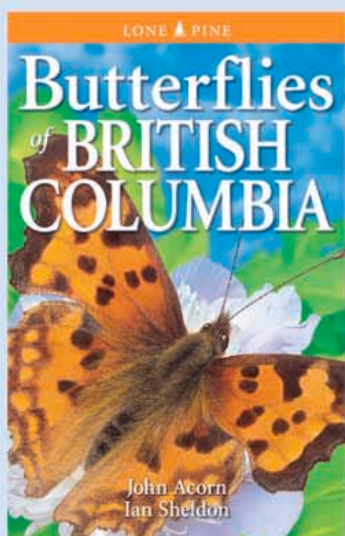
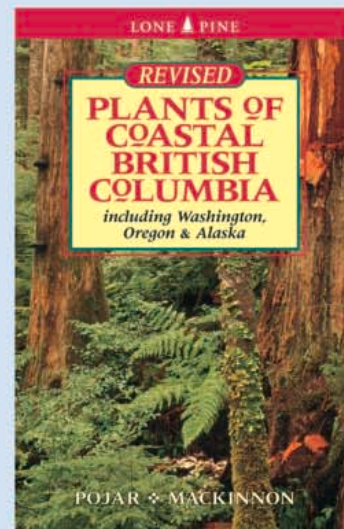
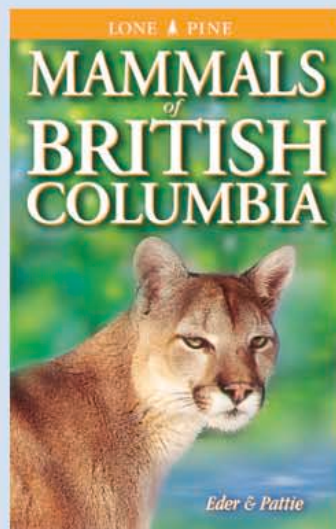
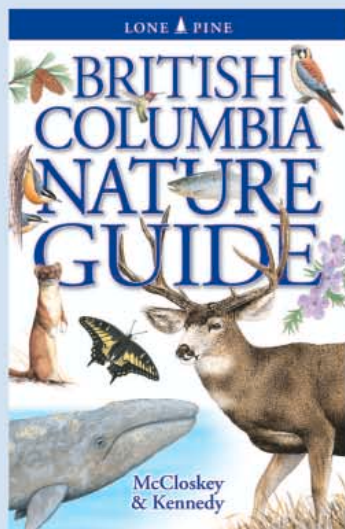
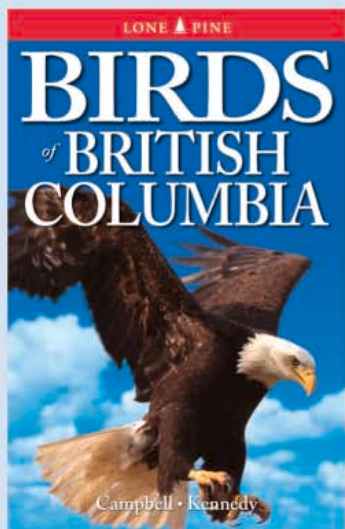
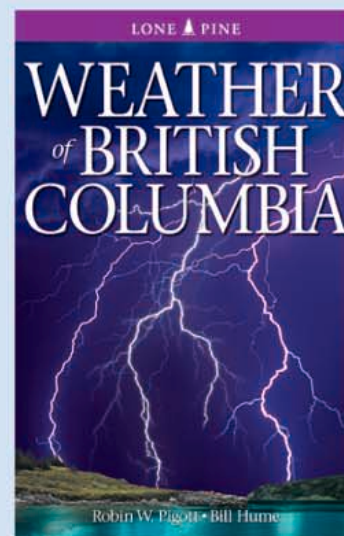
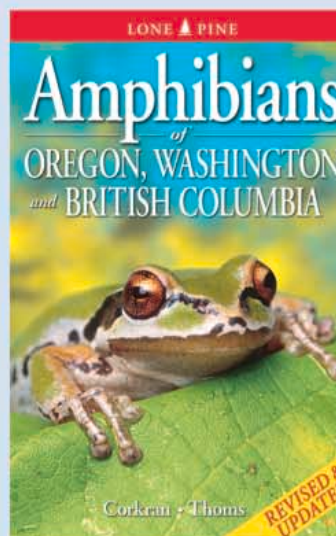
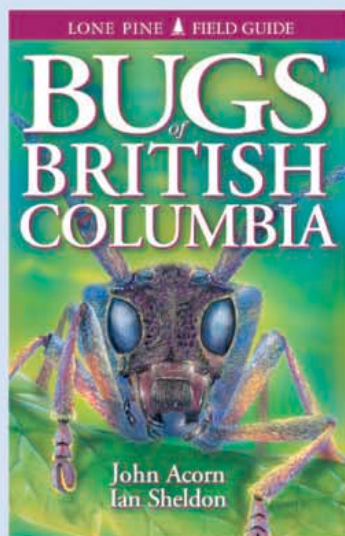
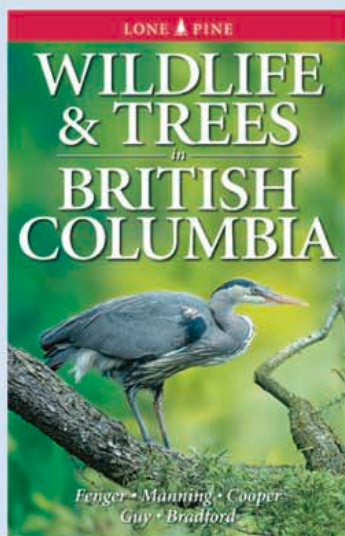
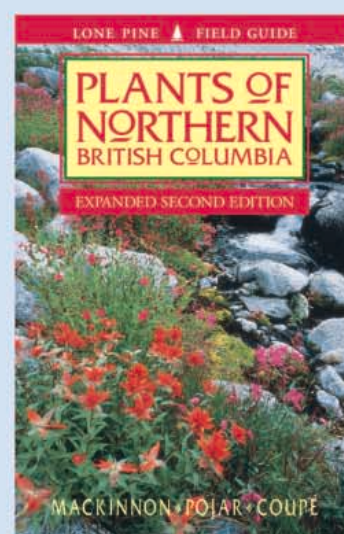
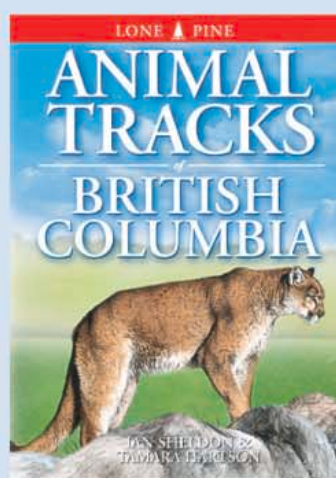
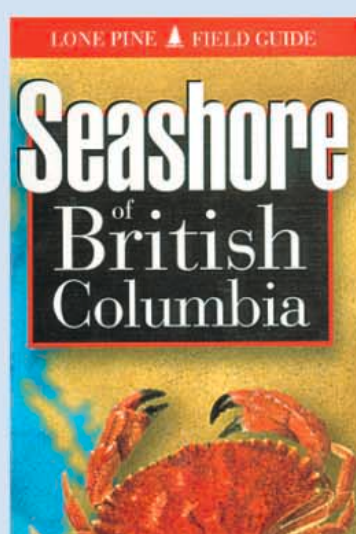
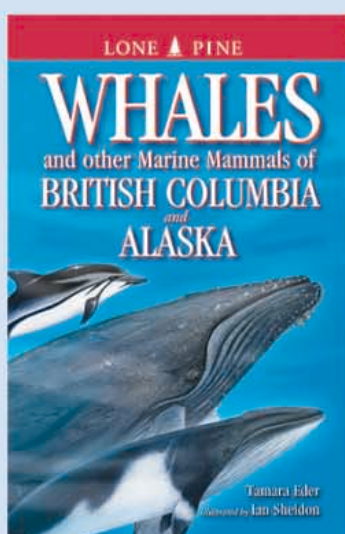
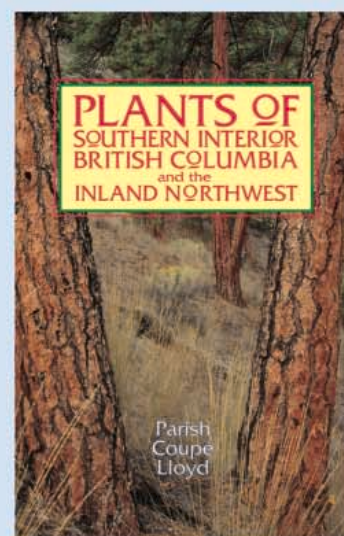


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As David Suzuki battles against planetary degradation, *The Legacy* celebrates the 20th anniversary of the David Suzuki Foundation.

LAURA SAWCHUK PHOTO

BY ELIZABETH GODLEY

We've been hearing gloomy messages about the environment ever since Rachel Carson published her ground-breaking revelations about the effects of DDT, *The Silent Spring*, in 1962.

Much has changed since then—for the worse.

But **David Takayoshi Suzuki**, like **Martin Luther King**, has a dream. He hangs onto that dream despite the recent oil spill in the Gulf of Mexico and Canada's continuing commitment to the oil sands project.

"How about a world where the air is clean, and kids don't get asthma?" he says. "A world as it was when I was a child."

"We would just drink water out of any river or lake? A world that is covered with forest, and we can log it forever because we are doing it the right way?"

You may say he's a dreamer, but he's not the only one.

"We've got to make our cities more people-friendly and less car-friendly," he says, during an interview at his headquarters in Kitsilano. "We've spent millions and millions of dollars on roads and bridges."

The geneticist-turned-environmentalist is a big fan of Vancouver Mayor **Gregor Robertson's** efforts to increase cycling in the city. But Suzuki says there are culprits who continually

DAVID SLAYS GOLIATH—WITH HOPE

vapourize dreams, such as politicians who are fixated on re-election, and company CEOs driven to maximize profits in the shortest possible time while ignoring the environment.

To articulate his vision, Suzuki, now in his 70s, has published, **The Legacy** (Greystone \$25), subtitled "An Elder's Vision for Our Sustainable Future." With a glowing foreword by **Margaret Atwood**, the book argues that humans must join as a single species to respond to the problems we face, and accept that the laws of nature must take precedence over economics.

The Legacy is possibly Suzuki's final book among 40 titles he has published since 1988, and he is particularly pleased by it. "I love this book. Most of my books I've co-written—someone else has researched it, done a lot of the writing, because I don't have time. This one I wrote completely myself, but I did it over months and months ... so it's much more organized. Usually when I write, I just blast, you know—I've got the idea and I write it down. But this one I took time, I honed it, I shaped it."

Suzuki expanded *The Legacy* from a December 2009 lecture he gave at the University of B.C., a traditional activity for retiring professors. Accompanied by a National Film Board of Canada film and Greystone Books' first simultaneous

e-book, *The Legacy* sums up Suzuki's global and environmental philosophy developed over a lifetime.

He says human beings have always been able to look into the future and "dream of a world that is yet to come—it's one of our distinguishing features ... And because we've been able to do that, we've been able to see where the dangers are, where the opportunities lie, and deliberately choose a path that will avoid the dangers and exploit the opportunities."

"That has been our survival mechanism—if I go this way, I know there are sabre-toothed tigers out there, and they'll eat me ... We've done that since the beginning of time."

There are some bright spots. In Sweden, the carbon tax is now set at \$110 a tonne. And Bolivia's new constitution includes flora and fauna, not just humans. So our present course *can* be averted.

"All I have is hope," Suzuki says. "We still don't know anything about how Nature works. So I don't think anyone has the right to say it's too late. How can we say that if we don't know how Nature works? I hope Nature is filled with surprises—and some of them will be good surprises."

"But there's no question we've got to get off our asses and make some big changes," he says. "And there are no

quick fixes. There are environmentalists around who talk about '100 easy ways to save the planet,' or '10 easy ways.' Well, there are no easy ways. We are heading right over a cliff."

"I'm enough of a scientist to know, if you just follow the curves of how we're going in terms of population, well, by 2050, there will be no fish in the oceans. But I can still dream of a better kind of world, and I know we could get it—if we start today and work towards it."



To encourage us to join together and overcome our environmental crisis, Suzuki harkens back to the 1950s when he was attending Amherst College in Massachusetts. The Soviet Union had electrified the world by launching a Sputnik satellite in 1957. Russia proceeded to launch a dog into space, then a man, then a team of cosmonauts, then the first woman to orbit the earth.

In 1961, President **John F. Kennedy** boldly announced Americans would be first to land on the moon. It appeared preposterous. But it was done. Suzuki believes a similar level of commitment can be mounted to confront our ecological challenges.

Suzuki quotes from **Johann Wolfgang von Goethe**: "Until one is committed, there is hesitancy, the chance to draw back ... The moment one definitely commits, then Providence comes, too. All sorts of things occur to help one that would never otherwise have occurred ... Whatever you can do or dream, you can begin it. Boldness has genius, power and magic in it. Begin it now."

978-1-55365-570-1

Former *Vancouver Sun* journalist Elizabeth Godley is an associate editor at *B.C. BookWorld*

No fire log

WE HAVE BEEN DELIGHTED BY *B.C. BookWorld* since its inception and, when we run out of newspapers to light our woodstove and countless heaters, we find it very difficult to burn!

Thanks for your tremendous effort over the years. So many residents, both readers and writers, count on it for information about upcoming publications in B.C.

My husband and I were nonplussed by what seems a really shortsighted decision by the government to cut funding to your splendid *B.C. BookWorld*.

Helen
Piddington
Blind Channel



No snow job

EVEN THOUGH I OBTAIN *B.C. BOOKWORLD* from the Nechako branch of the Prince George Library, I am enclosing \$25 to assist with its publication. I am a strong supporter of this branch. It provides excellent value to all of us who reside in the Hart Highway and surrounding area. Your publication adds to its value.

Isn't it strange there hasn't been public money for such a valuable contribution to society, as you are making, but there was an endless amount of money to haul snow by helicopter for the Olympics?

Patrick Stapleton
Prince George

Unmissed in Telkwa

I'M SORRY ABOUT THOSE FUNDING CUTS. You've done a great job all these years. I don't think I've missed an issue.

Joan Haggerty
Telkwa



In a pinch

JUST LOVE *B.C. Bookworld!* Having pinched the last copy of your zine from a coffee shop, I at last have my very own to savour! What a treasure trove of stories, biographies and general book information; like the many photos interspersed with the print. So readable. Very ingenious indeed.

Bea Smith
Kaleden



Margaret Reynolds of the Association of Book Publishers of B.C.

DIGITIZATION TAKES OFF

I realize that *B.C. BookWorld's* mandate is to provide coverage for new books, but I thought your readers would be interested in a project unique to British Columbia, regarding backlist titles.

This summer a pilot program of the BC Books Online library collection brought 650 digitized, non-fiction titles from BC publishers to twelve libraries across the province. Anyone with a library card for any of those libraries may access these books for research and pleasure.

Access is available from within the province or abroad. Library users will be able to search across the collection, highlight text, cut and paste and perform other tasks enabled by digital technology. To learn more about the project and its capabilities go to www.bcbooksonline.ca.

In 2007, a consortium of librarians and publishers formed to develop and oversee the initiative. Our objective was and is to make BC books available to all citizens of the province.


Some of the writers of the approximately 1,500 titles now in the full collection will be familiar to *BC BookWorld* readers: **Douglas Coupland**, **David Suzuki**, **M. Wylie Blanchet**, **Roderick Haig-Brown** and **Terry Glavin**. Others will be less familiar but equally important in terms of the cultural and social legacy they provide and which, through this project, will be preserved.

As of late July, over 20,000 British Columbians have accessed BC Books Online. The pilot program has also allowed the consortium to identify technical issues and to identify funding models before offering the collection to all libraries as of June 2011.

Your readers are welcome to provide feedback for this pilot project (Margaret@books.bc.ca or at your library).

Margaret Reynolds
BC Books Online Consortium

[This program is not without controversy. See Michael Elcock's article 'Stealing Atwood' in *BCBW Winter, 2009*, available online at abcbookworld.com—Ed.]



OBITS

Filmmaker **Michael Poole (1936-2010)** wrote two memoirs, *Ragged Islands: A Journey by Canoe Through the Inside Passage* (1991) and *Romancing Mary Jane: A Year in the Life of a Failed Marijuana Grower* (1998). These were followed by a novel, *Rain by Morning* (2006). Also recently deceased are children's book author **Lynn Manuel (1948-2010)**, and **Ernest Perrault, (1922-2010)**, author of *Kingdom Carver* (1968) and *Tong: The Story of Tong Louie, Vancouver's Quiet Titan* (2002).

Michael Poole

For full obituaries, visit www.abcbookworld.com

Heeding Winston

DURING WORLD WAR II, WHEN BRITAIN WAS undergoing the blitz, the finance minister suggested to Winston Churchill that funding for the arts could be cut. Churchill replied, with indignation, "Then what are we fighting for?"

WC's remark came to mind this morning, as I was out picking huckleberries, because I am the northern rep for the Federation of BC Writers. Provincial government support for the Federation has just been reduced from \$20,500 to \$4,500. And *BC BookWorld* — Canada's most successful literary magazine — has been denied all provincial support, TWICE. A 100% cutback.

What is happening down there in Victoria?



Winston Churchill

The Federation has worked with the Association of Book Publishers of BC (whose funding has also been drastically cut) to keep our books in bookstores, and our poems on buses. Funding for the Federation has also sent BC writers into our schools so kids can hear local voices.

I live 500 miles due north of Vancouver. For almost twenty years, the Federation has connected me with other writers throughout the province.

The Federation is now determined to continue, but we need the public to know about the severity of these cutbacks. And we need more writers to join the Federation to assert the need to have adequate funding reinstated.

Like huckleberries, we writers can produce delectable treats even in difficult conditions. But this year's crop shows us that we need at least a little nourishing rain to survive. As Dennis Lee wrote, "Huckleberry pie, huckleberry pie, if I don't get some, I think I'm going to die..."

Sheila Peters
Smithers



Sheila Peters



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Vancouver, B.C., V6R 2S3. Tel/Fax: 604-736-4011
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Contributors: Elizabeth Godley (Associate Editor),
Grant Shilling, Mark Forsythe, Joan Givner, Louise Donnelly,
Sheila Munro, Cherie Thiessen, Hannah Main-van der Kamp,
John Moore, Shane McCune, Joseph Farris.
Writing not otherwise credited is by staff.
Web consultant: Sharon Jackson
Photographers: Barry Peterson, Laura Sawchuk.
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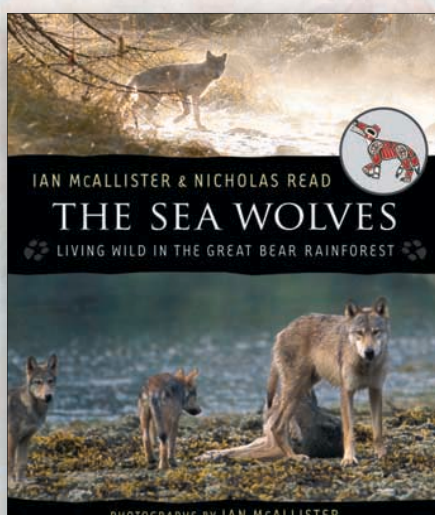
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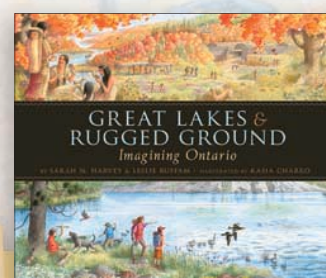
Ian McAllister and Nicholas Read

978-1-55469-206-4
\$19.95 PB with flaps • Ages 8+

In this follow-up to *The Salmon Bears: Giants of the Great Bear Rainforest*, Ian McAllister and Nicholas Read set out to disprove the notion of “the Big Bad Wolf” by following coastal wolves over the course of a year.



To learn more about *The Sea Wolves*, take a picture of this barcode with your smartphone, or visit www.seawolves.ca.



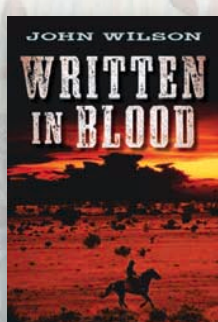
Across the plains to discover the rich history of Canada's largest province, Ontario.

Great Lakes & Rugged Ground Imagining Ontario

Sarah N. Harvey and Leslie Buffam
Illustrated by Kasia Charko

978-1-55469-105-0 • \$19.95 HC • Ages 4-8

The authors of *The West is Calling: Imagining British Columbia* have returned to explore more than four hundred years of Ontario's history with evocative haiku, informative text and luminous illustrations. For more information, visit www.imagining-ontario.ca.



