mined to get her grade twelve.

Still, Sophie is very determined at least to get an autograph.

BADGERING her older brother Joseph into taking her on his new motorcycle to the arena where he plays hockey, Sophie has high hopes of spotting her heroine at early morning practices for the Victoria team. But when the ice is still the pristine, almost clinical, interest in Melissa’s scarred right hand, the unnecessary and obvious lies, the sudden rages, the blood pact she made with her twin?”

Eve, a cruel, evil fairy. She talks endlessly about a popcorn-throwing, tree-shattering fire two years earlier that they, and her mother’s no-good boyfriend, mined to get her grade twelve. Melissa is still haunted by the trailer fire two years earlier that they, and her mother’s no-good boyfriend, mined to get her grade twelve.

And evil fairies. She talks endlessly about a popcorn-throwing, tree-shattering fire two years earlier that they, and her mother’s no-good boyfriend, mined to get her grade twelve. Melissa is still haunted by the trailer fire two years earlier that they, and her mother’s no-good boyfriend, mined to get her grade twelve.

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Therefore, the speed flying club hasn’t won the annual swim meet for many years—but hope, hormones and raunchy teenage dialogue sping eternal in this amusing list novel inspired by an incident when Calame was a member of a teenage swim team. “Yes, I have the collection of green five-place bibs to prove it,” he writes. “I sucked the story away and promptly forgot about it until my wife gently nudged me—thirty-six times—to expand it into a book.”

The Sky Tree by K. F. Page (Oolichan $17.95)

P.K. Page was increasingly drawn to writing for young readers in her old age. While delving into the source of the term blue blood, she was inspired to write a conventional fairy tale in which a prince must prove himself worthy of the hand of a princess, The Sky Tree. The Sky Tree takes the form of a connected trilogy of fantasy novels set in the enchanted, locked kingdom of Ure, the compet ing young men set off to complete the king’s challenge: bring him back a fish of sea water. The eventual winner, Gadaol, who loves the princess, finds the chief rival has warded off any gets his quest until he takes the wizard’s goals to an Eastern Sea where the goals are transformed back into young man and women.

Ultimately, King Gadaol and his queen ascend to heaven leaving their son Treece to rule Ure. Illustrated by Bridgeman, it’s a happy ending of a long winding story.

25  BC BOOKWORLD  SUMMER 2010
The Politics of Linkage
does so sensibly, carefully fitting normative ideas without challenging the big domain that the traditional concepts of structure, power, and interdependence have claimed as key variables in our bilateral relations. Bow does an excellent job of cutting through the rhetoric that clouds debates about Canada’s “special” relationship with the United States. Among the many fresh and welcome aspects of the book is the focus on leadership and norms, and diplomatic tone, as key variables in Canada-US relations. He does so sensibly, carefully fitting normative ideas without throwing out the big political, economic, and military dimensions of the relationship.
— Alexander Moens, author of The Foreign Policy of George W. Bush: Values, Strategy, Loyalty

July 2010, 232 pages 978-0-7748-1579-6
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On the Art of Being Canadian
A beautifully illustrated exploration of what the arts and artists can tell us about being Canadian and being ourselves.
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Spirits of Our Whaling Ancestors
A member of the Nuu-chah-nulth First Nation, Charlotte Coté offers a valuable perspective on the issues surrounding indigenous whaling, past and present.
August 2010, 328 pages 22 illustrations, 3 maps 978-0-7748-1609-0
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Pathbreaking new books from UBC Press
Never mind the typographical and spelling errors. Or the poor reproduction quality of the b&w photos. One of the most riveting memoirs you’re ever not going to come across is Klaus G.M. Sturze’s From War to Peace: Memoirs of an Immigrant (Pentiction: Self-published), an account of surviving as a boy in post-war Germany.

