As David Suzuki battles against planetary degradation, The Legacy celebrates the 20th anniversary of the David Suzuki Foundation.
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.bcb ooks online.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 BC Books Online, 2009, available online at abcbookworld.com—Ed.

OBITS
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 Perrasault (1922-2010), author of Kingdom Carver (1968) and Tong: The Story of Tong Louie, Vancouver’s Quiet Titan (2002). 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?”

W.C.’s remark came to mind this morning, as I was observing 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?

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 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 cutsbacks.

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

Margaret Reynolds of the Association of Book Publishers of B.C.
Where Do Your Books Take You?

To the wilds of the Great Bear Rainforest along the Pacific coast of Canada.

Written in Blood
John Wilson
978-1-55469-270-3 • $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.

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

Silver Rain
Lois Peterson
978-1-55469-280-4 • $9.95 PB • Ages 9-12
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.

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Who Knows What the Future Holds?

You don’t need ESP to spot a fraud.

Liars and Fools
Robin Stevenson
978-1-55469-248-4 • $9.95 PB • Ages 9-12
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.

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

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

Written in Blood
John Wilson
978-1-55469-270-3 • $12.95 PB • Ages 12+
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A summer looking after his ninety-five-year-old grandfather is not what Royce planned for.

Death Benefits
Sarah N. Harvey
978-1-55469-226-1 • $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.

Brought to you by the outstanding authors of BC
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Order on-line at www.newsociety.com or from fine bookstores near you
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.

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

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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 follow-up, *Children of the Klondike* (Whitecap $19.95), mostly drawn from letters and journals.

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Born 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.

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Shortlisted for the Hubert Evans Non-Fiction Prize, *Charles Demers' no-holds-barred look at Lotusland* entitled *Vancouver Special* (Arsenal $24.95) is a critique of neighbourhoods, people and culture, featuring photos by Emmanuelle Buenviaje. Demers' concluding chapter Veins of Power 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.
Luney Bros. Ltd. was Victoria’s major construction company for decades and built many of the city’s 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

Shane Koyczan is for Hagen

DON GAYTON is for Gayton

Don Gayton: a cultural odyssey on his hog

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

Denise Jaden: Homegrown

YA novelist from Abbotsford

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 homeschooling her five-year-old in Abbotsford, where Jaden was born.

978-1-4426-1105-4

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

Daniel Kalla 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.”

978-1-7745-105-1-0

Daniel Kalla

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

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: NDP government in 1972, focusing on the post-war influence of the Communist Party and the CCF from 1948 onwards. 978-0-88722-166-5

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978-0-7748-1634-2
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.

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).

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.

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.

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 Jenkins, it includes a foreword and afterword by Edith Iglauer Daly and Theresa Kishkan respectively.

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 $19.95), 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.

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When Hannah finds a beautiful original owners — with a mystic and European settlers who are Salish spindle whorl in a cave, about to bring devastation to 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. “The Essentials is a must-have for anyone who cares about B.C.” – JEAN BARMAN, HISTORIAN

**Evolution**  
*The View from the Cottage*  
Jean-Pierre Roger — 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 English language’s reputation for “sleeping around.”

978-1-55380-100-9  164 pp  $19.95

**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.

978-1-55380-103-0  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.

978-1-55380-105-4  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, Ganesha, which teaches him how to cope with his father’s recent death.

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

**Quiet Reformers**  
*The Legacy of Early Victoria’s Bishop Edward and Mary Criddle*  
Ian Macalmond & Betty O’Keefe  
When James Douglas brought Edward Criddle 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.

978-1-55380-107-8  200 pp  $21.95

**Skin Like Mine**  
*Garry Gottfriedson*  
A Native poet like no other, Gottfriedson reveals what it feels like to live First Nations within the everyday spiritual transformation.

978-1-55380-101-6  122 pp  $15.95

**The Invention of the World**  
*Jack Hodgins*  
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.

978-1-55380-099-6  356 pp  $18.95

**The Crazy Man**  
*Charles Reid*  
In this young adult novel, a boy accompanies his grandmother to India and establishes a mysterious relationship with the elephant god, Ganesha, which teaches him how to cope with his father’s recent death.