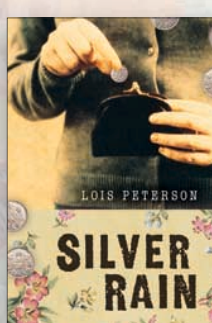
To the harsh desert world of the Arizona Territory and northern Mexico during the 1870s.

Written in Blood

John Wilson

978-1-55469-270-5 • \$12.95 PB • Ages 12+

From acclaimed historian John Wilson comes a gripping tale of the Old West. Jim Doolen's search for his father takes him from the West Coast to the unknown dangers of the desert.



To Vancouver to experience the Great Depression through the eyes of an eleven-year-old girl.

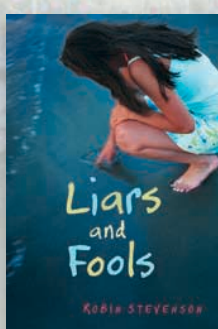
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Lois Peterson

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Elsie's city is being taken over by hobos, food lines and shantytowns. When she discovers the lure of a dance marathon, she learns that you have to be desperate to dance till you drop.

Who Knows What the Future Holds?



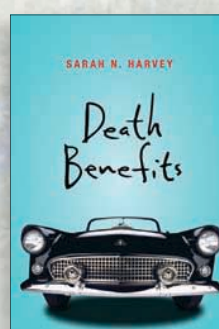
You don't need ESP to spot a fraud.

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Robin Stevenson

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Fiona's father has started dating again a year after the death of her mother—and his new girlfriend, Kathy, is a professional psychic. Fiona is torn between trying to prove that Kathy is a liar and secretly longing for Kathy's abilities to communicate with dead to be real.



A summer looking after his ninety-five-year-old grandfather is not what Royce planned for.

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Sarah N. Harvey

978-1-55469-226-2 • \$12.95 PB • Ages 12+

Royce's grandfather, Arthur, has a small stroke, and suddenly Royce and his mother are moving across the country to care for him. Looking after a ninety-five-year-old—especially one as cantankerous, crafty and stubborn as Arthur—is harder than he imagined.

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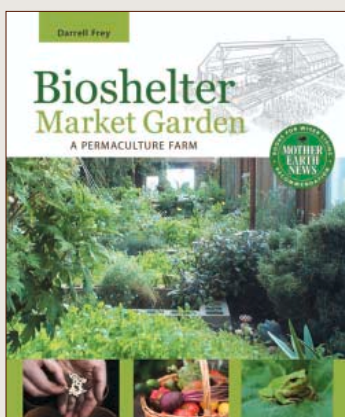
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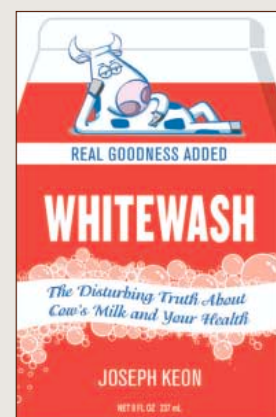
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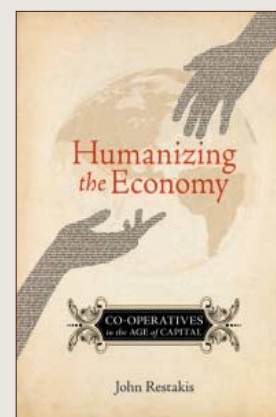
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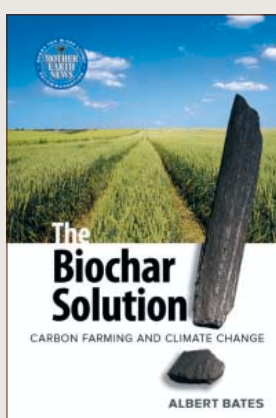
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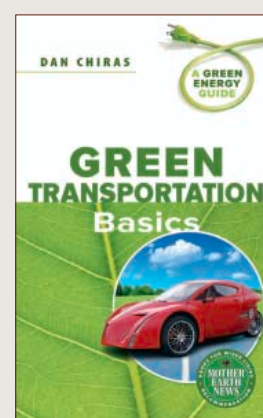
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WHO'S WHO

BRITISH COLUMBIA

A is for Aguirre

Carmen Aguirre's comedic drama *The Refugee Hotel* (Talonbooks \$17.95) focuses upon Chileans who fled their homes in the wake of **Augusto Pinochet's** coup in 1974. Set in Vancouver, the play also reflects the predicaments and concerns of refugee communities worldwide.

Aguirre's memoir *Something Fierce*, recounting her experiences in the Chilean political underground during the 1980s, is forthcoming from D&M, to be co-published by Granta/Portobello in the U.K. 978-0-88922-650-0

B is for Backhouse

Frances Backhouse's fascination with Klondike gold rush history led her to write *Women of the Klondike* (1995), and *Hiking With Ghosts: The Chilkoot Trail Then and Now* (1999). Her follow-up is *Children of the Klondike* (Whitecap \$19.95), mostly drawn from letters and journals. 978-1-55285-950-0

C is for Christy



Jim Christy

Some publishers' hype is too good to overlook, such as this description of **Jim Christy's** *Marimba Forever* (Guernica \$20). "The poetry in *Marimba Forever* is concerned with love and longing. . . . Many of the poems can be regarded as small films: nourish, action, farce or slapstick; others call music to mind: a tenor saxophone improvising on a standard melody in the wee small hours just as the milk man is getting up and rubbing sleep from his eyes; a roadhouse honky-tonk hell-raiser; six gypsies with accordions and tubas on the back of a flatbed truck somewhere near Ploestki or a marimba orchestra in a tropical town square playing like they never want to stop while palm trees sway and lovers neck on the green benches."

978-1-55071-316-9

D is for Demers

Shortlisted for the Hubert Evans Non Fiction Prize, **Charles Demers's** "no-holds-barred look at Lotusland" entitled *Vancouver Special* (Arsenal \$24.95) is a critique of neighbourhoods, people and culture, featuring photos by **Emmanuele Buenviaje**. Demers' concluding chapter *Vanarchism* cites his affinities for the likes of philosopher **George Woodcock**, punk rocker **Joe Keithley**, labour historian **Mark Leier** and APEC protestor **Jaggi Singh**. Born of the friction between estrangement and engagement, Demers' loyalty to the city is ambivalent but inescapable. 978-1-55152-294-4



Esi Edugyan: in the key of black 'n' blues in Nazi Germany

E is for Edugyan

Born and raised in Calgary, **Esi Edugyan** of Victoria has degrees from John Hopkins and UVic. Her first novel, *The Second Life of Samuel Tyne* (Knopf, 2004), was set in the formerly all-black enclave of Aster, Alberta. Her second novel, *Half-Blood Blues* (Key Porter \$29.95), is about black jazz musicians in Berlin whose livelihoods and lives are threatened by the onset of World War II. There's a brilliant trumpet player, Hieronymus, and a narrator, Sid, who uses a distinctive German-American slang. 978-0-88619-456-7

F is for Frazer

In Hawaii, where he studies shoreline change and declines of wild fish due to fish farming, **Neil Frazer's** vessel of choice is a kayak. But for more than ten summers the Comox-born geophysics professor used open motorboats to explore the coasts from Puget Sound to Glacier Bay. His revised *Boat Camping Haida Gwaii: A Small Vessel Guide to the Queen Charlotte Islands* (Harbour \$29.95) arose from four voyages around the Queen Charlotte Islands from Langara Island in the north to Rose Harbour in the south. 978-1-55017-487-8

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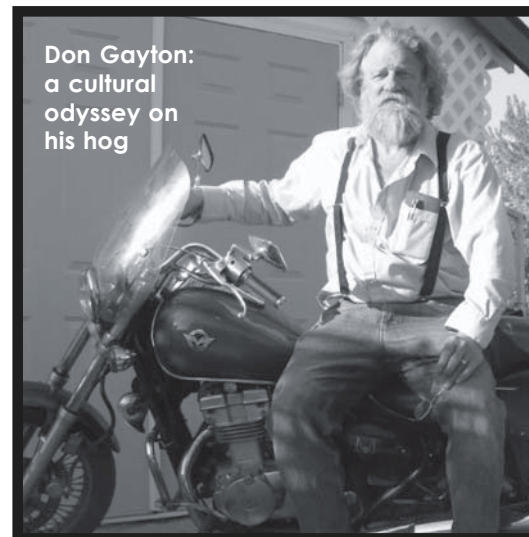
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G is for Gayton

Summerland ecologist **Don Gayton** goes swilling from Osoyoos to Armstrong, describing and enjoying local fruits and regional wines, for his **Okanagan Odyssey: Journeys through Terrain, Terroir and Culture** (Heritage \$16.95). Gayton matches up books and landscapes with local vintages, and “negotiates the tension between the beautifully delicate Okanagan and the Okanagan that is the mecca for developers and urban refugees.” 978-1-897522-81-3



Don Gayton:
a cultural
odyssey on
his hog

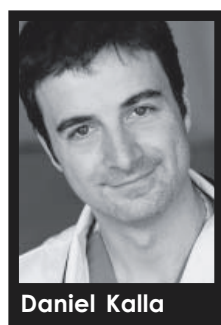
K is for Kalla

Easily one of the hottest authors in B.C., Vancouver physician **Daniel Kalla** has written six medical thrillers in five years, the latest being **Of Flesh and Blood** (Tor Forge \$25.99). This time the setting is the fictional Alfredson Medical Center—described by Kalla as “a non-profit west coast Mayo Clinic with a heart and soul”—located outside Seattle, founded in the 19th century.

Medicine runs in Kalla’s family, and that’s the context for this novel. His parents and wife are also medical doctors. Physicians from the clinic’s two founding families struggle with personal, medical and administrative challenges—including a super-bug infection.

This novel, Kalla says, is “nearest and dearest to my heart.”

978-0-7653-2141-1



Daniel Kalla

H is for Hagen

Cowboy poet and country & western singer **Art Hagen** worked as a cowboy on the cattle ranges of Alberta and in the hill country of eastern British Columbia and Kispiox Valley for most of his life. He continues as a rancher in the Peace Country with his son. His memoir is **I Once Was a Cowboy: Sixty Years a Canadian Ranch Hand** (Argenta Press / Lone Pine \$21.95) 978-1-896124-51-3

I is for Isitt

In the late 1950s, half of B.C.’s workers belonged to unions. **Benjamin Isitt’s** **Militant Minority** (UTP \$35) examines the rise of left wing activism in B.C. that resulted in the election of **Dave Barrett’s** NDP government in 1972, focusing on the post-war influence of the Communist Party and the CCF from 1948 onwards. 978-1-4426-1105-4

J is for Jaden

After her older sister Faith dies in a fall from a cliff, Brie uncovers her sister’s involvement in a secret religious cult—that wants her as a member—in **Denise Jaden’s** first young adult novel, **Losing Faith** (Simon & Schuster), due in September. “The sister she thought she knew so well,” says Jaden, “suddenly becomes a mystery after her death.” A former fitness competitor, Jaden now performs with a Polynesian dance troupe when she’s not home-schooling her five-year-old in Abbotsford, where Jaden was born.

1416996095

L is for Luney

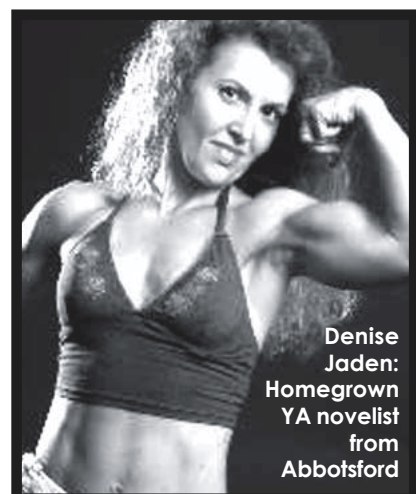
Luney Bros. Ltd. was Victoria’s major construction company for decades and built many of the cities significant buildings such as Crystal Garden. Granddaughter of **Walter Luney, Nancy J. Hughes**, has self-published **Built by Luney Bros. Ltd.: Building a City and a Legacy Brick by Brick**, Victoria B.C. 1885-1962 (Wildflower \$30) to recall William and Walter Luney’s setbacks, struggles and successes. It also gives an overview of the construction business in Victoria from 1885-1962.

978-0-9813995-0-8

M is for Mawani

As a sociology professor at UBC, **Renisa Mawani** has revealed how Indian agents, missionaries and legal authorities restricted the blurring of racial boundaries in **Colonial Proximities: Crossracial Encounters and Juridical Truths in British Columbia, 1871-1921** (UBC \$32.95), exploring how Asians and Aboriginals were systematically oppressed by “the making of the settler regime.”

978-0-7748-1634-2

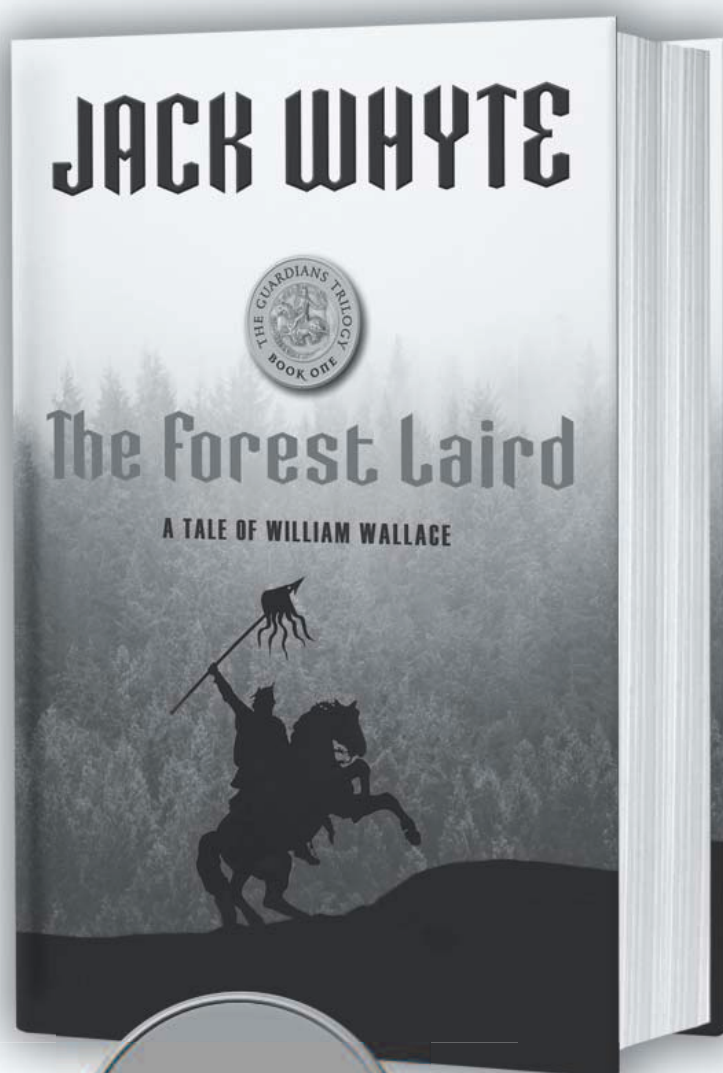


Denise
Jaden:
Homegrown
YA novelist
from
Abbotsford

From the master of the
sweeping epic

The GUARDIANS TRILOGY

WILLIAM WALLACE
ROBERT THE BRUCE
THE BLACK DOUGLAS



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BROUGHT TO GLORIOUS LIFE



Lumberjills: a can-can line at the Fisherman's Homecoming Dance, 1968.
From *Women of Pender Harbour: Their Voices, Their History*

N is for Nicol

That part of **Eric Nicol's** brain which has been writing humorous books since 1943 has been largely unaffected by the onset of Alzheimer's disease. Now institutionalized in his early nineties, Nicol has written another collection of short essays, *Script Tease: A Wordsmith's Waxings on Life and Writing* (Dundurn \$19.99), his 39th book. The indefatigable Nicol received the first Terasen / George Woodcock Lifetime Achievement Award for an exemplary literary career in British Columbia—fifteen years ago.

978-1-55488-707-1

O is for O'Reilly

In a similar vein to her preceding B.C. historical novel *The Lawman*, **Lynne Stonier-Newman** has provided the first biography of the man who served as gold commissioner of B.C. during the height of the Fraser River Gold Rush. **Peter O'Reilly: The Rise of a Reluctant Immigrant** (Touchwood \$19.95) also outlines the Irishman's multi-faceted career as a county court judge, assistant land commissioner and federally appointed B.C. Indian Reserve Lands commissioner from 1880 to 1898. Nicknamed The Judge by his friends who included Sir **Matthew Baillie Begbie** and **Edward Dewdney**, O'Reilly lived at Point Ellice House in Victoria.

978-1-926741-04-8

P is for Pender

Compiled over a nine-year period, *Women of Pender Harbour: Their Voices, Their History* (Pender Harbour Living Heritage Society \$45) preserves the memories of more than 40 early women settlers of the Pender Harbour area. Under the direction of **Dorothy Faulkner**, along with **Elaine Park** and **Cathy Jenks**, it includes a foreword and afterword by **Edith Iglauer Daly** and **Theresa Kishkan** respectively.

Contact: Box 65 Madeira Park, BC, V0N 2H0; 978-0-9865605-0-7

Q is for Quirk

Tom Quirk of the East Kootenays holds one of the 830 woodlot licences that enable farmers to manage Crown forests independently, as profiled in **Wim Tewinkel's** photographic study *Forest Life* (BC Woodlot Associations \$39.95) featuring more than 100 woodlots around B.C.

Tewinkel operated a woodlot near Pemberton but lost it due to a settlement connected to the 2010 Olympics involving local First Nations. He remains president of the Sea to Sky Woodlot Association.

978-0-9812657-0-4

R is for Reid-Stevens

As the daughter of **Mabel (Binky) Stevens** and legendary Haida artist **Bill Reid**, Toronto-born **Amanda Reid-Stevens**, a resident of Haida Gwaii, has told the rhyming story of how the 50-foot Haida canoe called *Loo Taas* (meaning wave-eater) was designed by her father and built for Expo '86. With illustrations by **Michael Nicoll Yahgulanaas**, her book for young readers is *The Canoe He Called Loo Taas* (Benjamin Brown Books \$16.99).

978-09782-5536-7

S is for Simkin

Doctor, social activist and feminist **Ruth Simkin** reveals her challenging journey as a pioneering physician in *The Jagged Years of Ruthie J.* (Ekstasis \$24.95). Simkin is a former Salt Spring islander who became a palliative care specialist late in life, working for five years at Victoria Hospice. She also produced the Vancouver Island Jewish

Community Directory for Congregation Emanu-El for many years and supports the Victoria Coalition to End Homelessness.



Ruth Simkin

9781897430545

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Alan Twigg



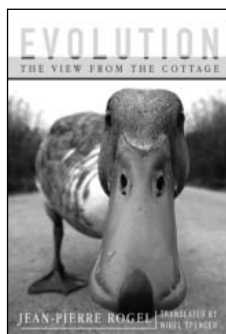
From Franz Boas to Alice Munro, *The Essentials* is an unprecedented panorama of the most significant authors and books of British Columbia — from 1774 onwards. As the fourth and largest volume of Twigg's series on the Literary History of British Columbia, this lively,

well-illustrated non-Oxford guide is the new bible of who wrote what, and why, in British Columbia. *The Essentials* also presents the over-arching, collective story of how modern B.C. society has evolved, as seen through the prism of its authors and books. It is guaranteed to be

controversial and will likely remain in print as an encyclopedic, indexed reference work for many years to come.

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978-1-55380-108-5 320 pp 80 b&w images \$24.95



Evolution

The View from the Cottage

Jean-Pierre Rogel — Translated by Nigel Spencer

A fascinating book that shows how Darwin's principle of natural selection can be seen "from the cottage" in everyday situations that include bears, salmon, belugas, loons, hummingbirds, and even wheat. Rogel also discusses new discoveries in the reading of genes that take us further than Darwin could have imagined.

978-1-55380-104-7 220 pp 12 b&w photos \$21.95



Cathedral

Pamela Porter

Cathedral takes us on a journey — a very personal journey of Pamela Porter's own — to Africa and South America, those corners of the world the news reports never seem to cover. Winner of the Governor General's Award for *The Crazy Man*, Porter here gives us another book to treasure.

978-1-55380-106-1 100 pp \$15.95



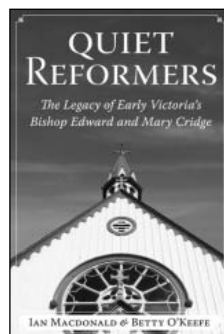
Strange Bedfellows

The Private Lives of Words

Howard Richler

Richler's wit and erudition make his sixth book on language a must-have for all those intrigued by the the English language's reputation for "sleeping around."