Jerzy Kosinski’s fictionalized A Painted Bird and “boy soldier” Ishmael Beah’s A Long Way Home quickly come to mind, but both were skillfully embellished and/or edited, whereas Sturze’s simply written account of his post-World War II privations is impossible to distrust. Sturze’s relative lack of sophistication as a writer only serves to enhance the believability of his naïve perspective as an innocent—so it reads like a novel.

“I will never forget the night in January 1945,” he begins. “I wasn’t yet ten years old. It was dark and bitter cold. We were standing on the platform for passenger trains in Breslau, Germany. Mother, her sister Lotte, whom we [had] been visiting, and I. Mother had suddenly decided we would go back to Schmuerckert, where we lived, a small town in Poland. A two-hour ride away. We found sheer pandemonium at the train station.”

Buried in the ruins, at age fifteen, Sturze asserts his innocence—so it reads like a novel. “I never wanted my mother to live with him again when I was three years old.”

Her sister does not buy it. And you can’t invent it. There is no distributor, no professional representation. In March of 2010, there was only one copy for sale on the internet, from a more obscure Canadian house. The author lives in Penticon. There was no listing on AbeBooks.com. You can almost not buy it. And you can’t invent it.

It exists beneath the rubble of commerce and creative writing. 27 BC BOOKWORLD SUMMER 2010
Why histories are made to be broken in England’s Siberia.

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W.R. Lamb

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THE SECOND GROWTH OF FIRST NATIONS ART

Paying homage to the past is important, but so is paying the rent.

Challenging Traditions: Contemporary First Nations Art of the Northwest Coast by Ian M. Thom and Michael Nicholl Yahgulanaas

W hat constitutes contemporary First Nations art? Should the contemporary First Nations artist adhere to the past as closely as possible? Or should he or she challenge tradition, adapt to it or even defy it?

For Challenging Traditions, Ian M. Thom, senior curator at the Vancouver Art Gallery, has selected and interviewed 40 artists “working within or referencing traditional First Nation aesthetics.” Therefore some experimental artists of First Nations ancestry, such as Brian Jungen (he of the Nike shoe masks and the whale-made-of-lawn-chairs) are excluded. Thom describes the highly successful Jungen as “more influenced by conceptual and environmental concerns than by languages of his ancestry.”

Fair enough, but when we begin to go down this road it becomes a slippery slope to question whether it is necessary at all to group artists by their ancestry. That is where some historical perspective becomes useful.

From the years 1882-1951 aboriginal cultural practices—such as the potlatch—were criminalized. It was not until 1958, in an exhibition to mark the centenary of the province of B.C., that First Nations art and objects were exhibited with artworks made by European immigrants. It was not until the following forty years were the increasing use of the screen print and the development of marketing.

Traditional apprentice and mentoring programs also played a part in the resurgence, as did the Emily Carr University of Art and Design and the Freda Diesing School of Northwest Coast Art in Terrace. Thom notes, Assu's work was not universally encouraged within the First Nations community. One of his uncles, for example, told him that he should stop doing such work because “it is not right, it’s not traditional.” It was that creative tension that makes Assu’s work (to this viewer) interesting.

One of Assu’s more stellar works uses the trademark font, swoosh and iconic red colour of Coca Cola, subverting the “Enjoy Coca Cola” message to read “Enjoy Coast Salish Territory.”

“I think that it is important that there are artists out there that do the traditional stuff,” Assu told Thom, “because it is important for the culture to reclaim itself, but I am all about pushing the bounds of the culture.”

For Bean Dick, an initiate of the Hamat’sa society of the ‘Namgis people, identity as an aboriginal is integral to who he is. Dick is keenly aware of the push and pull of reclaiming and redefining—aesthetic versus functional, and art versus ritual—that many contemporary First Nations artists face.

“As a young child I saw two worlds colliding,” Dick says. “As I grew older I wanted to be in a traditional world, and I look around and I see my people suffering because they are putting all of their energy into useless things in our modern culture, whether it is TV or playing bingo.”