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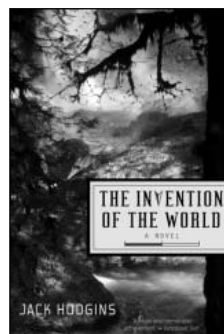
Quiet Reformers

The Legacy of Early Victoria's Bishop Edward and Mary Cridge

Ian Macdonald & Betty O'Keefe

When James Douglas brought Edward Cridge and his wife Mary to minister to the new colonists of Vancouver Island, little did he know that he was bringing two progressive social reformers and a confidant who would help shape the future of British Columbia.

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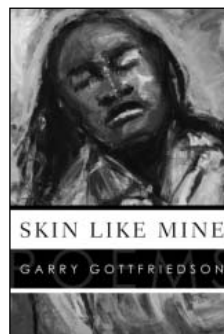


The Invention of the World

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A new edition of the novel that defined British Columbia — in which a giant bull begets a sky god who brings an entire Irish village to Canada. Magic realism at its most intriguing!

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Skin Like Mine

Garry Gottfriedson

A Native poet like no other, Gottfriedson reveals what it feels like to live First Nations within the everyday world of band politics and a landscape that is rapidly being degraded and yet still contains the hope of spiritual transformation.

978-1-553380-101-6 122 pp \$15.95



Hannah & the Spindle Whorl

Carol Anne Shaw

When Hannah finds a beautiful Salish spindle whorl in a cave, little does she know that she will soon be back amid its original owners — with a mystic raven, a fearsome Sasquatch, and European settlers who are about to bring devastation to the Coast Salish people.

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244 pp \$10.95



River Odyssey

Philip Roy

The third volume in the Submarine Outlaw series takes Alfred and his home-made submarine up the St. Lawrence River in search of the father who abandoned him at birth. An exciting sequel to *Submarine Outlaw* and *Journey to Atlantis*.

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180 pp \$10.95



Survivor's Leave

Robert Sutherland

This young adult novel features two Canadian sailors whose ship is torpedoed at sea during WWII and whose shore leave takes them to a country house where they uncover a dangerous Nazi plot.

978-1-55380-097-2
176 pp \$10.95

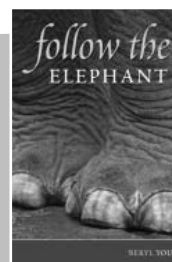


Ghost of Heroes Past

Charles Reid

When Johnny tries to get out of attending a Remembrance Day ceremony, a mysterious soldier-ghost appears to take him back to meet real-life Canadians who were involved in Canada's two world wars and the Russian Revolution.

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Follow the Elephant

Beryl Young

In this young adult novel, a boy accompanies his grandmother to India and establishes a mysterious relationship with the elephant god, Ganesh, which teaches him how to cope with his father's recent death.

978-1-55380-098-9
248 pp \$10.95

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T is for Taylor

Jeannette Taylor, executive director of the Campbell River Art Gallery, has followed her lively histories of Campbell River and the Discovery Islands with **The Quadra Story** (Harbour \$24.95), now available in paperback. The largest and most populated of the Discovery Islands, the island is named for Captain **Bodega y Quadra**, the Spanish sea captain who wisely deflected the so-called Nootka Crisis with Captain **George Vancouver** at Yuquot (Friendly Cove).

978-155017-495-3

U is for Unischewski

Raised on a Shawnigan Lake horse ranch, **Rene Unischewski** is the real name of a Nanaimo realtor who has signed a three-book deal with St. Martin's Press under the name **Chevy Stevens**. Even though her kidnapping thriller *Still Missing* (HB Fenn \$29.99) was four months before publication, it was hyped big-time in *Quill & Quire*.

Unischewski, age 37, had the smarts to hire **Renni Brown**, author of *Self-Editing for Fiction Writers*, to help her finish the manuscript. It also didn't hurt to have a New York literary agent, **Mel Berger**, at William Morris Agency.

Still Missing is the story of a real estate agent named Annie O'Sullivan, age 32, who is kidnapped for a year by a psychopath nicknamed The Freak. Told in flashbacks, Annie recalls her hellish year in a remote cabin during her visits with a therapist. The kidnap victim realizes, "I was going to have to help him rape me."

Stevens' New York publisher has reportedly printed 150,000 copies. It was pre-sold in 20 countries, including Canada. The book has been criticized by some as verging on torture porn, but most have enthusiastically endorsed this grim and unsettling thriller as a page-turner. The dangers envisioned are not entirely far-fetched. In 2008, a Re/Max realtor **Lindsay Buziak** was murdered in Victoria while showing an empty house. A Duncan realtor was raped and slain in 1991.



JUDITH MILLAR PHOTO

First came jazz singer Diana Krall—now Nanaimo has produced literary sensation Chevy Stevens, pen name for former realtor Rene Unischewski.

Unischewski's pseudonym is a blend of her father's nickname and her brother's first name.

Reviewed in *People* and *O* magazines, Unischewski/Stevens took time for a book launch on July 10 in Nanaimo, as shown above.

978-0-312-59567-8

V is for Vassilopoulos

Peter Vassilopoulos' *Cruising to Desolation Sound* (Pacific Marine Publishing \$49.95) covers the Sunshine Coast, the Discovery Islands and Desolation Sound. The 304-page guide takes the reader from Howe Sound and Vancouver, along the Sunshine Coast and into Desolation Sound. Along the way, it covers popular attractions such as Princess Louisa Inlet and Pender Harbour. It continues through the Discovery Islands to Campbell River with colour illustrations of fabulous waterways, inlets and scenic coastal vistas. Hundreds of aerial and ambient photographs and numerous diagrams assist mariners in choosing the best routes, anchorages and places to moor.

978-0-919317-45-1

W is for Warland



Betsy Warland

The SFU Writers Studio has become a fertile training ground for both writers and editors with the ongoing presence of **Betsy Warland**.

She offers her insights into the nuances of writing beyond sentence construction and words—the touchy-feely aspects of materials, environment, etc.—in *Breathing the Page: Reading the Act of Writing* (Cormorant \$20). It's not just about text; it's also about textures.

978-1-897151-78-5



Sandra Yuen MacKay: "My life is schizophrenic because I have schizophrenia. It will always be there."

X is for Ex-Excalibur

Jack Whyte has moved along from selling more than a million copies of his King Arthur novels and tales of the Knights Templar to another humungous undertaking. Whyte's new trilogy about



Jack Whyte

his homeland will recall the Scottish Wars of Independance in the 14th century. The first volume is *The Forest Laird: William Wallace* (Penguin \$36).

978-0670068463

Y is for Yuen

From an early age, **Sandra Yuen MacKay** has coped with an abnormality of the brain now called schizoaffective disorder. Hoping to inspire and inform families and the general public with her story, Sandra Yuen MacKay describes her battle with paranoia, hallucinations, and delusions in *My Schizophrenic Life: The Road to Recovery From Mental Illness* (Bridgeross \$19.95).

978-0-9810037-9-5

Z is for Zero-Mile

In *The Zero-Mile Diet* (Harbour \$32.95), **Carolyn Herriot** shares practical wisdom and recipes from her 30 years of organic-seed gardening in a month-by-month guide that showcases edible landscaping.

978-1-55017-481-6

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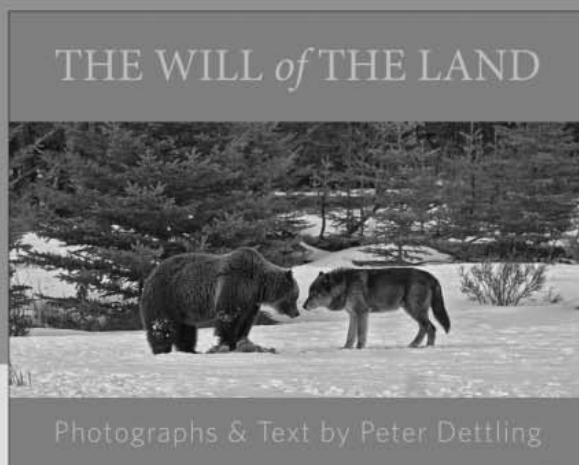


LIEUTENANT GOVERNOR'S
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THE BRIGHT LIGHTS OF BC

THE WILL OF THE LAND

Photographs & text by Peter Dettling

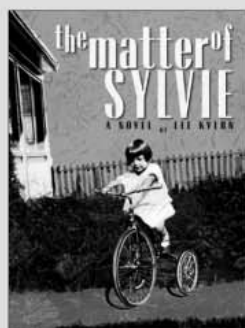


Through stunning photography and passionate narrative, *The Will of the Land* serves as an incredible artistic testament to the beauty of the natural world and the sometimes painful truth of hyperdevelopment in majestic landscapes.



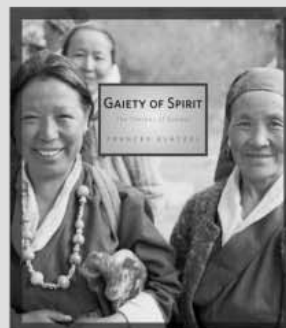
ACT OF EVIL
Ron Chudley

Actor Hal Bannatyne gets mixed up in a conflict between an old flame's family and a crooked land developer. An attempted murder forces Hal into a scramble to protect his friends.



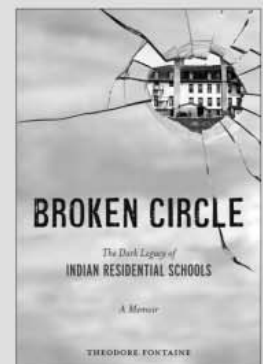
THE MATTER OF SYLVIE
Lee Kvern

A Wednesday in 1961 is a life-shifting day for Jacqueline, mother of three. As one choice reverberates through three decades, a child with special needs will shape a family's loyalties and the strength of one mother's love.



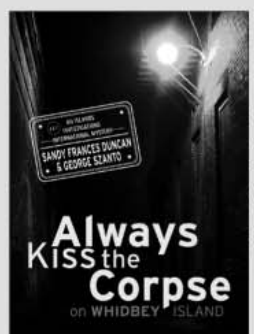
GAIETY OF SPIRIT
THE SHERPAS OF EVEREST
Frances Klatzel

Complete with colour photos highlighting Sherpa life from the metaphysical to the everyday, *Gaiety of Spirit* will take the reader on a magnificent journey toward a richer level of understanding of Sherpa culture.



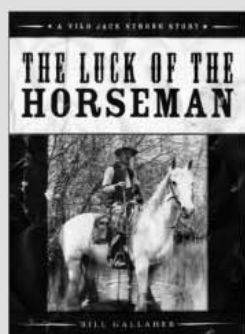
BROKEN CIRCLE
THE DARK LEGACY OF
INDIAN RESIDENTIAL SCHOOLS
A Memoir
Theodore Fontaine

This powerful account of the experience and aftereffects of being in Indian residential schools resonates with the author's resolve to help himself and other survivors.



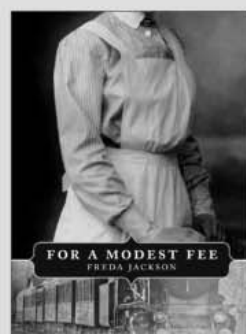
ALWAYS KISS THE CORPSE
ON WHIDBEY ISLAND
Sandy Frances Duncan
and George Szanto

A nurse on Whidbey Island has died of a supposed heroin overdose, but his mother doesn't recognize the body. Investigators Kyra and Noel discover that appearances can be misleading.



THE LUCK OF THE HORSEMAN
Bill Gallaher

In this sequel to *The Frog Lake Massacre*, Wild Jack Strong hunts for a murderer, drives cattle through the worst conditions, and fights in the Anglo-Boer War—the greatest adventure of his life.



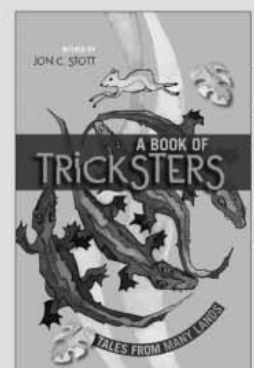
FOR A MODEST FEE
Freda Jackson

It's 1907 and Elizabeth's father has died, leaving her to fill the role of doctor in a fledgling town on the Canadian prairies. Trained as a nurse and midwife, Elizabeth must overcome the strict gender roles of her era.



BLUE DUETS
Kathleen Wall

Pianist Lila must learn to improvise in life as in music in this novel about family and grief. Three narrators challenge us to new perspectives and show how one world view can contradict another.

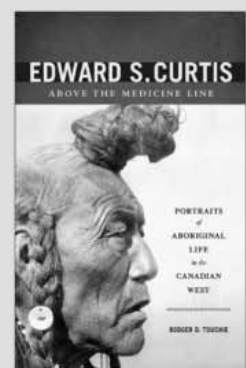


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People around the world have always told stories about tricksters—characters who solve problems by using their wits to fool others. All ages will enjoy these retellings of 15 tales from 14 countries.

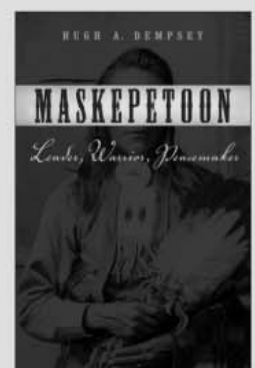


THE FIRST MOSQUITO
Written and Illustrated by Carol Simpson
Yax goes looking in the forest for his lost spear, even though he has been warned about the dangers that await children who wander into the woods alone—like the Bloodsucking Monster.



EDWARD S. CURTIS
ABOVE THE MEDICINE LINE
PORTRAITS OF ABORIGINAL LIFE
IN THE CANADIAN WEST
Rodger D. Touchie

An illuminating narrative that sheds new light on the Curtis mystique and gives a fascinating overview of the Canadian First Nations he studied a century ago.



MASKEPETOON
LEADER, WARRIOR, PEACEMAKER
Hugh A. Dempsey

Chief during the turbulent mid-1800s, Maskepetoon, guided by ideals of peace and friendship, radically transformed the Rocky Mountain Cree from woodland trappers to prairie-dwelling buffalo hunters. With insights from contemporary Cree people, including Maskepetoon's descendants.

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Our cover story on **David Suzuki** presents the ideas of a great role model and elder. As a companion piece, BCBW introduces the equally inspiring but lesser-known Dr. **Louise Jilek-Aall**.—Ed.

The trio of Jane Goodall, Dian Fossey and Biruté Galdikas are often described as Leakey's Angels because all three women have pursued groundbreaking studies of primates after meeting archaeologist Louis Leakey. Louise Jilek-Aall of Tsawwassen is Albert Schweitzer's Angel.

As a medical student in Oslo, Louise Jilek-Aall was deeply impressed when the African missionary delivered his Nobel Peace Prize speech on November 4, 1954, at Oslo University. (Schweitzer had been awarded the Nobel Prize in 1952 but his duties in Africa prevented him from appearing at the award ceremony.)

Seven years later she arrived unannounced at Schweitzer's jungle hospital in Lambaréné, Gabon.

"And what do you want to learn from me?" he asked.

She nervously blurted out, "I want to learn to extract teeth."

Schweitzer's work as a physician in Africa, from 1912 to 1965, has inspired Louise Jilek-Aall ever since. Today she keeps a grass mat tapestry hanging over her kitchen table that was given to her as a parting gift by Schweitzer, also a scientist/philosopher and music scholar. His famous clinic was the subject of her second book, *Working with Dr. Schweitzer: Sharing his Reverence for Life* (1990).

"In my work as a psychiatrist," she writes, "I am keenly interested in people who are role models and who serve as ego-ideals, especially for the young; but only a very few appear to be worthwhile models."

Before meeting Schweitzer, Louise Aall worked as a bush doctor in Tanganyika/Tanzania and

received the Henri Dunant Medal from the Red Cross for distinguished service with U.N. forces during the Congo civil war in 1960.

Newly revised and updated, Jilek-Aall's first book **Call Mama Doctor** (WestPro \$24.95) is a superb collection of remarkable stories recalling her expe-

riences in Tanganyika/Tanzania. The stories are both harrowing and touching—because she continuously took risks beyond the confines of an established clinic.

In Tanganyika, Jilek-Aall discovered outcasts in the Mahenge Mountains who suffered from a severe form of epilepsy,

prompting her to create the Mahenge Epilepsy Clinic to treat patients and educate families about epilepsy and its modern treatment. Epilepsy sufferers in Mahenge are no longer stigmatized or forced to live as outcasts.

As well as having a medical degree in tropical medicine, Dr. Louise Jilek-Aall speaks Norwegian, English, German, French, Spanish, Swedish, Danish and Suahili.

She and her husband Dr. **Wolfgang G. Jilek** are trans-cultural psychiatrists and anthropologists who have been members of the UBC Faculty of Medicine since 1975.

The Jilek-Aall family has continuously supported the Mahenge Clinic and initiated research into epilepsy with teams of specialists from Canada, Austria, Germany and Tanzania. They have scientifically confirmed the existence of a unique form of epilepsy ("head nodding syndrome"), first described by Dr. Aall in the 1960s.

She now works to confirm its likely source is a parasite found in many tropical regions (*Filaria*-worm *Onchocerca volvulus*).



Jilek-Aall's fascinating stories arise from the intersection of trans-cultural psychiatry, bush doctoring, folk medicine and ground-breaking scientific research.

Although *Call Mama Doctor* and *Working with Dr. Schweitzer* were also published in China, Japan and Hungary, Jilek-Aall's books are almost unknown in North America.



Albert Schweitzer

In a nutshell, her first book was produced in order to shed light on the inspirational people of Tanganyika/Tanzania, her second book sheds light on an inspirational character.

The revised version of *Call Mama Doctor* has been repackaged by a neophyte publishing service in Aldergrove.

Jilek-Aall has yet to write about her service with the U.N. and International Red Cross during the Congo civil war—and she has yet to write an extensive account of her main accomplishment: the Mahenge Clinic.

If the story of Dr. Jilek-Aall was ever made into a movie, it could begin when she returned to Europe from Africa determined to help solve the epilepsy problem in Mahenge. But where to start?

"Epilepsy falls between the specialties of neurology and psychiatry," she writes. "It is a

continued on page 14

Since the 1960s, Louise Jilek-Aall has maintained her epilepsy clinic in Africa.

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people

continued from page 13

stepchild of medicine and therefore institutions for epileptics usually suffer from a lack of funds.”

After she found work as a resident psychiatrist at the Zurich University Clinic, her lone supporter was professor **Manfred Bleuler**, chief of psychiatry at the university clinic. He arranged for Jilek-Aall to present a briefing on her epilepsy treatment project to the man in charge of mental health initiatives at the World Health Organization’s headquarters in Geneva.

The elderly man greeted Jilek-Aall from behind his dark glasses. He challenged her credibility from the outset. He wanted to know if she was a specialist in neurology. She stammered, and desperately tried to convince him to give her even a small amount of funding.

“Well then, young lady,” he interrupted, and his voice sounded annoyed, “neither Professor Bleuler’s recommendations nor your beautiful eyes will help you in this matter. Since there appears to be some virtue in your proposals, I suggest you come back to us when you are a specialist and you have made a name for yourself.”

Initially crushed, she regained her self-confidence. “I am going to build the treatment centre for kifafa even if I do not get any help from WHO!” she decided.

Bleuler arranged for her to work at the Swiss Institute for Epileptics in Zurich. “Whenever my clinic in Tanzania

ran out of funds,” she says, “I sent part of my salary to the nurse.” Bleuler also contacted pharmaceutical companies to have them donate medications and funds for Mahenge.

Then Bleuler raised another hurdle for her to consider. Louise Aall was an attractive, vibrant young woman. Did she ever wish to marry? Raise a family? He cautioned her that devoting her life to Africa might require the sacrificing of her personal life. Clearly she was at a crossroads.

In Zurich, Jilek-Aall was contacted by a professor of pharmacology for whom she had brought some medicinal herbs from Africa. It turned out that bark she had received from a medicine man at Mahenge had anti-epileptic properties, as proven in a Swiss laboratory. A decoction of the bark had been administered to test rats and had indeed reduced the induced convulsions.

If Jilek-Aall would accept funding from the pharmaceutical laboratories, would she be willing and able to return to Mahenge in order to procure one thousands pounds of this bark for conclusive analysis?

“I was speechless,” she writes. “It was as if suddenly all the patients in Africa came alive inside my head, rushing forward, laughing, crying, calling and demanding. To my surprise, my first feeling was apprehension rather than joy. Going to Africa right now? It would not be adventure any more—I knew that life too well. It was easy to dream about Af-

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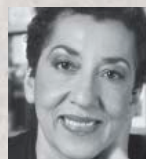
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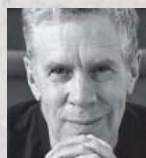
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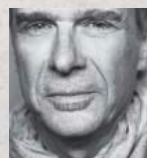
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rica in my comfortable apartment in Zurich—but to face all those problems again? What about my training which would have to be interrupted, and my well-paying job? I dropped my head in shame.”

Perplexed about what to do with her life, Jilek-Aall was invited by an Austrian colleague at the clinic to accompany him for an afternoon drive. They had never met outside the hospital. He wanted to take some photographs of the lake. She agreed, but with little enthusiasm. As they drove along the lake, she was absentminded, barely able to follow the conversation.

He set up his tripod. There was a marvellous view of an old castle. An amorous young couple was sitting on a bench. The Austrian proceeded to intrude upon their intimacy. The young man looked up with a frown and said something in Italian. Jilek-Aall’s Austrian colleague responded with a joke in Italian. There was laughter. All was well. The couple said they did not mind being photographed with the castle in the background. The picturesque castle glowing in the setting sun was mirrored in the calm waters.

“And as I stood at the railing,” Jilek-Aall recalls, “smiling to myself, a new awareness came over me. Never had the colours of the sky appeared so warm, the songs of the birds sounded so gay and the sight of gold-rimmed clouds filled me with such content. In my heart I recognized that it all happened because I was not alone.”

On the drive back, she began to tell her colleague about Africa, about Mahenge. Louise Aall agreed to meet with the pharmaceutical representative to discuss the logistics of the proposal. Just as she was preparing to attend this meeting, her photographer colleague caught up with her. He asked if it would be of any help if he came along to Africa? “I have some experience in neurology and psychiatry,” he said.

Louise Aall looked at this man with blank astonishment. It took her a moment to rearrange her thoughts. “Slowly a feeling of great relief spread through me,” she recalls. “I would not have to go back to Africa alone.” She realized she wanted to go to Africa with this man—and she still didn’t even know his first name.

In 1963, Wolfgang Jilek—her Austrian colleague with the camera—and Louise Jilek-Aall came to Canada to at-

tend McGill University to specialize in “trans-cultural” psychiatry. They mostly wanted to expand their horizons as doctors but the Canadian consulate advised them to arrive as immigrants.

Driving across Canada for a holiday, the couple was taken aback by the beauty of British Columbia. They discovered they could get positions at UBC, but only if they agreed to first work in an area that lacked psychiatrists. So they worked and thrived in the Fraser Valley, based in Chilliwack, from 1966 onward.

Relocation brought them into contact with members of different ethnic groups—specifically the Mennonites, Dutch Reformed Church members, Doukhobors and First Nations. As trans-cultural specialists, they were able to publish papers germane to their field of expertise.

Increasingly the couple provided psychiatric consultation to indigenous populations in the Fraser Valley and on the Pacific Northwest coast. Friendly visitors to their home have included the French anthropologist **Claude Lévi-Strauss**, Chief **Jimmy Sewid** of Alert Bay, Haida artist **Bill Reid**, Seshat artist **George Clutesi** and the UBC anthropologist **Wilson Duff**.

They both received masters degrees in anthropology from UBC. In 1970, Wolfgang Jilek founded the Canadian Psychiatric Association’s Section on Native Peoples’ Mental Health. His books include *Salish Indian Mental Health and Culture Change: Psychohygienic and Therapeutic Aspects of the Guardian Spirit Ceremonial* (1974) and a bestseller called *Indian Healing: Shamanic Ceremonialism in the Pacific Northwest Today* (1982).

Call Mama Doctor: 978-0-9784049-2-5
www.westpropublishing.com

The Mahenge Clinic

Still vibrant at age eighty, **Louise Jilek-Aall** is now prepared to turn over management of the Mahenge Clinic to a younger generation. The rudimentary clinic has treated more than one thousand epilepsy patients and provided social support to their families, mostly from the Wapogoro tribe. To learn more, or to provide support, visit www.MahengeEpilepsy.com or see the entry for Louise Jilek-Aall at www.abcbookworld.com. Her new book **Call Mama Doctor: Notes from Africa** is from Aldergrove West Pro Publishing.



LAURA SAWCHUK PHOTO

“Mama Mganga was the name I became known by in Tanganyika. As a matter of fact, I never heard my personal name for years.” – Dr. Louise Jilek-Aall

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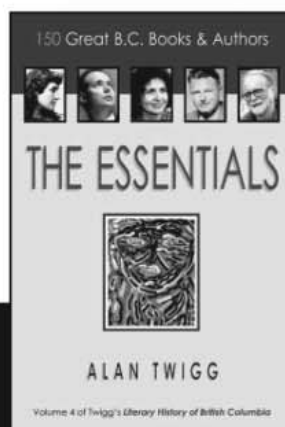
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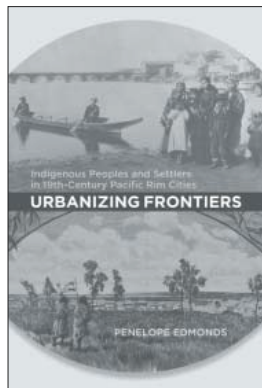
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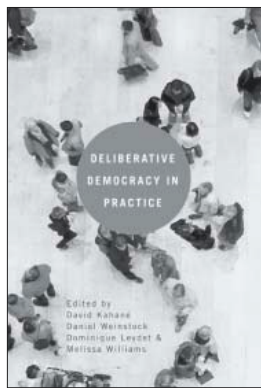


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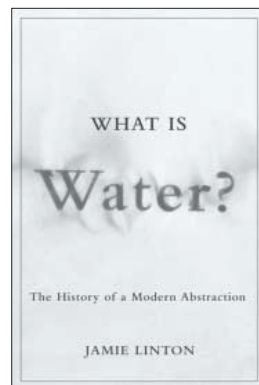
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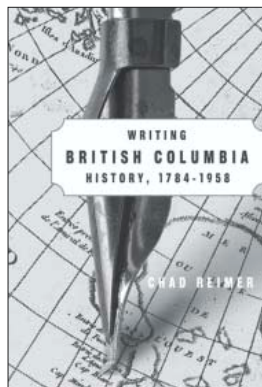


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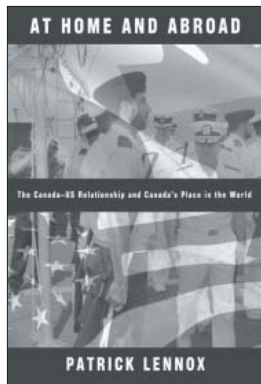
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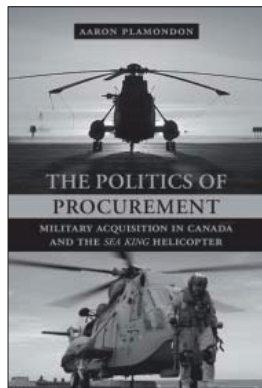
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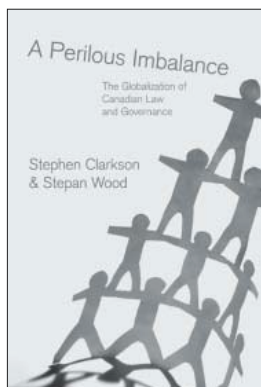
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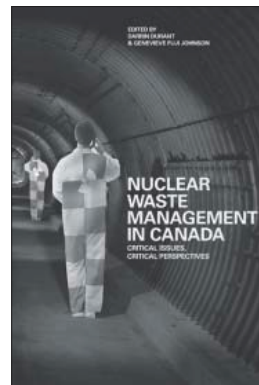
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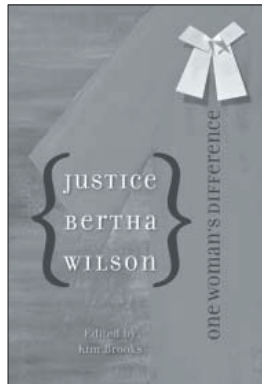
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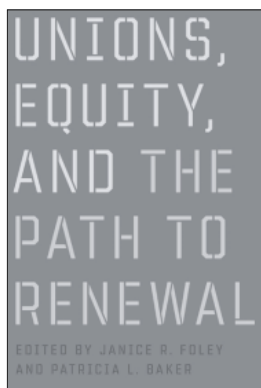


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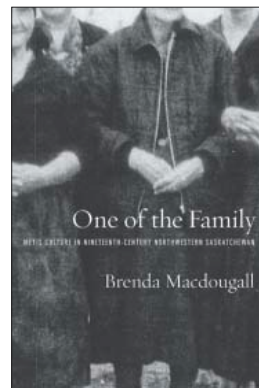
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“Having a lot of fishermen up and down this coast in all the nooks and crannies that the cruise ships don’t go to is the best protection we can have for the coast.”

HAIG-BROWN ON FISHIN’

RICK BLACKLAW'S PHOTO

BC BookWorld: You started working as a young man on a wooden seiner. You say it taught you lessons you’ve followed all your life. What lessons?

Alan Haig-Brown: *(laughs)* Taught me to get up in the morning! It also gave me pride, and it did turn me into a man. I was tested in a lot of ways. I fished winter herring in Hecate Strait in February, and eventually went back to school, and every time I had a hard time studying I thought, “Do you really want to be out there on Hecate Strait?”

But, at the same time, I was recently on a small wooden fishing boat in the Gulf of Thailand. We set the nets and at sunset we dropped the anchor and waited for the nets to fish a bit. There were two men in their 30s, and one boy about fifteen, and even though I wasn’t understanding the language, I watched those two teachers teach one student. You can’t replicate that student/teacher ratio in a government school. It was beautiful, and the look on that boy’s face. It took me back.

BCBW: What are the most significant changes you’ve seen since you were a young deck-hand?

AHB: Well, the license for that boat I first fished on no longer exists. I was fishing out of Cape Mudge, and if you go to a coastal community—Alert Bay, Bella

It was fishing that paid **Alan Haig-Brown**’s way through school, and later he edited the trade magazine *Westcoast Fisherman*. Over the years he has watched fish stocks decline and corporate consolidation increase. But, as Supreme Court Justice **Bruce Cohen** conducts a federal inquiry into why we’re missing millions of Fraser River sockeye, Alan Haig-Brown remains optimistic about the future of the commercial fishery in **Still Fishin’: The BC Fishing Industry Revisited** (Harbour \$26.95), a follow-up to his *Fishing for a Living* (1993) and *The Fraser River* (1996).

The son of conservationist **Roderick Haig-Brown**, Alan Haig-Brown swam the Campbell River as a child and in his teens he worked as a deck-hand on a commercial fishing boat, and was taught to seine fish by his father-in-law **Herb Assu** of Quadra Island. At 68, Alan Haig-Brown still speaks with passion about the fishing life and profiles a wide range of people ‘still fishin’ in his new book. Almost fifty years after he first worked as a deck-hand, Haig-Brown was interviewed by **Mark Forsythe** of CBC’s *BC Almanac*.



MARK FORSYTHE

Bella—you will not see small boats there with local owners, and captains who will take their poor son-in-law out and help him grow up as I did.

BCBW: What’s happened to those licenses and those boats?

AHB: Two things. Throughout a number of countries in the world—Iceland, New Zealand, Canada—they went under economists’ advice to licensing of vessels, and transferable licenses. If you could transfer a license from one vessel to another, you could build big-

ger and better boats. They also had a government buy-back of some of the licenses, and once the government’s in the market, the price goes through the roof. Salmon licenses reached \$600,000, which couldn’t be supported by a fishery.

The licenses that they bought back were the *least productive*, in an economist’s word, of return on capital investment. Then you got this term that was very popular in the press, it was called, “Too many boats chasing too few fish.”

What that meant was, we took out the boats, like the one I fished on.

BCBW: ...a small wooden seiner?

AHB: That’s right. A small wooden seiner with a captain who, if the fishing was OK, we went fishing, if it wasn’t, we went and caught crab and had a crab bake. His whole thing was to employ family. And to maintain, in his case, a centuries old tradition.

So as those values decline through the buy-back and the transferability, allowing for corporate ownership, you have a concentration of licenses in vertically integrated companies that can afford to pay these prices because they handle that fish several times and make money on it in several different places.

So the result has been, if I was an 18-year-old kid on the beach today, needing an opportunity to grow up, the boat would not be there.

BCBW: Your title is *Still Fishin’*. So who’s figured out a way to make a go of it?

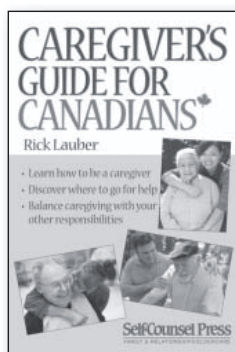
AHB: Russ Sanderson, who advertised when he was twenty years old for a troller lease to go fishing the west coast of Haida Gwaii. He’s grown up in this environment of leasing. He worked out a way, and doesn’t expect to buy a boat. He’s doing well with it. It’s a long row that

continued on page 23

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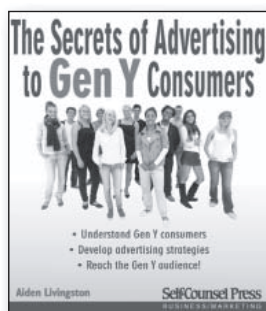
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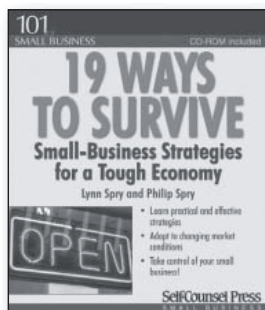
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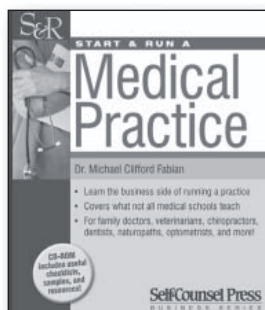
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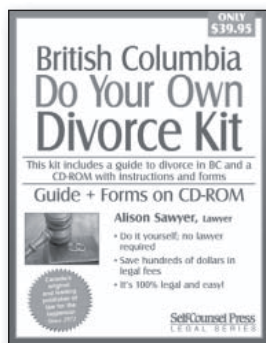
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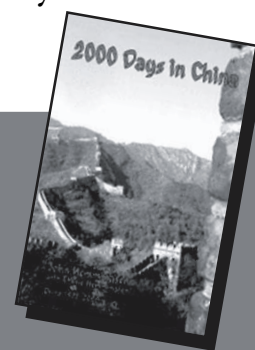
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YANNIS, WE HARDLY KNOW YA

In an age devoid of political radicalism in poetry, a White Rock translator takes a leap of fervour

Unsuccessfully nominated nine times for the Nobel Prize for Literature, Greek poet **Yannis Ritsos** (1909–1990) is little-known in North America.

Manolis Aligizakis of White Rock hopes to change that.

From among Ritsos' 46 volumes of poetry, Cretan-born Manolis (his pen name excludes the surname Aligizakis) has translated fifteen of the poet's books for an unusually hefty volume, **Yannis Ritsos—Poems** (Libros \$34), presenting a panorama of Ritsos' work from the mid 1930s to the 1980s.

Manolis first encountered Ritsos' inspiring words as a young man in Greece, in 1958, when composer **Mikis Theodorakis**—of *Zorba the Greek* fame—set to music some of Ritsos' verses from *O Epitaphios*—a work that had been burned by Greece's right-wing government at the Acropolis in 1936.

"I was moved in an unprecedented way by the songs," says Manolis. "They were like a soothing caress to my young and rebellious soul at a time when the Cold War was causing deep divisions in Greece and the recent civil war had seen our country reduced to ruins."

Yannis Ritsos was an ardent nationalist who most notably fought with the Greek resistance during the Second World War. His 117 books, poetry, novels and plays, are suffused with communist ideals. When Ritsos received the Lenin Peace Prize in 1975, he declared, "this prize is more important for me than the Nobel."

The early deaths of Ritsos' mother and his eldest brother from tuberculosis marked him deeply, as did his father's commitment to a mental asylum, which led to the economic ruin of his once wealthy family. Ritsos himself was in a sanatorium for tuberculosis from 1927 to 1931.

In 1936, Ritsos' *O Epitaphios* was burned at the foot of the Acropolis in Athens on orders from the right-wing dictatorship of General **Ioannis Metaxas**. *O Epitaphios* refers to the classic funeral oration for soldiers killed in war that was an integral part of the Athenian burial law, and calls for national unity in a time of crisis.

From 1947 to 1952, Ritsos was jailed for his political activities. Under the military junta that ruled Greece from 1967 to 1974, he was interned on the Greek islands of Yaros, Leros and Samos before being moved to Athens and placed under house arrest. Through it

all he kept writing. And writing. It wasn't uncommon for Ritsos to write 15 or 20 poems in one sitting.

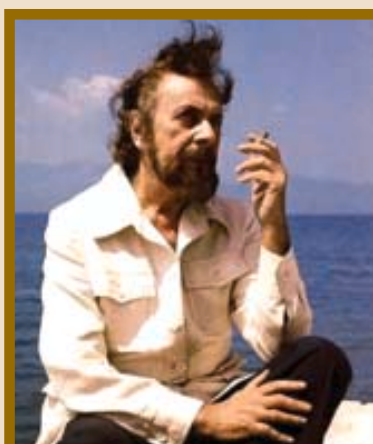


Manolis says he has tried to remain as close as possible to the original Greek text, in order to preserve the linguistic charm of Ritsos' style. Sentences are re-structured only when it seemed that the reader would have difficulty grasping the poet's true meaning.

"In Greek, the writer has a lot more freedom in ordering a sentence than one would in English, where the sequence of words is somewhat more strict.

"The books in the anthology are included whole, not selected poems from each. We had only a certain number of his books available and I felt it would be awkward to separate them satisfactorily."

Most of the poems in *Yannis Ritsos—Poems* are appearing in English translation for the first time in North America.



Yannis Ritsos: wrote 117 books

"In choosing the materials, I noticed a transformation from his early days, when he was just the unknown defender of a cause, up to the period during his middle years, when he finds a variety of admirers from around the world."

Ritsos' later work, according to Manolis, reveals a mature

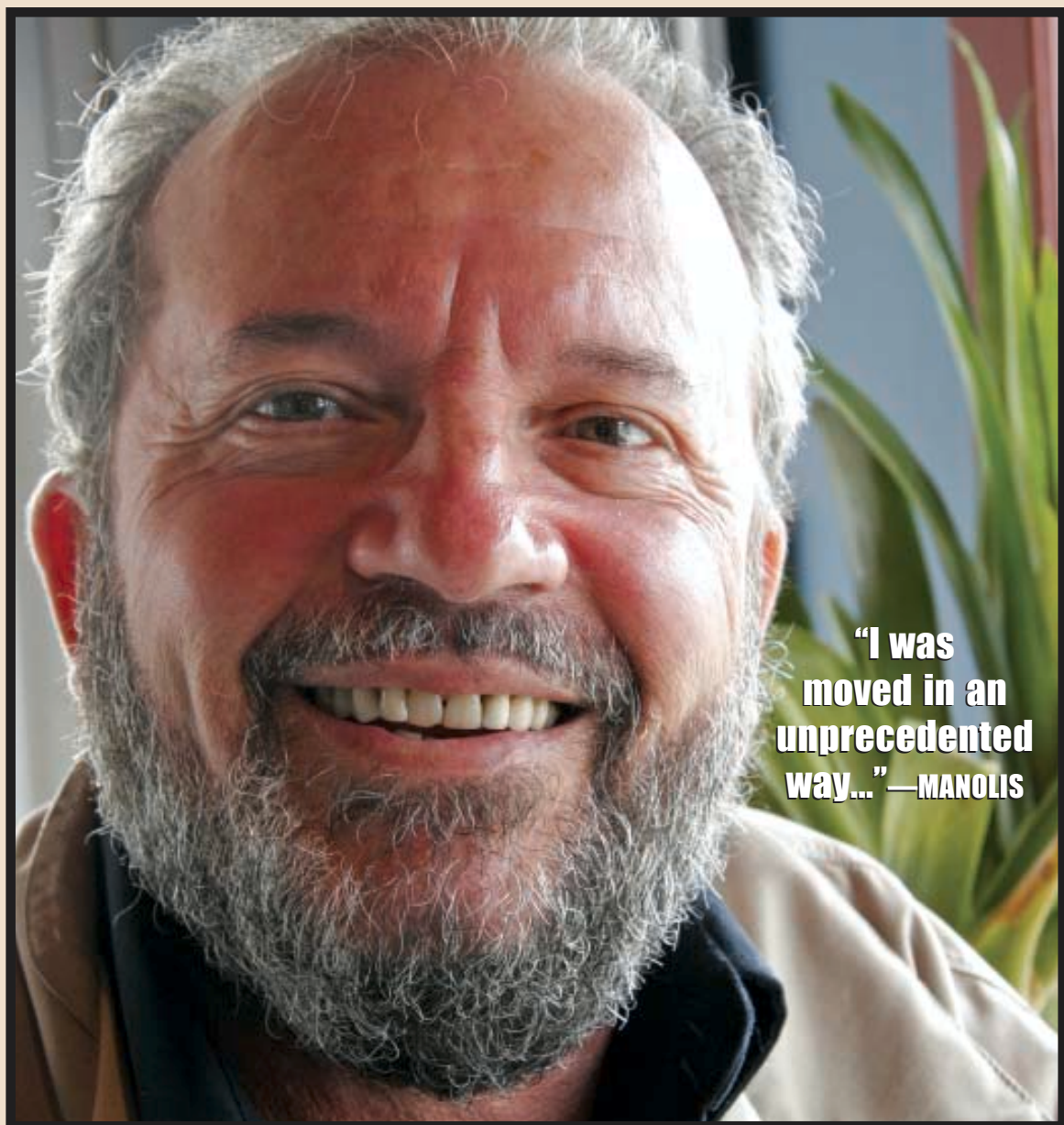
poet, more laconic and precise, more careful with his words.