Michael Nicholl Yahgulanaas creates a revolutionary mix of Haida imagery and storytelling with Japanese manga (a form of graphic novel). Like many of the artists represented, Yahgulanaas did not at first see himself as an artist although he did always draw. Initially Yahgulanaas’ primary focus was on the social and political struggles of the Haida people and on environmental issues.

Yahgulanaas’ first comic book was about tanker shipments of oil and gas along the B.C. coast. In 2001, his first widely published book was A Tale of Two Shamans, the beginning of what he has called the “Haida manga.” It was Yahgulanaas’ Japanese students who compared his work to manga and assured him that it was a respectable art form in their homeland.

Concise, yet broad in scope, Challenging Traditions: Contemporary First Nations Art of the Northwest Coast offers an important introduction to aboriginal artists attempting to push the boundaries, to tell new stories in a variety of mediums and styles, responding to radical changes in the world while respecting and balancing the old and the new.

Thom’s language to describe the works is blessedly free of art speak, and it’s inclusive and as plain spoken as most of his subjects. He has done a commendable job of representing their stories. 2010 BC Book Prize Finalist
YOKA’s Summer Literary pick is:
Stephen Miller’s
The Last Train to Kazan
(Penguin Books $24) 978-0-14305585-3

In this insightful book, Dan Savard explores the relationship between First Peoples in BC, Alaska and Washington and the early photographers who captured their likenesses on glass plates or nitrate film.

Images from the Likeness House features more than 250 photographs produced from 1850 to the 1920s. All are faithfully reproduced, as they have survived, without digital enhancements or retouching.

For more information about Royal BC Museum books, go to www.royalbcmuseum.bc.ca and click on Publications.

Savard shares his passion for historical photographs as he shows the value in each, bow or why the photographer produced it, or its importance to researchers today. This book is a visual statement about perception (and misperception), cultural change and survival. It’s also a collection of vivid and striking images that show the artistry of early photographers.

ISBN 978-0-7726-6150-0

Distributed by Heritage Group. www.hgdistribution.com
Garry Gottfriedson
is typing beyond
typing beyond
"A write inside
eyes that never close."

Occasionally a little too abstract
(brown, nature, loss, tears, fulfillment),
Gottfriedson's inspired rawness is lived
fear, lived grief and lived exaltation. He
doesn't draw back from harsh history,
weather, indigenous language loss and the
cultural confusion of the urbanized rez kids.

Gottfriedson's honesty is engaging, "so
here I am/ searching/ for recovery tools and
the right prayer/s worthy/ of shaking the bro-
ken sky into repair." "I was born a nightmare/ in
this drunken universe," so begins an opening poem
about the mutilation of land and culture,
which ends, "I seek the refuge of my
own kind/ sealed among the drunk-
kins."

He rages but does not rant.
There is self-knowledge but not
self-pity. The strongest section is
"Scalps and Derma." Here the la-
ments are piercing. Where griev-
ing is great, laments must be long
and deep. Yet, no matter how cut-
ting, they are spoken with dignity and do
not resort to sarcasm. Well, occasionally they
do as in "One Tribe Canada" where he
pokes fun at "Indians" adorned in button
shirts, with respect and dignity.

Gottfriedson's inspired rawness is lived
through that rolling Shuswap landscape
and deep. Yet, no matter how cut-
ting is great, laments must be long
and deep. Yet, no matter how cut-
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not resort to sarcasm. Well, occasionally they
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The writing about horses is exquisitely
rendered though not sentimental. A se-
tory about Horsechild evokes his love for
horses, knowledge of them, their com-
panionship. His language about his horses
is like the language one uses for grand-
children.