"Then, near the end of Ritsos' creative life, the poems reveal his growing cynicism and utter disillusionment with the human condition, after his world had collapsed around him several times... the human pettiness that drives some human lives shadows him with a deep disappointment that he appears to take with him to his grave."

The majority of lives don't have happy endings. Ritsos' re-publication as a poet in Canadian English represents a rebirth of sorts.

The tradition of overtly political poetry has seemingly vanished in Canada. If only we cared enough about poetry in Canada to burn it.

978-1-926763-07-1



"I was moved in an unprecedented way..." —MANOLIS

LAURA SAWCHUCK PHOTO

MIRROR MIRROR

Gabor Gasztonyi's photos from the Downtown Eastside disturbingly evoke the aphorism, "Judge not lest ye be judged."

Willie Pickton was able to procure most of his victims from the Downtown Eastside with relative ease. The neighbourhood is notorious as North America's most concentrated area of injection drug use. Its existence belies the boast that Vancouver is one of the world's most liveable cities and it renders obscene the claim that British Columbia is "the best place on earth."

But as evidenced by the grim but alluring photos of **Gabor Gasztonyi** in *A Room in the City* (Anvil \$40), the DTES can also be a place of triumph over despair. Fellini-esque yet oddly endearing, Gasztonyi's photos reveal the human carnival of the emaciated, walking wounded—down and out but reflexively *animated*—in the way that Czech photographer **Josef Koudelka** was able to capture the spirit of Roma (formerly known as gypsies).

We get to *know* these people; they look us straight in the eyes.

With its subterranean homesick hues of black and white, *A Room in the City* is an even more disturbing photo collection than **Lincoln Clarkes'** controversial *Heroines* (Anvil 2002) which is mainly comprised of portraits of women in the streets.

Gasztonyi has been able to infiltrate hotels such as the Cobalt, the Balmoral, the Regent, The Lux and the Sunrise, where he has gained the trust of his subjects in the relative safety of their rooms, and provided interior views of stark intimacy.

"Led by our photographer guide," writes **Gabor Maté** in his foreword, "we enter this dark realm, like some modern Dante, to learn about ourselves...."

"We can examine compassionately the sources of our own despair or disdain, our urges to cover our eyes or to look deeper, of our own identification with or rejection of the divine beings whose ravaged images Gabor Gasztonyi's unblinking eyes have sought out for us...."

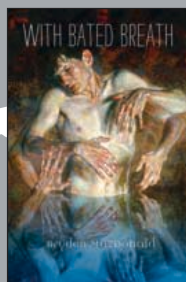
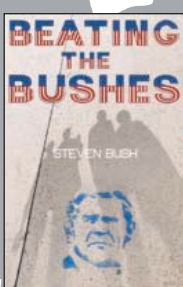
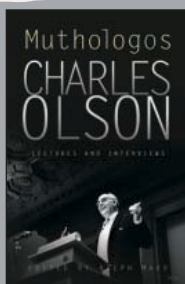
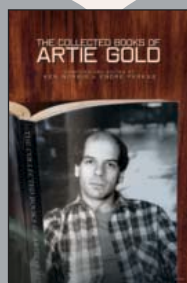
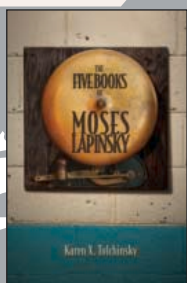
"If we look at Gabor's pictures with open eyes, hearts and minds, we will find ourselves. The Downtown Eastside is us."

978-1-897535-28-8



"A man sleeps in a bathtub, but he finds sleep and he finds dreams. A woman stuffs her small hotel room full of objects that give her a sense of companionship and wealth of sorts. Someone smokes crack—it takes her mind off things, gives her temporary relief, makes the world acceptable and even enjoyable for a few brief moments. Adorned by a gaudy hat and sun shades a woman shows off her torso—there's something about me yet to celebrate, she says. A woman gazes back at the camera with a jocular expression—you think I'm something to look at, she asks, you should see yourself! The grizzled man known in the DTES as Gypsy glares with disdain and rage—you, yes you, he says. You're no more an angel than me. Others just pose. They are models of their own existence, paragons of the sordid, actors of the absurd, proud or perhaps ashamed or playful or simply indifferent to the camera." – **Gabor Maté, foreword, *A Room in the City***

NEW THIS FALL AT TALONBOOKS



One only needs a small perch from which to observe history in the making.

Renowned Charles Olson scholar **Ralph Maud** celebrates the centenary of Olson's birth with the publication of a revised second edition of *Muthologos*, the poet's collected lectures and interviews. In this new compilation, which includes five new pieces not part of the 1978 edition, we finally get all of what is preserved of a life of talk, allowing *Muthologos* to stand as one of the "standard texts" of this great poet's oeuvre.

Imperial Canada Inc., a collaboration led by **Alain Deneault**, examines how Canada's legal and political environment has attracted more than 70% of the world's mining companies.

Drew Hayden Taylor has a wide following both nationally and internationally. Talon introduces readers to a new aspect of Taylor's work with the release of *NEWS: Postcards from the Four Directions*. Structured around the four cardinal directions of the Ojibwa peoples, this collection of short, humorous essays offers readers unexpected insights into the intense and often hilarious complexities of our new multicultural reality.

Renee Rodin garnered accolades when Talon published her book of poems *Bread and Salt* in 1996. This fall she gives us her thoughtful autobiography, *Subject to Change*, as a collection of short stories. These finely wrought pieces show the reader that the things we usually think of as too ordinary to talk about or too extraordinary to communicate to others are often the most formative elements of our social lives.

Larry Tremblay is one of Canada's most accomplished playwrights and authors. *Piercing*, a collection of short stories translated from the French, shines a pitiless light on modern alienation in Montreal, showing urban dwellers who have become so desensitized they can interact only through violence. We are also reissuing **Karen Tulchinsky's** prize-winning *The Five Books of Moses Lapinsky*, a multilayered novel that follows the history of a Jewish immigrant family in Toronto around the time of the notorious race riots at Christie Pits Field.

Excitement is building in poetic circles around *The Collected Books of Artie Gold*, coming this September. **Artie Gold** appeared like a supernova within the constellation of Montreal Anglophone poets in the late 1960s. His eight published books of poetry collected here shine like a beacon of Northern Lights across the literary landscape of the late twentieth century. We are also pleased to announce the latest book of visual and sound poems from "one-man-civilization" **bill bissett**, *time*.

Sometimes the publishing process astonishes. We attended the premiere of **Marie Clements's** magnificent new play, *The Edward Curtis Project: A Modern Picture Story* and were dazzled by the accompanying exhibition by **Rita Leistner**, who Clements commissioned to create a parallel photographic investigation of Curtis's work. The photographic component to *The Edward Curtis Project* questioned the practice of documentary photography with the very medium under scrutiny. We met Leistner for the first time at the premiere, and proposed right then to publish her astonishing photographs alongside the play this fall. We are honoured to release this groundbreaking book this October.

Michel Marc Bouchard's new play, *The Madonna Painter*, received a glowing review from the *Globe & Mail* when it ran in Toronto ("Unforgettable"). You can read the play, just released by Talonbooks, before attending the UBC production (opens November 11). Other plays being published this fall are **Larry Tremblay's** complex mystery *Abraham Lincoln Goes to the Theatre*, which examines the assassination of Abraham Lincoln, and proclaims John Wilkes Booth as the first American celebrity—the actor who kidnapped reality and transformed it into theatre. Continuing with the presidential theme, in an "installation of self" in a world gone mad, **Steven Bush** explores his own alleged family ties to the White House Bushes in a one-man *tour de force* that is political protest, white-hot rant, and a powerful bray in the dark for justice. On an even darker note, **Bryden MacDonald** gives us a powerful play about loss, memory, sexuality, and identity, *The Satchmo Suite* examines racial tension in the worlds of jazz and classical music, and **Carmen Aguirre** explores political oppression and persecution—and the guilt of those who survive—in *The Refugee Hotel*.



Talonbooks
www.talonbooks.com

GENOCIDAL COMICS

From Columbus to the Zapatistas

Descended from Scottish and Tlingit great-grandparents, **Gord Hill** is a member of the Kwakwaka'wakw nation whose territory is located on northern Vancouver Island and adjacent mainland in the province of "British Columbia."

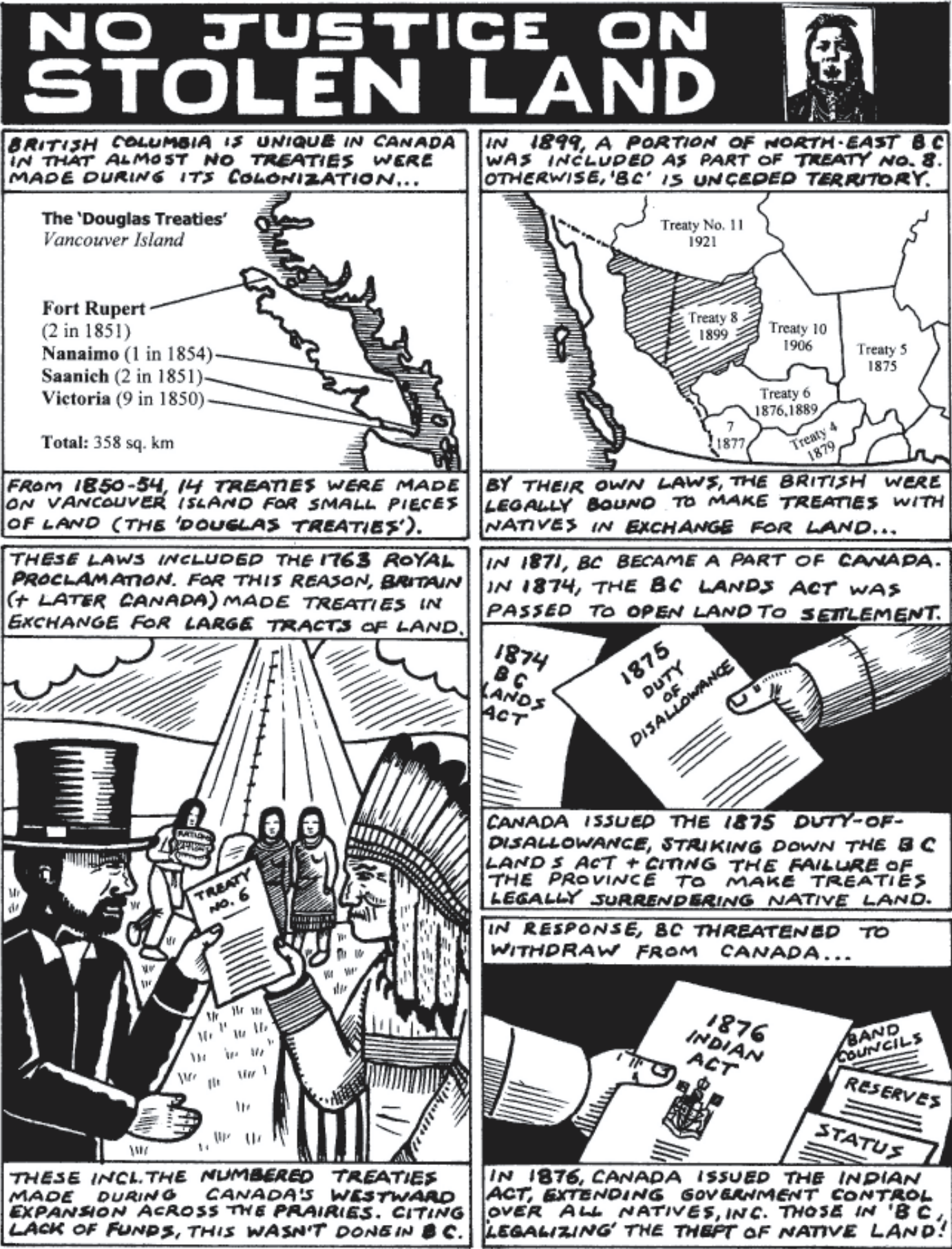
Hill has connected the historical dots for a comic book overview of indigenous people fighting against genocide and exploitation for *The 500 Years of Resistance Comic Book* (Arsenal Pulp Press \$12.95).

From Columbus to the Zapatistas, Hill depicts events such as:

- the 1680 Pueblo Revolt in New Mexico; the Inca insurgency in Peru from the 1500s to the 1780s;
- **Pontiac** and the 1763 Rebellion and Royal Proclamation;
- **Geronimo** and the 1860s Seminole Wars; **Crazy Horse** and the 1877 War on the Plains;
- the rise of the American Indian Movement in the 1960s;
- 1973's Wounded Knee;
- the Mohawk Oka Crisis in Quebec in 1990;
- the 1995 Aazhoodena/Stoney Point resistance.

The plain language and b&w comic illustrations are introduced by **Ward Churchill**, co-director of the American Indian Movement [AIM] in Colorado.

Hill lives in Vancouver's Downtown Eastside where he considers himself to be, first and foremost, a warrior. He has supported the 1995 Gustafsen Lake and Ipperwash standoffs, the Native Youth Movement (including the 1997-98 occupations of the BC Treaty Commission's offices), the 1999 anti-WTO protests, the Cheam fisheries dispute (1999), the 2001 Summit of the Americas riots, the Skwelkwel'welt campaign (Sun Peaks, 2003-06) and protests against the 2010 Olympics.978-1-55152-360-6



A page from Gord Hill's *The 500 Years of Resistance Comic Book* (Arsenal Pulp Press \$12.95)

HAIG-BROWN interview

continued from page 17

he'll have to hoe. He'll have to pay a lot of dues, first of all to what we call "arm-chair fisherman" or a "slipper skipper"... sitting at home collecting the money. Or even to a corporation that's bought that right.

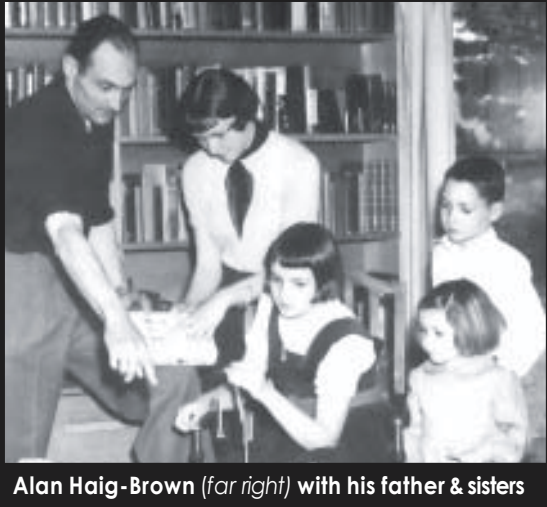
Then, when he eventually buys quota for a couple of hundred thousand dollars, he'll have to go to the bank. So a lot of the fish will be killed to pay the bank, not the fisherman.

Having said that, fishing on the B.C. coast is such an amazingly independent, powerful life and experience that people will continue to do it.

BCBW: What about the sockeye on the Fraser? Three years in a row, commercial fishermen have not been able to go out and get them. Department of Fisheries

(DFO) predicts ten million, one million come back. How can you be optimistic about that?

AHB: I'm not optimistic about the Fraser River. Taseko mines has recently applied for and received permission from the provincial government to put run-off from their tailings at Gibraltar Mine straight into the Fraser. I'm not saying that is killing the sockeye, but if you take things like licenses to pollute—Vancouver's sewer treatment is minimal—and look at the cumulative effect of real estate development, pulp mills, run of river hydro, there's so much. But, it's very hard for the public to finger any one of those.



Alan Haig-Brown (far right) with his father & sisters

The commercial fisherman is out there with his walls of death, catching all the sockeye... well... there used to be a very big spring salmon fishery in March on the Fraser. There has not been one for 30 or 40 years.

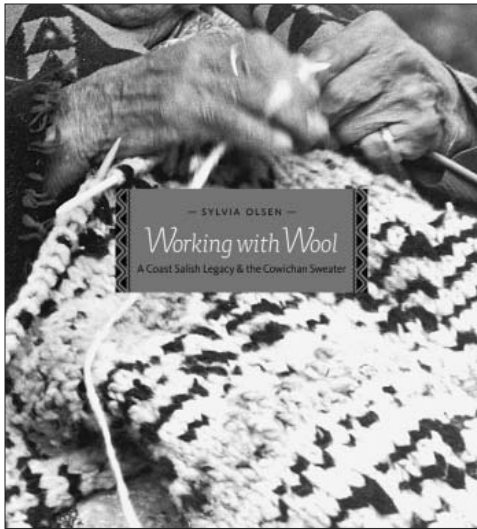
BCBW: And yet you write a book called *Still Fishin'*.

AHB: I remember once going fly fishing with my father. We went to a favourite spot. We parked the car and there was another car there and he said, "Aw, someone's in the Islands Pool." But then he said, "I shouldn't say that, it's so important to have people on the rivers, in the pools because that's what will protect them—the public knowledge of the rivers."

Having a lot of fishermen up and down this coast in all the nooks and crannies that the cruise ships don't go to is the best protection we can have for the coast.

978-1-55017-467-0

Mark Forsythe is the host of CBC radio's BC Almanac.



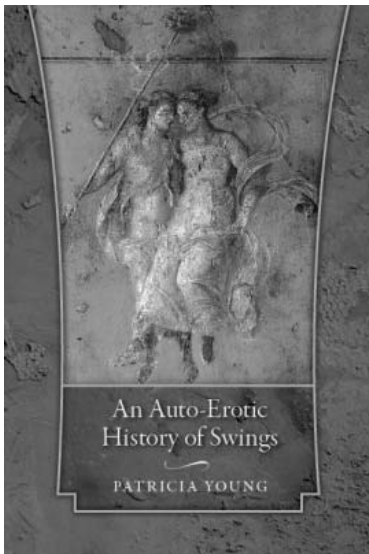
Working with Wool

A Coast Salish Legacy & the Cowichan Sweater

Sylvia Olsen

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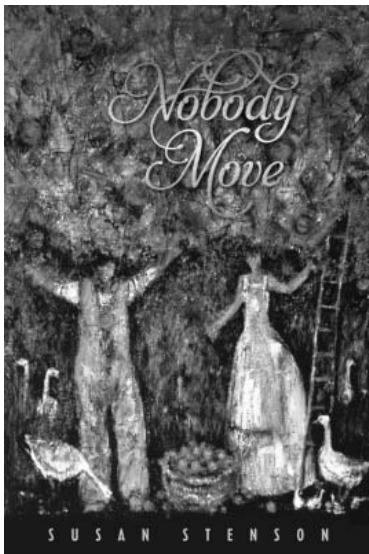
An Auto-Erotic History of Swings

Patricia Young

Patricia Young's latest book of poems dances, cavorts and sings through the prehistory of our species. Epic in scope, *An Auto-Erotic History of Swings* is about sex and God and sublime imagination.

This is a dervish of a book whose images in quantity and variety rival those adorning Indian temples that deify and celebrate physical human love.

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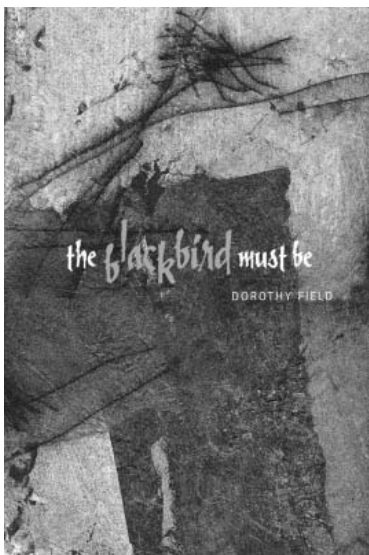


Nobody Move

Susan Stenson

A celebration of life and its eccentricities, *Nobody Move* covers a great swath of territory, each page another electric surprise. "Birthed in the feast of the body," Stenson's poems fuse emotion and language in ways that often defy examination and transcend logic, and sometimes break your heart.