From Plato to East Hastings, from
Picasso and Puerto Vallarta to The
Old Ones, Garry Gottfriedson
and his work resist stereotyping: "born
in the city (Kamloops) moved to the reservation
to write and ride... targeting maully politi-
cians/ tipping over tequila and/ crying over
ghosts." A rancher poet from the Secwepemc
(Shuswap) First Nation, this is a poet who
cannot be pinned down. Readers will find
in tribal culture:
the politics of the rez, where "
Affairs and Northern Development.
reaucrats and the Department of Indian

Maté.

Without undermining the strong
tradition of Josef Koudelka, the photogra-
pher of the Roma. Foreword by Gabor
Main-Van Der Kamp writes
of eyes that
"I write inside
self-pity"
without self-pity
Don't expect a lot of hey-ya, hey-ya
from rancher poet Garry Gottfriedson.

Occasionally a little too abstract
(brown, nature, loss, tears, fulfillment),
Gottfriedson's inspired rawness is lived
fear, lived grief and lived exaltation. He
doesn't draw back from harsh history,
weather, indigenous language loss and the
cultural confusion of the urbanized rez kids.

Gottfriedson's honesty is engaging, "so
here I am/ searching/ for recovery tools and
the right prayer/s worthy/ of shaking the bro-
ken sky into repair." "I was born a nightmare/ in
this drunken universe," so begins an opening poem
about the mutilation of land and culture,
which ends, "I seek the refuge of my
own kind/ sealed among the drunk-
kins."

He rages but does not rant.
There is self-knowledge but not
self-pity. The strongest section is
"Scalps and Derma." Here the la-
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shirts, with respect and dignity.
WITTEN IN THE FORM OF A JOURNAL covering 31 days, Kit Pepper’s Let Beauty Be: A Season in the Highlands, Guatemala retells Ronald Wright’s aphorism, “Beauty cloaks Guatemala the way music hides screams.” As a jogger who was working for a clinic in the highlands, Pepper gathered impressions of roosters, death squads, evangelicals, poverty, markets, political corruption and the sufferings of Mayan women along with personal insights into her own character. “Awake and for some reason reviewing my life. Looking for passion, moments where the only air wanted was air that was shared. At 5 a.m., decide I’ve not been guided by that kind of passion. Simple as that.” Anyone who has visited Guatemala will recognize the poignancy of that country’s mild-witted peasants who have been slaughtered and tortured for decades. She takes her final breath pooling her impressions of accompanying Mayan women along with personal insights into her own character. “Finally, this day, I count the women with chickens in baskets and their livestock or machetes, corn, babies on their backs, men on bicycles, girls with buckets of water. As if the air itself speaks. Boys gather her impressions of roosters, death squads, evangelicals, poverty, markets, political corruption and the sufferings of Mayan women along with personal insights into her own character. “Awake and for some reason reviewing my life. Looking for passion, moments where the only air wanted was air that was shared. At 5 a.m., decide I’ve not been guided by that kind of passion. Simple as that.” Anyone who has visited Guatemala will recognize the poignancy of that country’s mild-witted peasants who have been slaughtered and tortured for decades. She takes her final breath pooling her impressions of accompanying Mayan women along with personal insights into her own character. “Finally, this day, I count the women with chickens in baskets and their livestock or machetes, corn, babies on their backs, men on bicycles, girls with buckets of water. As if the air itself speaks. Boys...
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Book Ends by Naomi Beth Wakan

I did muse that had I started reading these 1001 novels by the time I was, say, seven years old... I would have read them all by now and would therefore be able to die in peace. But what kind of life would have been devoted entirely to reading 1001 novels? No husbands, no divorces, no mortgage — why it would have been a wretched existence.

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**D** is for Dawson

Re-released by David Laing Dawson, the novel Essondale (Bridgecros $19.95) is set in the historic Essondale “mental institution” in Coquitlam wherein protagonist Dr. Robert Snow discovers murder and sexual abuse are rife. Concurrently Gina McMurphy-Barber has published Free as a Bird (Dundurn $12.99) a remarkable young adult novel about a young woman with Down syndrome who is marooned in the prison-like Woodlands, opened in 1878 as the Provincial Lunatic Asylum, Essondale. $16.95, Free as a Bird $15.99-4674.