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The Blackbird Must Be

Dorothy Field

In the first half of *The Blackbird Must Be*, Dorothy Field recalls the ancient story of Genesis. Although not explicitly Biblical, Field's retelling of the story is hauntingly familiar—it begins with love, hope and trust on a small Edenic farm on Vancouver Island and ends in betrayal, regret and sorrow.

The second half leaps into the marvellous and surreal world of the Garry oak tree in Field's backyard. *The Blackbird Must Be* is a beautiful and moving collection that reminds us that there is power in vulnerability and strength in forgiveness.

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THE LITTLEST MONKEY

Sarah E. Turner

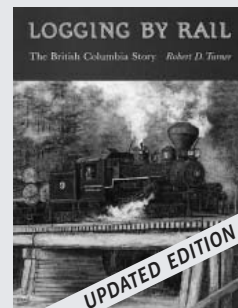
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Jack Schofield

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144 pages • hardcover • \$29.95

Rodger Touchie is unapologetic about it. Edward S. Curtis was a great artist. By presenting the range of the Seattle-based photographer's work in **Edward S. Curtis Above the Medicine Line** (Heritage \$19.95), especially as it relates to Western Canada, Touchie is celebrating one of the most significant photographers of North America.

Photographer **Rita Leistner** and Métis/Dene playwright **Marie Clements'** *The Edward Curtis Project: A Modern Picture Story* (Talonbooks \$24.95) also portrays Curtis sympathetically but they contend Curtis should be held accountable for opportunistically describing First Nations people at the outset of the twentieth century as a vanishing race.

"The irony of Curtis' work is that he, his patrons and those Americans and Europeans who bought his photographs were demonstrating a longing for something they themselves had destroyed," writes Leistner, a non-aboriginal photographer.

Staged at Presentation House in North Vancouver for the 2010 Cultural Olympiad, Marie Clements' play, *The Edward Curtis Project: A Modern Picture Story*, examines the hubris of Curtis, augmented by an exhibit of Leistner's portraits of 'real Indians' in modern life, but his love of First Nations people also comes through.

Clements shows the devastation felt by Curtis due to events around him and depicts the personal cost of his quest to fulfill his artistic vision.

Replete with more than 150 photos, **Rodger D. Touchie's** *Edward S.*

GETTING BEHIND THE CURTIS TRIPOD

Two new books reveal the invaluable and problematic legacy of **Edward S. Curtis** from different angles.

Curtis Above the Medicine Line admires the gumption of a man who spent thirty years visiting 80 "tribes" and taking more than 40,000 photographs.

It would be simplistic to suggest that the two books on Curtis, or their respective authors, are at loggerheads. Rather they are coming into collaboration with Curtis from two different directions. Cumulatively there is synergy in the grappling for deeper truths.

It is unquestionably remarkable that **Edward Sherref Curtis** produced 20 volumes of *The North American Indian, Being a Series of Volumes Picturing and Describing the Indians of the United States and Alaska* (1907-1930) in keeping with his gargantuan goal of recording, with both film and text, all possible information on Aboriginals west of the Mississippi.

The largest volume (# 10) was solely devoted to the Kwakiutl / Kwakwaka'wakw with whom he made the movie *Land of the Head Hunters* (1914) for release in cinemas across North America.

As well, Curtis developed a particular fascination for the Kutenai / Ktunaxa and volumes #9 (Salishan / Interior Salish) and #11 (Haida and Nootka / Nuuchah-nulth) were also based on B.C. travels.

When the first two volumes of his se-



Edward S. Curtis

ries were published in 1907, the *New York Herald* hailed Curtis' work as "the most gigantic undertaking in the making of books since the King James edition of the Bible." But later critics such as **Ralph Maud** have concluded, "One cannot help but think that his archival camera was somehow supposed to exonerate the genocide."

Seeing their dwindling numbers—and counting them, when he could—Curtis believed Aboriginals of western North America were doomed to disappear. This provided Curtis with his mandate to generate a massive archive of images that were frequently staged for effect.

But Curtis can be easily criticized for what he didn't do. As Leister notes, "Unlike his contemporaries **Lewis Hine** and **Jacob Riis**, who pioneered concerned photography, Curtis did not use photography for social reform or to document an accurate and un-altered version of the social injustices he witnessed—such as the growing misery within First Nation communities caused by abusive government policies like the Christian Church-run Residential School System, and the outlawing of regalia and other traditions."

Although the ethnographic value of Curtis' images is enormous and valued by First Nations, he has been accused of doctoring reality by continually posing and dressing his subjects artificially.

In defense of Curtis, Touchie concludes his compact and lucid overview description of Curtis' work by the photographer's lifelong mentor and friend, **George Bird Grinnell**:

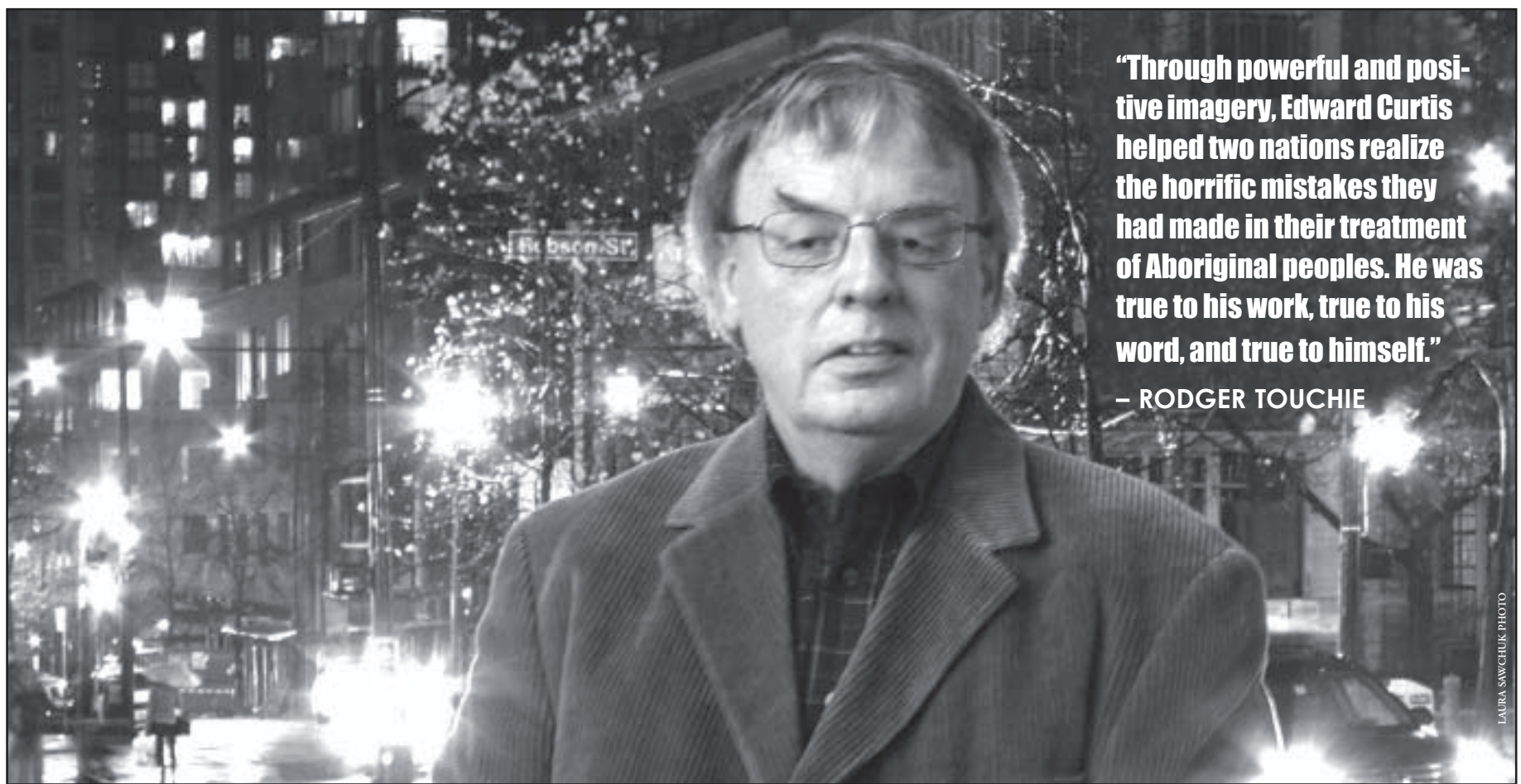
"The results which Curtis gets with his camera stir one as one is stirred by a great painting, and when we are thus moved by a picture, and share the thought and feeling that the artist has when he made the picture, we may recognize it as a work of art."

Born in Wisconsin in 1868, Edward Curtis first arrived in the pioneer villages of Puget Sound at age 19. One of his first subjects was '**Princess Angeline**,' the daughter of **Chief Seattle**, in 1895.

Four years later Curtis was a photographer for some of the world's leading scientists on a two-month scientific voyage from Seattle to the Bering Sea. This journey up and down the B.C. and Alaska coastline was the catalyst for his obsession with portraying the Aboriginal spirit and, ostensibly, eradicating false notions of Aboriginal life while responding to the tragic demise—in his eyes—of cultures and peoples.

Curtis' contributions to *Scribner's* magazine and his early exhibitions at

continued on page 26



"Through powerful and positive imagery, Edward Curtis helped two nations realize the horrific mistakes they had made in their treatment of Aboriginal peoples. He was true to his work, true to his word, and true to himself."

— RODGER TOUCHIE

continued from page 25

New York’s Waldorf-Astoria earned him the support of President **Theodore Roosevelt**, who, in turn, enabled him to meet America’s richest man, the financier **John Pierpoint Morgan**, in 1906.

Prior to publication of Curtis’ first volume, J.P. Morgan confirmed he would buy 25 sets of 20 leather-bound books for \$75,000, to be paid in five installments. He would also own 300 original prints.

When the first five volumes appeared to critical acclaim, J.P. Morgan was so impressed he agreed to provide \$60,000 in additional funding. Despite these connections, Curtis’ Seattle studio was chronically short of money as he struggled to complete his journeys to all tribes west of the Mississippi from New Mexico to Alaska. His marriage faltered and would eventually come asunder.



For 20 years Curtis was greatly assisted by the mostly unheralded **W.E. Meyers**, a former reporter for the *Seattle Star* newspaper, who took notes by shorthand and assembled the narratives of ethnographic materials.

Curtis’ work was also greatly assisted in B.C. by **George Hunt**, son of a Tsimshian woman and a Hudson’s Bay Company employee.

The interpreter George Hunt lived for 60 years among the Kwakiutl and also greatly contributed to the work of the German-born anthropologist **Franz Boas**.

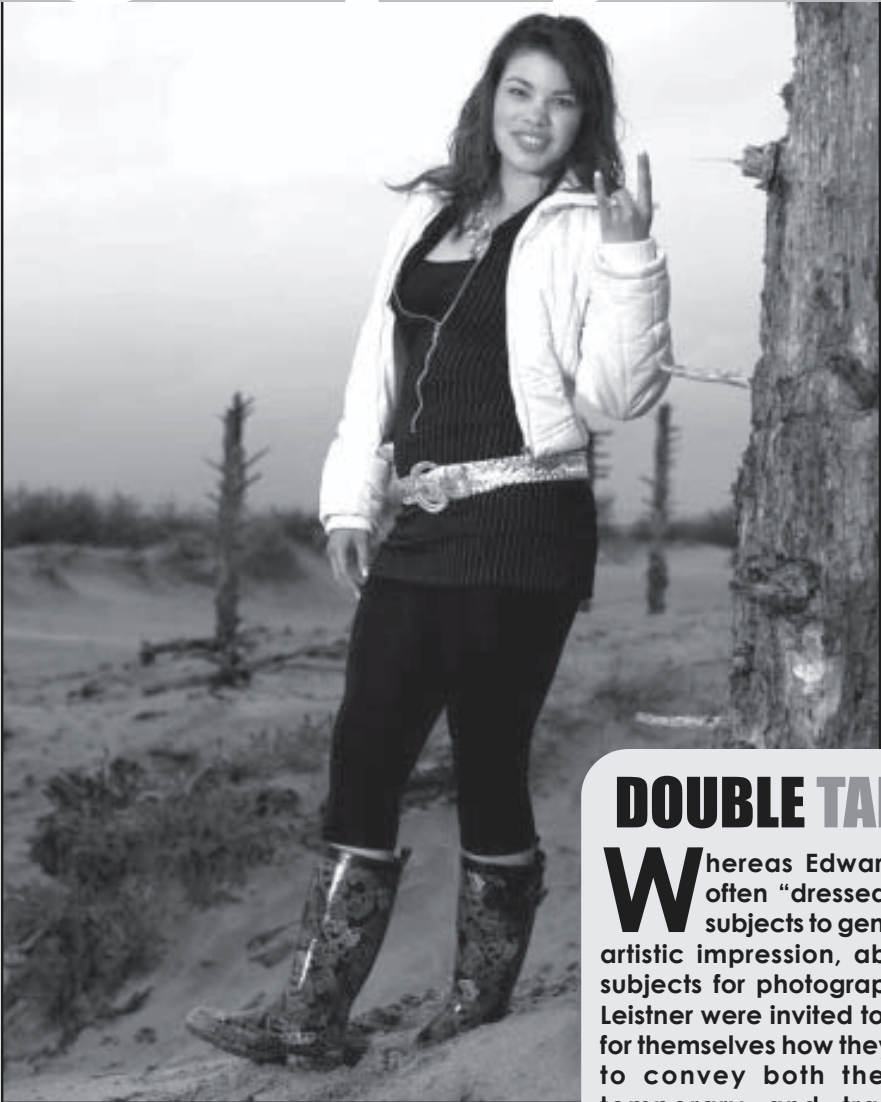
During his three seasons with the Kwakiutl, with the crucial assistance of Hunt, Curtis made one of the first made-in-B.C. feature films, *In the Land of the Head Hunters*, presented for the first time in 1914. Filmed mostly on or near Deer Island, it premiered on December 7, 1914 at the Moore Theatre in Seattle and was shown in Seattle and New York during the next two years.

The 35 mm prints disappeared until a copy was recovered by **George Quimby**, Chair of the Anthropology Department at Chicago’s Field Museum, in 1947. Quimby and **Bill Holm** of Seattle transferred the footage to 16 mm stock about twenty years later.

Interviewed at age 90 in 1988, **Margaret Frank** was known as Princess Ommagalees when she had a starring role in that Curtis movie at age 17. Born into the Kwawkgewith First Nation and raised near present-day Port Hardy, Margaret Frank, granddaughter of George Hunt, played the role of a princess named Naida in Curtis’ rendition of a story recorded by a man she knew as “the Professor,” Franz Boas.

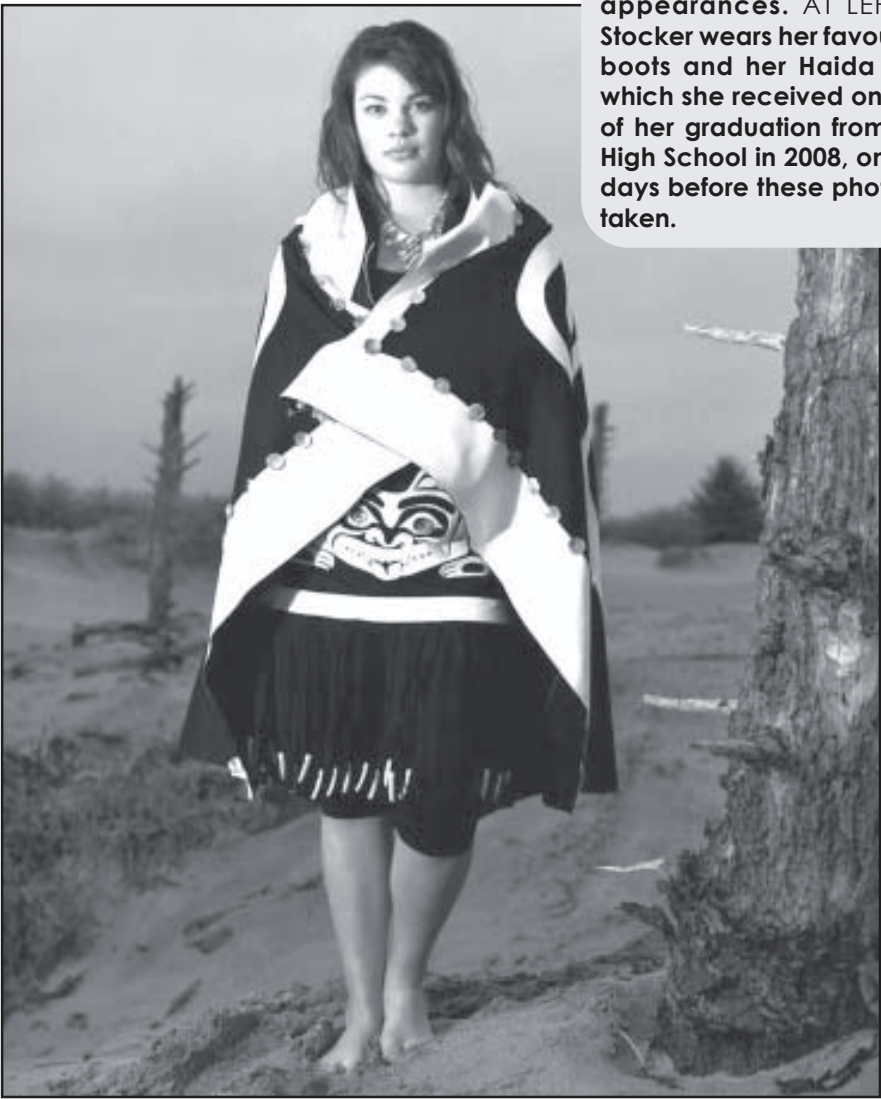
Margaret Frank recalled how her uncle stood in a war canoe, hidden behind a huge wooden thunderbird mask, flapping his arms up and down inside man-made wings, as if he was attempting to fly. Curtis stood in hip-waders at the tideline, cranking his camera on a tripod.

“My mother stood up in the stern and began to dance and sing,” she said. “Then, suddenly, the canoe hit a rock and my mother toppled over onto several others, and everyone burst out laughing. Except Mr. Curtis. He scowled



DOUBLE TAKES

Whereas Edward Curtis often “dressed up” his subjects to generate an artistic impression, aboriginal subjects for photographer Rita Leistner were invited to choose for themselves how they wished to convey both their contemporary and traditional appearances. AT LEFT: Erika Stocker wears her favourite rain boots and her Haida blanket which she received on the eve of her graduation from Masset High School in 2008, only a few days before these photos were taken.



and took the film out of his camera and threw it away in disgust. ‘This is a serious film,’ he said. He didn’t want his Indians to laugh.”

[In the movie Naida is pursued by a shaman and a chief’s son named Motana. They fight and the chief’s son kills the shaman. When Motana and Naida marry, the shaman’s brother raids Motana’s village and abducts Naida. She is happily reunited with Motana at the end of the story.]

A revised and expanded version of the restored film footage was shown in various North American locations in 2008.



In 1919, Curtis’ wife **Clara** finalized divorce proceedings and received his studio and all of his negatives as part of the settlement. In 1920, Edward Curtis moved from Seattle to Los Angeles with his daughter **Beth**, assisting **Cecil B. Demille** in the making of *The Ten Commandments*.

Curtis died of a heart attack in 1952 at age 84. An original edition of *The North American Indian* sells for more than \$80,000. There are many books and at least one movie about the life and work of Curtis, *The Shadow-Catcher*.

Touchie’s favourable comments about Curtis as a student of ethnology are sprinkled throughout his text.

“Curtis was an avid researcher who read all of the journals of early fur traders and relied heavily on oral history of tribal elders to establish tribal roots.”

“Curtis was always candid in his observations and never afraid to deliver his personal assessment of the physical, mental or emotional characteristics of the many different people he studied.”

“In all his books, the stunning quality of Curtis’ photographs tended to upstage his prose and the extent of his research. However, Curtis stood out among field researchers with his ability to interact with those he described as ‘the traditionists’ of many tribes. This enabled him to document the oral history of many tribes.”

Rather than serve to validate Franz Boas’ jealous estimation of Curtis as an overconfident and pretentious amateur, Leistner and Clements undertook “Edward Curtis field trips,” visiting Aboriginal communities in western Canada.

In response to those journeys with Clements, as well as to Curtis’s legacy, Leistner’s parallel photojournalistic investigation portrays people as they really are; not how any photographer or society-at-large might prefer them to be.

For Clements, the process of collaborating with both Leistner and Curtis, as strange bedfellows for her play and book, was about

the process of inviting discourse rather than generating schisms between light and dark, Aboriginal and white, vanishing or surviving.

“I needed to see from all angles,” she writes, “because I wanted to know what was behind the picture, and to do that I needed to *go in* with artists who had the guts and humanity to see it through.

“I will be forever affected by what I saw on our ‘Edward Curtis field trips’ because it was also what I knew to be true—there is no Vanishing Indian, never was, but for a convenient thought.

“We are everywhere and it is beautiful.”

The Edward Curtis Project: A Modern Picture Story 978-0-88922-642-5; Edward S. Curtis Above the Medicine Line hc 978-1-926613-77-2; pb 978-1-894974-86-8, \$19.95

“Curtis nostalgically focused on an earlier time, before the white man came to the Americas, when First Nation people still lived among the buffalo. His vision was romantic and pictorial. He was so good at re-enacting the past, he is often



erroneously cast as a great *nineteenth-century* photographer”

– RITA LEISTNER



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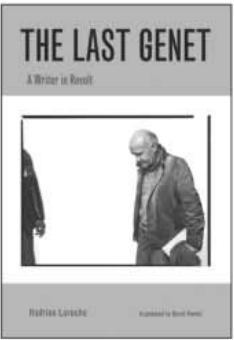
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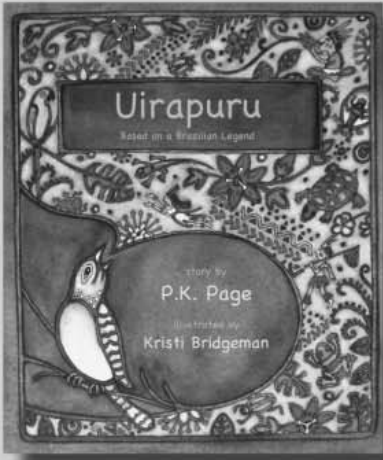
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Taken in 1889, an image of Tsimshian Chief Arthur Wellington Clah inspired the title of Dan Savard's *Images from the Likeness House* (RBCM/Heritage \$39.95).

After going to the Maynard's photography studio in Victoria, **Chief Clah** wrote in his diary, "Rebekah ask if I going likeness house. so I go. to give myself likeness."

The Chief Clah image is atypical in that most photographs in *Images from the Likeness House* were taken outside of a studio setting, ranging from the earliest glass-plate images to snapshots taken by amateurs on nitrate film. There are no digital enhancements.

Savard's photography album considers the relationships between First Peoples of the Pacific Northwest and the photographers who took images of them from the late 1850s to the 1920s.

In one section concerning First Nations and technology, we see women at the Tahltan village of Telegraph Creek sewing moccasins and a woman weaving a Chilkat robe at Sitka.

Others are making a canoe at Sardis, dip netting on the Fraser River or weaving a Stl'atl'imx basket.

There is also a First Nations family gold mining on the Thompson River and there is a series from the village at Fishery Bay documenting the process by which eulachon oil was extracted.

Savard also includes a rare image of Charles Edenshaw, showing the revered Haida carver of wood, gold, silver and argillite at work in 1907.

"Argillite is a dense, black carbonaceous shale that Haida carvers still obtain from a quarry on Tllgadu (Slatechuck) Creek, near Hlragilda 'Llnagaay (Skidegate)," writes Savard, who has worked in the Anthropology Audio Visual Collection of the Royal BC Museum for 35 years. "For more than a century, it has been made into pipes, bowls, plates, candlesticks, chests, Haida and non-Haida figures, and model poles for trade or show."

Savard notes that some of the images were produced by outsiders who were mostly ignorant of the cultures they recorded. That should go without saying, but Savard is nothing if he's not politically correct.

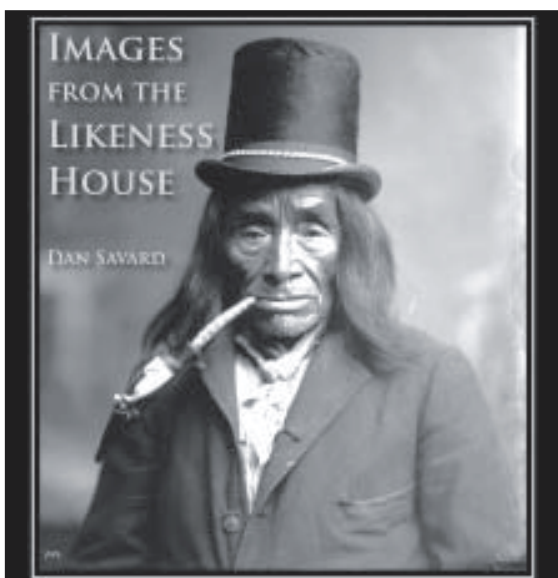
Images from the Likeness House contains only three photos by **Edward Curtis**, including a posed photo of two Nuu-chah-nulth women alongside a canoe, both wearing old-style cedar-bark or raffia capes and skirts (as seen at right). "Curtis has been criticized for keeping evidence of industrialization out of his photographs," Savard notes. "But in the description of this canoe for another photograph taken at the same time, he wrote: 'It will be noted that the canoe has been fitted with rowlocks.'"

So if Curtis was merely an opportunist, or a racist romanticist, why would he draw attention to the 'modernization' of a canoe outfitted with rowlocks (oarlocks) in one of his own images?

THE TAKING AND GIVING OF

LIKENESS

"You have to ask yourself," says **Dave Savard**, "is this the photographic record that First Peoples would have chosen to leave of themselves?"



Charlatan or Hero? The Curtis Conundrum

"Curtis' work continues to receive both praise and condemnation," writes Dan Savard. "More and more often the public is questioning the authenticity of many of his photographs. Some perceive his work among the Kwakwaka'wakw to be contrived and inaccurate.

"The extent of this popular opinion is reflected in a comment card written by a visitor to the Royal BC Museum after viewing a short film clip from

Nuu-chah-nulth women wearing old-style cedar-bark or raffia capes and skirts—staged by Edward Curtis. At left: Tyee Jim on book cover

Curtis' retitled motion picture, *In the Land of the War Canoes*, that is shown in the First People's gallery. The footage... shows dancers performing as Wasp, Thunderbird and Grizzly Bear atop wooden platforms set across or inside the gunwales of three canoes.

"The comment card reads: 'The documentary film ... is widely known to be fabricated,

he [Curtis] himself is dancing in the boat. This should have a disclaimer, something to say that the film is simply his imagination of what it was like.'

"But Curtis is not one of the accomplished dancers in the film. **Bill Holm** and **George Quimby**, in their 1980 study of the film, state: 'Grizzly Bear is especially expertly portrayed. A number of [Kwakwaka'wakw] people guessed that the dancer was **Herbert Martin**, a renowned dancer, but he told Bill Holm that he and his brother **Mungo** were away at River's Inlet during the filming.'"

At least one of **Edmund Schwinke's** still photographs taken during the making of the film shows the Kwakwaka'wakw man who danced as Wasp with his mask removed. Edward Curtis would have been either setting up the shot for Schwinke, who also operated the motion picture camera, or perhaps directing the scene or possibly operating the motion picture camera himself. But he was not one of the dancers who appeared in the film.

"A recurring criticism is that Curtis costumed First Peoples in archaic clothing. In the introduction to volume 10 of *The North American Indian*, the volume dedicated to the Kwakwaka'wakw, Curtis freely acknowledged this to be the case and explained: 'The primitive garments shown in the illustrations were prepared by Kwakiutl [Kwakwaka'wakw] men and women for the author, and are correct in all respects. Such costumes, of course, are not now used.'

"Curtis' good fortune was not only that enough material culture remained to evoke the past in his photographs but, even more importantly, that he had access to, and the cooperation of, knowledgeable consultants and artisans in the First Nations communities he visited."

Wax Boats will have many guessing what island these characters could possibly inhabit. Is it Texada, with its large quarries? Is it Hornby?

SHOULD I STAY

or SHOULD I GO NOW?

Sarah Roberts' little book of island sketches wins big back east

time, while her sister, left behind in their wilderness cabin, gets stalked by a cougar.

In *Tully's Fish*, we meet young Thomas and his father, out to catch the big one, but almost getting caught themselves. Some may find this story's stylistic departure somewhat jarring, but mythical or otherwise it's such a good tale and so well told that



CHERIE THIESSEN

most readers will not object.

Some stories are bound to resonate more than others with readers. For me, the wise and understated title story, *Wax Boats*, placed at the end of the collection, was my favourite. Once the island's most important and respected figure as owner of the quarry, and now alone and ready for death, Old

Man Bridgework, as the locals who remember him at all call him, learns a valuable lesson from a youth. It's the old man's openness to lessons that endears him to the reader.

Roberts' viewpoints ricochet between several characters and voices, divisible by those who have stayed on the island (Cat, Thomas, Bridgework) contrasted with those who left, (Ralphie, Pauline.) Who wins? Who has made the better

TOO CLOSE FOR COMFORT

Terence Young writes stories about people you are not sure you want to know

The End of the Ice Age by Terence Young (Biblioasis \$19.95)

Dirty realism was a label attached to a group of American short story writers in the early 1980s. Their work reflected the lives of the impoverished and blue-collar workers of small town America in a bare, unsensational style.

Terence Young probably would not appreciate being compared to its proponents like Raymond Carver because most of his characters in *The End of the Ice Age* are not blue-collar. They are primarily unemployed—but that's because they're pursuing degrees at university, or are financially endowed, or have been fired.

Young's minimalist style and stark realism are nonetheless Carver-like. His stories are also gritty and precise, with touches of poetic prose, without much

resolution. If you're one of these old fashioned folk who want to like the protagonists in your stories, you're in trouble.

For instance, if you want to know whether bartender Boone will actually kick-start his life in *The Big Money*, you'll have to write your own story. If you want to know what is going to happen to the relationship between the once champion squash player and his girlfriend in *Dream Vacation*, dream on.

If you want to see some light at the end of the tunnel for the nameless protagonist in *Fair Enough*, forget it.

These are people you want to shake; shout in their faces, "What's wrong with you!" This is what Young does so well: he offers static with a sneer. But the process is uplifting because he

uses poetry and deft phrasing to flesh out his characters. There are terrific lines to savour.

The unnamed narrator in *Fair Enough* describes a woman he's hitting on at a wake: "Girl jock finally meets middle age, teeth like a perfect hand of cards."

Young describes a pugilistic partygoer: "Buzz-cut has been watching and he's angry on the other guy's behalf, the sort of person who borrows battles when he can't find any of his own."

The author of four previous books, including *The Island in Winter*, nominated for the Governor General's Award for Poetry, Terence Young has also co-founded *The Claremont Review*, a journal for young writers. His work defies labels.

9781897231913



Terence Young

choice? It is impossible to know for certain.

Wayne, the narrator in *Wild Birds*, seems almost out of place in this collection due to his niceness. This one story involving an undercover agent struck me as contrived.



Humorous, sad, sometimes insightful and occasionally simplistic, *Wax Boats* will have many guessing what island these characters could possibly inhabit. Is it Texada, with its large quarries? Is it Hornby? On the other hand, the author could just be waxing poetic. Wherever they are set, Roberts has new horizons. She now has a literary agent, **John Pearce** of the Westwood Agency, and a bright future for herself.

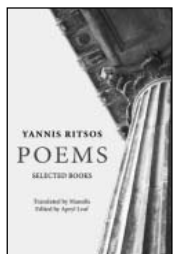
The judges for the Danuta Gleed Award were **Ivan E. Coyote**, **Mary Soderstrom**, and **David Bezmozgis**. In their collective statement, they have written, "Roberts exhibits tremendous versatility, writing movingly and convincingly in every conceivable voice—of the men and women, girls and boys, natives and whites who inhabit her fictional Smokecrest Island. There are stories here of loss and renewal, of strange adventures, and of acts of profound kindness. The prose is clear and evocative and flawless. Roberts is a truly gifted storyteller and *Wax Boats* is a mature and ambitious work of literature. It is a *Sunshine Sketches of a Little Town* for the modern age."

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Travel writer and fiction reviewer Cherie Thiessen is a happy Pender Islander. She is also self-proclaimed 'isoglobe,' someone who lives on an island but thinks globally (her own made-up word).

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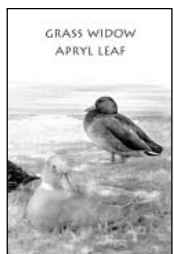
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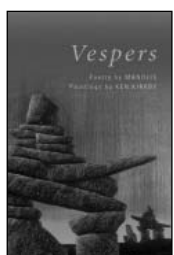
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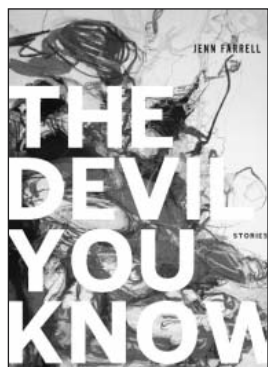
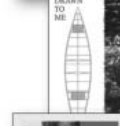
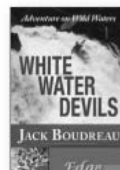
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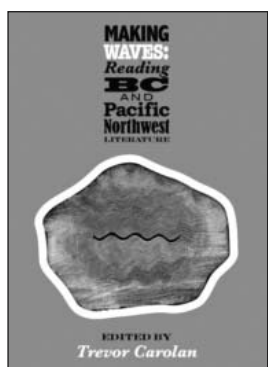
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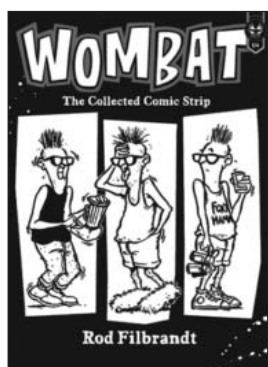


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foreword by Gabor Maté

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— GABOR MATÉ, FROM THE FOREWORD

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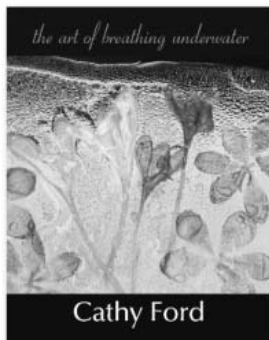
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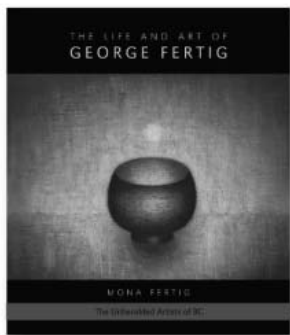
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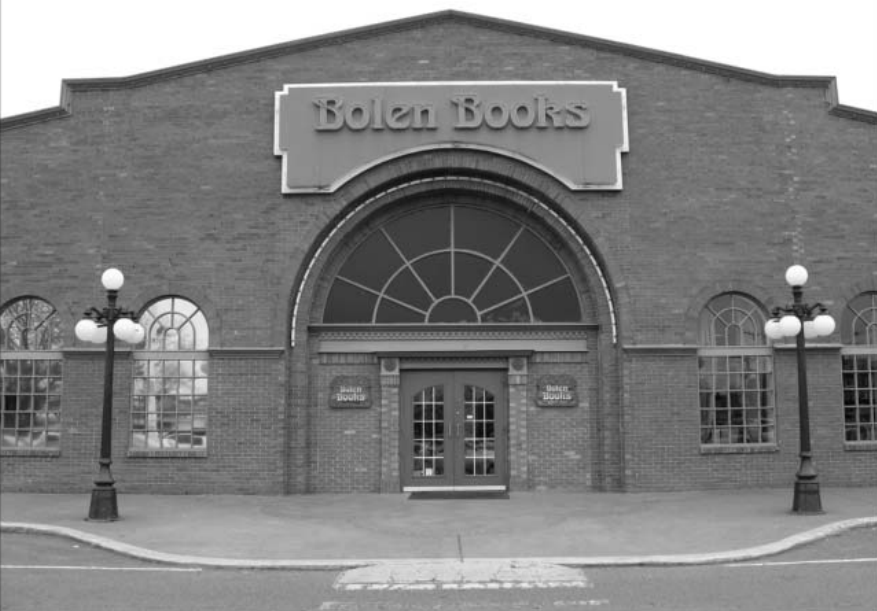


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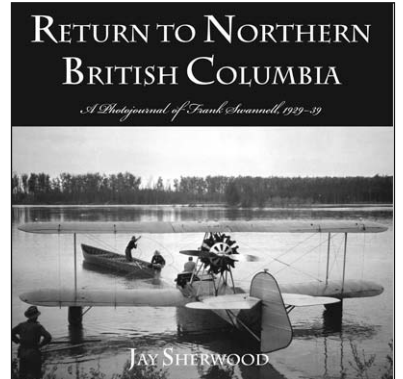
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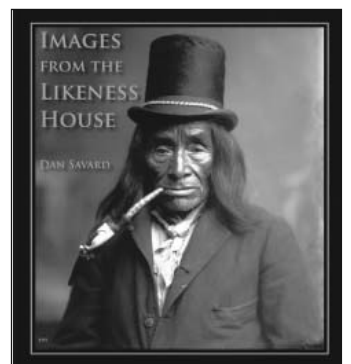
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ROYAL BC MUSEUM

Picturing Canada: A History of Canadian Children's Illustrated Books and Publishing by Judith Saltman and Gail Edwards (U. of Toronto Press \$39.95)

So you wanna be an author? For **Judith Saltman** and **Gail Edwards**, it took eleven years of slogging—and endless cups of coffee and tea (and the occasional glass of wine)—to complete their research and interview 136 authors, illustrators, publishers, designers, librarians, children's literature specialists and book-sellers.

That's how many people were consulted for **Picturing Canada: A History of Canadian Children's Illustrated Books and Publishing**, a one-of-a-kind overview that investigates the history of publishing for children in Canada, and asks what might be particularly Canadian about the text and illustrations in Canadian publications for children.

How have the depictions of Canada in children's books changed over time? Do authors, illustrators and publishers think that Canadian identity is important when they create books for Canadian children? Do Canadian children need Canadian children's books?

Does it matter? Among their B.C. interviewees were notables **Sheila Egoff**, **Ron Jobe**, **Janice Douglas**, **Sarah Ellis** and **Kit Pearson**. They also talked to picturebook creators—including **Sheryl McFarlane**, **Ann Blades**, **Sue Ann Alderson** and **Linda Bailey**—about the relationship of image and text, place and identity—and examined the folk art covering every inch of **Stefan Czernecki's** highrise apartment.

Bookseller **Phyllis Simon** of Vancouver Kidsbooks discussed the challenges and rewards of the independent children's book trade. Publishers **Bob Tyrrell** (Orca Book Publishers), **Michael Katz** (Tradewind Books), and **Dimiter Savoff** (Simply Read Books) gave their views on regional, national, and global markets.

In some cases Edwards and Saltman had to become detectives to locate the heir of an illustrator whose book was so long out of print that the original publisher no longer existed, or

JUDITH & GAIL'S EXCELLENT ADVENTURE

Picturing Canada is the first interdisciplinary history of children's publishing in English-speaking Canada through the lens of Canadian children's illustrated books.



Judith Saltman and Gail Edwards

had become part of a multinational corporation which had not retained the publishing records of their predecessors. Efforts to track the estate of **Hazel Boswell**, a Paris-trained artist and the granddaughter of BC Lieutenant-General Sir **Henri-Gustave Joly de Lotbinière**, were rewarded by the cooperation of a nonagenarian cousin.



Michael Katz

At Library and Archives Canada in Ottawa, during a swelteringly hot week in July, they read through boxes of correspondence with art directors and editors, examined rough sketches, and compared finished art work to the printed image. "Anyone undertaking a history of publishing," they discovered, "is reliant on the corporate

memory of institutions that may not recognize the importance of their own history."

The collection of early children's publications held in Rare Books and Special Collections at the University of British Columbia was a prime resource.

As well, at the Osborne Collection of Early Children's Books at the Toronto Public Library, they confirmed that self-consciously Canadian publishing for children began at the turn of the twentieth century. They dis-

covered a fine example in the publication of **David Boyle's** *Uncle Jim's Canadian Nursery Rhymes*, illustrated by **C. W. Jefferys**. His original watercolour illustration for the cover of the 1908 work was such a striking representation of a distinctively Canadian landscape that it became their choice for the cover of *Picturing Canada*.

And so, with help from almost 100 graduate research assistants from UBC's School of Library, Archival and Information Studies, *Picturing Canada* has found its way into the world, and the previously undocumented history of children's publishing in Canada has been documented.