**E** is for Eckhoff

One of the most puzzling and original books of any year, kevin mcpherson eckhoff's Rhapsodomancy (Coach House $16.95) is illustrative writing and symbology inspired by, and representative of, Sir Isaac Pitman’s invention of shorthand in 1837 and the forty-character phonetic alphabet called Unfon that was invented by John Malone in the 1950s. These two phonetic systems provide the images, along with drawings, that almost incomprehensively “tease out a relationship between voice and words and visual poetry.” 978-1-55245-231-8.

**F** is for Forsberg

To escape the party life of Watson Lake, Tor Forsberg, at age twenty-three, went south to even tinier Iskut where she learned, over several years, to hunt, trap, skin beaver, field dress moose, make bannock and bear stew, build a log cabin, evade grizzlies—and live with herself. Now back living at Watson Lake, she recalls her love affair with the bush in North of Iskut: Grizzlies, Bannock and Adventure (Caetlin $24.95), a solo female wilderness memoir in the spirit of Gilean Douglas. 978-1-84769-942-7.

**G** is for Gutstein

While teaching in the fields of journalism, documentary research and policy at SFU, Donald Gutstein researched the role of think tanks and the media in disseminating right-wing propaganda. This work led him to publish Not A Conspiracy Theory: How Business Propaganda Hijacks Democracy (Key Porter $22.95). It has a national and international focus, but there is a strong B.C. component in which he traces the origins of the Fraser Institute and its role in the historic 1983 “tough guy” election and budget. Gutstein is co-director of NewsWatch Canada. 978-0-88982-265-8.

**H** is for Harrison

Keith Harrison’s 1990 diary-style novel Eyemouth recalls a maritime disaster that killed his great-grandfather who lived in Eyemouth, Scotland. Nineteen years later Harrison was invited to Eyemouth as a featured speaker for the town’s literary festival. His new, non-fiction work is an understated love story, The Missionary. The Viro-linst and the Aunt Whose Head Was Squeezed (Oolichan $18.95), bradling more family history, travel writing and cultural anthropology. 978-088982-265-8 continued on next page.

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**A** is for Assu

Great-grandson of Chief Billy Assu, Frank Assu of Comox has self-published a collection of essays about the Wei Wai Kai people of Cape Mudge, Lekwiltuk Anthology (First Choice Books $20). Born in 1973, he is a member of the Wei Wai Kai First Nation on Quadra Island and a member of the Laxkweldxwich Tribe which is a sub-tribe of the Kwakwakawakw Tribes.

**B** is for Bradley

Alan Bradley burst into prominence last year with The Sweetness at the Bottom of the Pie, a young adult mystery that introduced his youthful and precocious sleuth Flavia de Luce, who lives in an ancient family house somewhere in England in the 1950s. In his follow-up, The Weed That Strings the Hangman’s Bag (Harbour $39.95), Flavia investigates the sudden death—mid-performance—of a master puppeteer named Rupert Porson who arrives in the hamlet of Bishop’s Lacey in a broken-down van. 978-0-9810037-4-0; Free as a Bird 978-1-55488-447-6.

**C** is for Cunningham

Full-scale opera was first performed in Victoria in 1877 and Vancouver in 1891. Joan Sutherland made her North American operatic debut in Vancouver in 1958. Rosemary Cunningham’s Brave! The History of Opera in British Columbia (Harbour $39.95) is the first-ever history of its kind, including more than 100 photos. Born in New Westminster in 1928, Cunningham is a long-time fan of Pacific Opera Victoria and the Vancouver Opera. She includes an appendix for all Vancouver productions from 1960 to the present; and all Victoria productions from 1980 to the present.

**D** is for Dawson

Placido Domingo as Cavaradossi and Nancy Tanum as Tosca were the ill-fated lovers in Vancouver Opera’s production of Tosca in 1968.

**E** is for Eckhoff

Kevin McPherson Eckhoff's Rhapsodomancy is an unapologetic love letter to the words and visual poetry. 978-1-55245-231-8.
“Yee’s imagination knows no boundaries…”
— NOW Magazine, Toronto

“...marks the mainstage splash of a gifted and courageous writer.”
— TV Week, Toronto

After Susan Inman’s youngest daughter developed a catastrophic schizoaffective disorder in 2000, she has written and spoken extensively about issues related to serious mental illnesses. Her memoir as a devoted and desperate mother, After Her Brain Broke: Helping My Daughter Recover (Bridgeport $19.95) has an introduction by Sen. Michael Kirby, chair of the Mental Health Commission of Canada.

Having been nominated for the Dorothy Livesay Prize for her first poetry collection about grief and death, The Startled Heart (Brick $19). In a long poem called ‘Tracking’ she struggles with the question of whether the U.S.-Canada border, to write Borderlands (Knopf $32), an often-humorous memoir that explores American society, and its obsession with security.
is for Olafson

Drawn from a series of haiku, the book offers a unique and fresh perspective on Vancouver. Richard Olafson's poetry collection Island in the Light (Ektras $19.95) celebrates the city's natural beauty while reflecting on its literary and cultural heritage.

is for Phillips

Born in 1959, Kamloops-raised Wendy Phillips of Richmond has been a journalist, bookbinder, English teacher and high school teacher-librarian. With degrees in English, education, journalism and children's literature, she has lived in Vancouver, Levitho, South Africa and Australia. Her first poetry collection, Fishtailing (Coteau $14.95) follows the struggle of four teenagers with violence and bullying. $14.95)

is for Scobie

The Measure of Paris (University of Alberta Press $29.95) by Stephen Scobie is a series of studies of Paris as presented through the eyes and works of mostly Canadian writers including John Glassco, Mavis Gallant, and Lola Lemire. $19.95

is for Violin

For eighteen years Juinita Rose Violini ran murder mystery events in Vancouver, leading her to produce a portmanteau of histories, mysterious and unexplained events, in Almanac of the Infamous, The Incredible and The Ignored (Red Wheel $39.95). This collection of stories covers Peking Man to UFOs. 978-1-57863-447-7

is for Wilkes

Retired, with a PhD in French literature, Helen Waldstein Wilkes of Vancouver, born in 1936, examines her Jewish-Czechoslovakian background in Letter from the Lost: A Memoir of Discovery (Athabaska U.P. $24.95). Much of this sophisticated and well-illustrated material is derived from letters—received by her parents in Canada from family members in Europe from 1939 to 1948—that Wilkes rescued from an Eaton's Christmas box after her father died in 1959. As Nazis closed in on war-time Czechoslovakia, her father had managed to escape from Prague with his young family in 1939.

is for Yandle

To mark the centenary of Malcolm Lowry's birth, one of the world's pre-eminent Lowry scholars, Sherrill Grace, has gathered her work on Lowry's most famous alcoholic for Strange Comfort: Essays on the Work of Malcolm Lowry (Talonbooks $19.95) and dedicated her collection to the pioneering and somewhat saintly UBC librarian, Anne Yandle (1930-2006), one of the people most responsible for making UBC Special Collections into a treasure trove of resources for Lowry research and scholarship. It includes a new essay on Lowry's legacy for the twenty-first century, as well as a new essay on Debsy in Lowry's masterpiece, Under the Volcano.

is for Zwicky

Philosophy is the catalyst for Jan Zwicky in Plato as Artist (Gaspereau $25.95), her study of Plato's dialogue with Meno concerning the nature of human understanding. Set during the decline of the Athenian empire, in a society obsessed with fame rather than morality, Meno's questions are both urgent and contemporary. Zwicky reveals how Plato's focus on character, emotion, and psychological plot is central to the work's philosophical mission, and she suggests a mystical dimension to Plato's thinking that connects mathematics and morality.