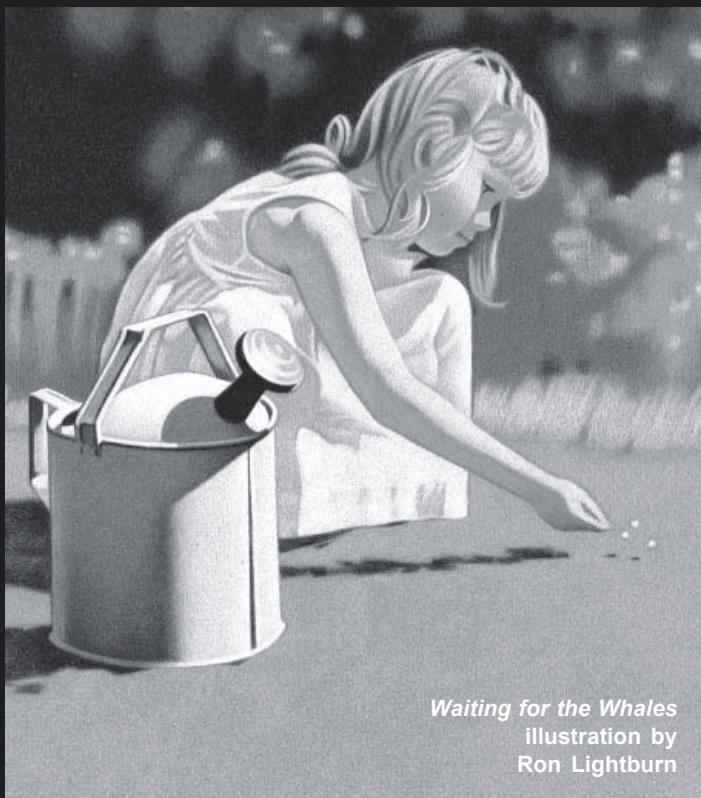


Judith Saltman and Gail Edwards have also developed a database of Canadian award-winning illustrated books; mounted a website for the project at www.canadianchildlit.ca; and organized an exhibition of Canadian children's illustrated books based on *Picturing Canada* that was on display at UBC's Rare Books and Special Collections during the summer.

"And in the process of writing," they conclude, "we have come to believe, more than ever, that a vibrant and healthy Canadian children's publishing and bookselling trade is critically important if Canadian children are going to have access to Canadian children's books in their homes, their schools and their libraries." 978-0-8020-8540-7

***Waiting for the Whales* (Orca 1991)**, illustrated by **Ron Lightburn**, received the Governor General's Award for Children's Illustration in 1992. "That's how you get good manuscripts," Orca founder **Bob Tyrrell** comments in *Picturing Canada*, "by winning awards." As much as any other title, it was *Waiting for the Whales* that enabled Orca Books of Victoria to evolve beyond its initial regional focus to become Canada's most prodigious imprint for children's and young adult books.

The story by **Sheryl McFarlane** concerns a grandfather who conveys to his granddaughter his deep pleasure in the seasonal cycles of nature. After his death, the child gains comfort from the seasonal return of the orca whales. For his coloured pencil illustrations in *Waiting for the Whales*, Lightburn used friends and family members to pose for the major characters and proceeded to photograph them. "You're the cinematographer and the producer," he said. "I explained the story very carefully to them, then gave directions on how and where to look. This is a classic tradition in illustration, as old as photography." Lightburn has compared the transition between spreads in a picture book to editing cuts in a film.



Waiting for the Whales
illustration by
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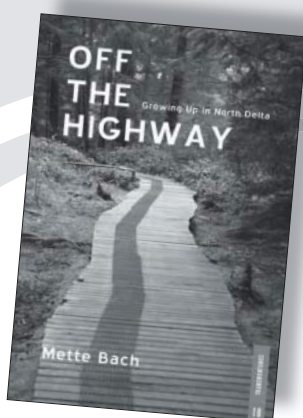
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Living Under Plastic by Evelyn Lau
(Oolichan \$17.95)

Cancer, suicide, early death, depression, travel addiction, moods, migraine, allergies, drowning, leaky condos, sewage spills, shopping addiction, miserable weather, illness.

Like her earlier books, **Evelyn Lau's** *Living Under Plastic* is not a light read. The plastic refers on one level to people living in condos that are under repair. At another level, it's the muffling and claustrophobia induced by a heavy blanket of regret and grief.

Everyone has a personal or family cancer story these days, but few have written their stories so well. Lau describes in painful detail the death of a favourite aunt on a palliative care ward and it is grim. Cancer is our contemporary plague and most of us are trying hard to keep down the fear. This poet brings it right in our face and shakes the readers' numbness. That's what poets do. One of the functions of the poetic imagination is to keep on bringing the grief to our awareness.

We don't have a legitimate place in our culture for lament.

In many of these forty-five poems though, Lau's lamenting seems more like depression. The two are quite different. Lamenting clears the emotional fog while depression deepens it. In the third and last section, the absence of friends and mentors and parents becomes unrelieved. Every poem is about some adversity and connected with death; even the last elegant piece about heron returning. So little affirmation.

As Lau tells her stories, the reader is subject to confusion. These seem like narratives but key pieces of information are

DOUBLE SUFFOCATION

Evelyn Lau gets lost in contemplation

withheld. Is this reticence sloppiness or is it a form of tease? There are so many inclusions of "you," "he," "she," "we" without clear references. Who's dead, who's dying? The grandfather, aunt, uncle, mother, father, friend D. or P. or the mentor doctor or more than one at a time?

The chronology confuses and one feels a little locked out. It's not that a poet needs to be explicit about these details but the reader, carried into caring about a friend or a parent, is astounded to discover the poem is actually about yet another death. Leaving out key linkages does not increase interest, it alienates.

Travel is a way to temporarily leave behind one's wearying identity. Lau travels to sunnier places; Santa Monica, Phoenix, the Grand Canyon, Oregon, but her disposition does not get sunnier. In the airport, as she's going home, she identifies her mood as heavy and still dissatisfied.

The poems set in Vancouver—all grey tall buildings, sea and beaches, white gulls wheeling—evoke a distinct sense of place. Lau has lived in this city most of her life and she captures its wintry moods. From her

downtown apartment, the tree-tops are clouds though her rooms feel like a prison.

Honesty about shopping as an escape is admirable. Lau admits that it's not more stuff she wants, but rather something elusive. Is there a mall somewhere that sells gratitude?

Many scintillating lines in this collection show Lau has lost none of her former poetry skills. "I screamed for the silence of the monastery." "My breath a kettle puffing small clouds of steam." "A storm of starling overhead, sheet music in the sky."

Lau's younger writing was more obsessive about love relationships and chronic loss. Older but no happier, she shows a possible development as a contemplative. A little more in control of her own dependencies, this poet yet may arrive at hope, "that thing with feathers," according to **Emily Dickinson**, "that perches in the soul." It's not a raucous gull.

It's all anyone could want or ask for, a glimpse of the eternal, the possibility of something more, like an aperture opening onto heaven. Yes, like this – to be transported outside yourself, to be anchored to this earth yet flying.

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Barry McKinnon's collection is awkward by design and poignant by nature.

In the Millennium by Barry McKinnon
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IN THE MILLENNIUM IS A VARIED, 144-PAGE COLLECTION in thirteen segments. It does not, at first glance, invite the reader in.

Barry McKinnon stretches language and form. It takes a few readings to get the gist and admire it. Will readers have the patience? We live and read under the tyranny of instant access and these poems do not lend themselves to a quick hit. Yet someone has to do it; stretch the language.

The complex realities that inform his poems are fractured on the page, cut up, jagged, interspersed on spaced-out lines. Spliced assemblages do not make for pretty poems. McKinnon says he wants his poems to be "habitable and yet show dissolving forces."

Section One is one of the most challenging and one wishes the editor had placed another section at the opening of this volume, such as a 20-page photographic journal about the abandoned saw mill town of Giscombe, or "Bolivia/Peru," which won the bpNichol Chapbook Award when it was first published by *BookThug* in Toronto.

About his travels in South America, McKinnon says he entered the experience "naked/naïve to it-perhaps the only way to risk any world's range of pleasures/dangers – to know a little more." This is as true for travel as it is for experiments in poetic form. Enter boldly, learn something.

Born in 1944, McKinnon is of the age group currently saying goodbye to parents. His elegiac long poem on the death of his father concentrates on the father-son relationship. How awkward the small talk, how awkward the intimacy, how poignant the small memories, and then the relief when the father is gone.

"I came into this world again, a strange/ and conscious birth/ without word/without road/ without a father.

978-1-5542-047-4

Poet and teacher Hannah Main-van der Kamp recently moved to Black Point on the Upper Sunshine Coast.

Evelyn Lau:
"I begin to make
of my life /
a meditation"



Flyways by Devin Krukoff
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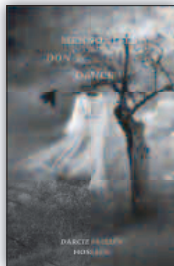
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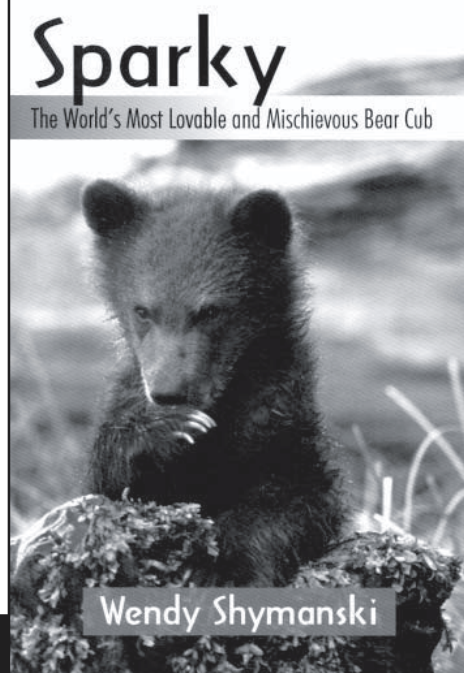
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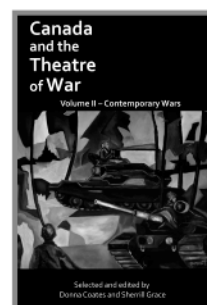
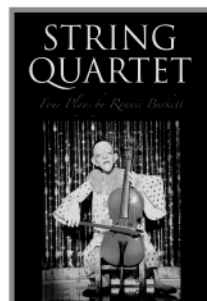
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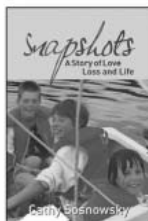
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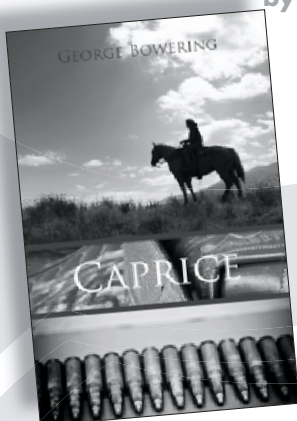
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FAITH, HOPE & DIVERSITY

The changing religious landscape of BC

THE SPANISH CAME FIRST. THEN Brits took over. Chinese labourers built the first ship launched in B.C. waters by non-aboriginals in the late 1700s.

When rowdy American miners invaded during the Cariboo gold rush, Governor **James Douglas** encouraged black immigrants from California to bolster the ranks of those loyal to **Queen Victoria**.

The population of British Columbia has become increasingly mixed with each new decade. Doukhobors, Finns, Norwegians and Mennonites have arrived

many with Asian ethnic backgrounds themselves, have therefore contributed essays to **Asian Religions in British Columbia** (UBC \$32.95) edited by **Larry DeVries, Don Baker** and **Dan Overmyer**.

The range of topics is staggering. Zoroastrians. Thai and Lao Buddhism. Sri Lankan and Burma Buddhism. Vietnamese Buddhism. Korean Religiosity. Tibetan Religions. Christianity as a Chinese Belief.

“British Columbia and its Lower Mainland did not look like this forty or even thirty years ago,” write the editors.

According to *Asian Religions in British Columbia*, Vancouver is almost 30 percent Chinese. Richmond is 43.6 percent Chinese, making it the most Chinese mid-sized city in North America. The majority of Richmond’s citizens have Asian heritage. Surrey is over 27 percent South Asian.

After immigration laws that favoured Europeans were modified in the 1960s, the official policy of multiculturalism adopted by the Trudeau Liberal government of 1971 provided stimulus for changing social attitudes. **Brian Mulroney’s** “Multiculturalism Means Business” approach enhanced new business immigration policies.

Asian Religions in British Columbia sheds light on the history of Asian immigration to B.C. and untangles many of the complexities surrounding the religious practices of these immigrants. It also addresses the question as to how well multiculturalism has succeeded.

“African Americans have long pointed out that, in the United States, the most segregated hour of the week is 10 a.m. on Sunday morning,” write the editors, “when most churches have services. Is the same true of Canada?”

“Do Asian religious organizations help people of Asian ethnicity, especially recent immigrants, feel a part of the Canadian national community...? Or do they reinforce a division of Canadian society into separate and distinct ethnic communities?”

“If the latter is true, is it a problem that we should worry about, or is it a positive phenomenon that contributes to the multicultural mosaic that we Canadians like to brag about?”



East Asians enjoy a Sikh parade at 49th avenue and Main street in Vancouver

to build utopian communities. American draft evaders have greatly enhanced B.C.’s social fabric since the 1960s.

In the 1990s, **Peter Newman** remarked, “roast beef is now an ethnic dish.”

In the new millennium, if you drive along Richmond’s Number Five Road, aka the “highway to heaven,” one can’t fail to appreciate that British Columbia has undergone a multi-ethnic influx of Asians.

Along a stretch of Number Five Road you’ll find a gudwara (for Sikhs), the Ram Krishna Mandir Vedic Cultural Society (Hindu), the Az-Zahraa Islamic Centre (Shia Muslim), the Ling Yen Mountain Temple (Chinese Buddhist) and the Richmond Chinese Evangelical Free Church. Nearby are the Jami’a Mosque (Sunni Muslim) and the Fujian Evangelical Church, with its predominantly Filipino-Chinese congregation.

B.C.’s population of just over four million in 2006 incorporated more than 400,000 Chinese, more than 10,000 Taiwanese and almost 300,000 South Asians, along with numerous Filipinos, Koreans, Japanese, Vietnamese, Cambodians, Laotians, Indonesians, Malaysians, Mongolians and Tibetans. Most live in the Lower Mainland.

Fourteen local religious scholars,

LAURA SAWCHUK PHOTO

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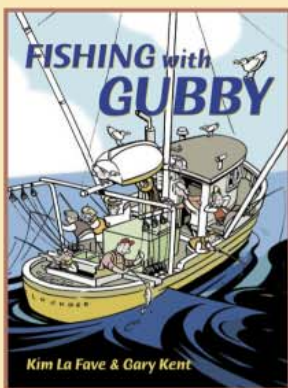
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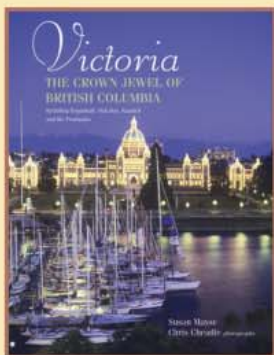


FISHING WITH GUBBY

Kim La Fave and Gary Kent

The marvelously illustrated, authentic account of one season in the life of a salmon fisherman. Based on actual events, the story is told by award-winning children's illustrator Kim La Fave and former fisherman Gary Kent. Together they make the wharfs, boats, fishermen and villages of the BC coast come alive with remarkable detail and humour.

978-1-55017-497-7 • 9" x 12", 48 pages, paper on board with dustjacket • colour illustrations • Ages 5 and up • \$19.95 • September



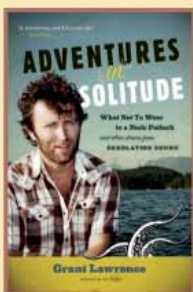
VICTORIA

Crown Jewel of British Columbia

Susan Mayse, photos by Chris Cheadle

British Columbia's fabled capital city has never looked better than in this multi-faceted photo essay, history and travel guide by two of the area's most talented long-time residents. With the authors' guidance, the reader explores Victoria's famous landmarks.

978-1-55017-503-5 • 8½" x 11", 144 pages, cloth • 200 colour photographs • \$34.95 • September



ADVENTURES IN SOLITUDE

What Not to Wear to a Nudist Potluck and Other Stories from Desolation Sound

Grant Lawrence

CBC personality Grant Lawrence adds a whole new chapter to the saga of this storied piece of BC coastline. With plenty of laugh-out-loud humour and inspired reverence, *Adventures in Solitude* delights us with the unique history of a place and the growth of a young man amidst the magic of Desolation Sound.

978-1-55017-514-1 • 6" x 9", 288 pages, paper with French flaps • b&w photographs • \$26.95 • September



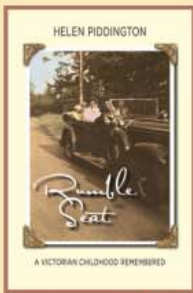
A WALK WITH THE RAINY SISTERS

In Praise of British Columbia's Places

Stephen Hume

A lyrical testament to a great love affair between the writer and his region. Stephen Hume guides readers through the natural world, moving from the thin, cold air of British Columbia's high country to the fecundity and silence of the deep rainforest.

978-1-55017-505-9 • 6" x 9", 224 pages, cloth • \$32.95 • September



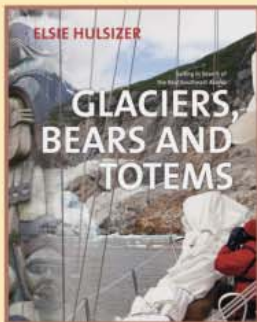
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A Victorian Childhood Remembered

Helen Piddington

The intimate history of the Piddingtons, a well-to-do family who occupied Wychbury, a handsome property located in the Victoria suburb of Esquimalt. This is a captivating, beautifully written memoir of a time gone by and a valuable addition to the social history of British Columbia.

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Sailing in Search of the Real Southeast Alaska

Elsie Hulsizer

Marine writer Elsie Hulsizer spent three summers sailing, writing and photographing the towering fjords, immaculate glaciers, throwback fishing villages and overexposed tourist traps of America's largest state. A rich book of adventure travel that is as valuable for its reading fun as for its travel information.

978-1-55017-516-5 • 8" x 10", 320 pages, cloth • colour and b&w photographs and maps • \$44.95 • October



COLD LAND, WARM HEARTS

More Memories of an Arctic Medical Outpost

Keith Billington

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978-1-55017-534-9 • 6" x 9", 296 pages, cloth • b&w photos and maps • A Lost Moose Book • \$29.95 • October

Now available in paperback, here is British Columbia's colourful story told specifically for young readers. From the gold rush to the Gumboot Navy, from brideships to W.A.C. Bennett, BC history comes alive in this highly illustrated and vivid account by award-winning writer and historian Daniel Francis.

978-1-55017-532-5 • 8½" x 11", 250 pages, paper • 15 colour photos, illustrations & maps • \$22.95 • September

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Mike McCardell

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978-1-55017-512-7 • 6" x 9", 312 pages, cloth • \$32.95 • September



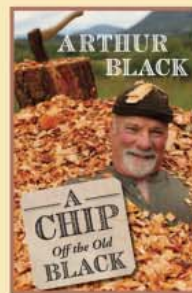
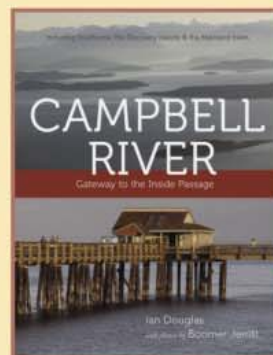
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Ian Douglas, photos by Boomer Jerritt

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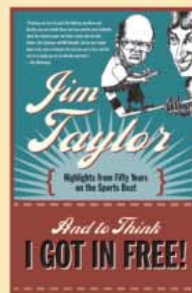
AND TO THINK I GOT IN FREE!

Highlights from Fifty Years on the Sports Beat

Jim Taylor

Canada's most entertaining sportswriter revisits the glories of a career following sporting events and personalities that spanned five decades. Both a retrospective of memorable goings-on in the sports world and a first-rate read, *And to Think I Got in Free!* stands as proof that in the right hands sports writing can be great writing.

978-1-55017-499-1 • 6" x 9", 288 pages, paper • b&w photographs • \$22.95 • September



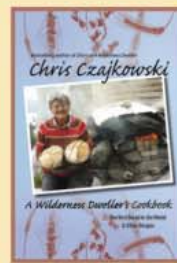
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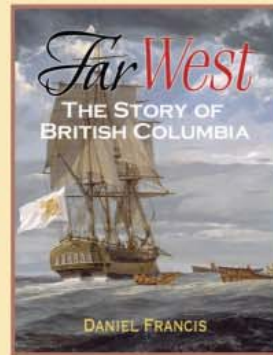
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