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I cannot imagine my life without B.C. BookWorld.

In the BCBW spring issue, I really enjoyed the “life and times” article about Cherrie Smith and November House publishing, also the profile of playwright Joan MacLeod. As always, I found several books for immediate purchase that I would not likely see reviewed so well (or at all) anywhere else: Gumption and Grit (for a friend); Show-Chi’s Canoe (for my classroom reading); and Counting on Hope (for my Grade 7 novel study group).

I have two older editions on my desk right now, just so I can re-read the beautiful tributes to Alice Munro, P.K. Page and others. I also have a list of authors and titles from the last two issues that I will take to my favourite independent bookstore, Volume One in Duncan, to look for books for friends and relatives. I have three other bits I have clipped on local history writers for my Dad.

There are several remarkable photos of authors and characters I might never see elsewhere; and the political views gleaned from BCBW articles and reviews provide enough fodder to keep anyone’s social consciousness primed. Thank you for making the connections between book and reader that are essential to the culture, history, and future of B.C.

All I can say is the literary world of British Columbia is B.C. BookWorld. It is indispensable.

Susan Yates
Gabriola

Rupert, we hardly knew ya

It was a pleasure to see BC BookWorld make further mention of the famous English poet, Rupert Brooke. Winona Baker’s letter refers to Brooke having “died suddenly of some mysterious disease.” His death was simply the result of blood-poisoning caused by a mosquito-bite. She also says that he “never arrived at any battlefront or saw the horror there.” In fact, he served gallantly in battle with the Royal Naval Division infantry, which suffered heavy casualties during the siege of Antwerp, Belgium, in October, 1914. This combat experience inspired him to write another magnificent poem.

Brooke’s grave lies on the Greek island of Skyros, where he died on April 20, 1915, while en route to fight at Gallipoli.

Sidney Allison
Victoria

Love letters

I LOVE B.C. BookWorld. The format is exciting—the way you do the A to Z of books, authors. I LOVE it so much! Your publication brings joy. It’s our publication. Thank you, zillion-fold.

Megan Morrison
Nanaimo

Mega million thanks for this public labour of love. You will be remembered in my will.

Hilda Dahl
Victoria

Greetings from the five volunteers of the New Denver Reading Centre. We’ve long appreciated receiving B.C. BookWorld. As you might know, grants to Reading Centres were totally cut. We, too, are getting good responses from the public. We still have devoted readers and folks who know the value of the Centre in their village. Enclosed is some support for your worthy paper.

Agnes Mary
New Denver

A ride on BC Ferries would be so boring without B.C. BookWorld. Please keep pressing!

Marlene Angelopoulos
Crescent Beach

I would just like to tell you I think this government is making a big mistake cutting funding to BC BookWorld. I have been enjoying this publication for years. It is the most valuable tool in support of Canadian authors.

Frank Barazzuol
North Vancouver

You do a great job of being both inclusive and committed to British Columbia’s lives in words. Thank you. I’ve been meaning to send you my support ever since I heard about the bizarre withdrawal of public funding.

Laurie Ricou
Vancouver

I’ve decided to become a supporter/ subscriber. Let’s keep B.C. BookWorld alive and thriving through these bleak and backward times in public funding for all the arts.

Cherry Davies
Vancouver

Both my wife, Dolores Reimer, and I are really horrified to hear about the cuts to the arts in B.C. B.C. BookWorld is a one-of-a-kind publication which has reached an outstanding status regarding its relationship with writing, publishing and the reader. No publication in Canada has come close to achieving this kind of cultural impact.

Allan Safarik
Dundurn, SK.

You guys really deserve a gold medal! Thanks for your marvellous publications all these years.

Gordon Barnes
Salt Spring

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—Lev Nikolaevich Tolstoy

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