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

Available from your favourite bookstore or order from LitDistCo  
Visit our website at www.ronsdalepress.com
Unischewski’s pseudonym is a blend of her father’s nickname and her broth-er’s first name.

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

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

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

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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. 978-0-9810037-9-5

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

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Sandra Yuen MacKay: “My life is schizophrenic because I have schizophrenia. It will always be there.”
THE BRIGHT LIGHTS OF BC

THE WILL OF THE LAND
Photographs & text by Peter Detting

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 Hel Daruvala gets mixed up in a conflict between an old farmer’s family and a crooked land developer. An attempted murder forces Hel into a scramble to protect his friends.

THE MATTER OF SYLVIE
Lee Kiern
A Wednesday in 1965 is a hazy-dying 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.

GAITY OF SPIRIT
The Shering of Every
Frances Klatzel
Complete with colour photos highlighting Sherpa He from the metaphorical to the everyday, Gaity 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
Theodore Fontaine
This powerful account of the experience and aftereffects of being in Indian residential school resonates with the author’s resolve to help himself and other survivors.

ALWAYS KISS THE CORPSE
Sandy Frances Duncan and George Sanito
A nurse on Whidbey Island has died of a supposed heroin overdose, but her mother doesn’t recognize the body. Investigators Kyra and Neel discover that appearances can be misleading.

THE LUCK OF THE HORSEMAN
Bill Galbraith
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
Preston
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 sexist gender roles of her era.

BLUE DUETS
Kathleen Wall
Pam’s life must turn to improvised 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.

A BOOK OF TRICKSTERS
Written and illustrated by Carol Simpson
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
You go looking in the forest for his test spore, even though he has been warned about the dangers that await children who wander into the woods alone—like the Bloodsucking Mosquito.

EDWARD S. CURTIS
Above the Medicine Line
Rodger D. Touchie
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12 BC BOOKWORLD AUTUMN 2010
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 experiences 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.

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.
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 the 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 thousand 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-
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 attend 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 artists Bill Reid, Seabahnt 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 Ceremony (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.

"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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“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’

I

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. But, as Supreme Court Justice Bruce Cohen conducted 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 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.

Bella—you will not see small boats there on Hecate Strait?”

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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Winner of 2009 Lieutenant Governor’s Medal for Historical Writing: Andrew Scott for “Encyclopedia of Raincoast Place Names: A complete Reference to Coast British Columbia”
Manolis Aligizakis of White Rock hopes to change that.

From among Ritsos' 46 volumes of poetry, Creto-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."

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 restructured 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.

"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.
Wille 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 to triumph over despair. Fellini-esque yet oddly endearing, Gasztonyi’s photos reveal the human carnival of the emaciated, walking wounded—down and out but reflectively 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 eye. With its subterranean homesick hues of black and white, A Room in the City is an even more disturbing photo collection than Lincoln Clarke’s 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, 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.”

“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
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.

**NEW THIS FALL AT TALONBOOKS**

*Muthologos*, Charles Olson (Ralph Maud, ed.) (Lectures & Interviews) 496pp; 978-0-88922-619-5; $39.95

*Imperial Canada Inc.*, Alain Deneault et al. (Non-fiction) 320pp; 978-0-88922-635-7; $29.95

NEWS, Drew Hayden Taylor (Essays) 144pp; 978-0-88922-643-2; $18.95

Subject to Change, Renee Rodin (Non-fiction) 320pp; 978-0-88922-635-7; $29.95

*Beating the Bushes*, Larry Tremblay (Short Stories) 160pp; 978-0-88922-644-9; $18.95

*The Satchmo’ Suite*, Bryden MacDonald gives us a powerful play about loss, racial tension in the worlds of jazz and classical music, and the guilt of those who survive—in *The Refugee Hotel*.

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 fertile elements of our social lives.

Larry Tremblay is one of Canada’s most accomplished playwrights and authors. *Beating the Bushes*, 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 Kissor, *time*.

Sometimes the publishing process astonished us. 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 *Abraham Lincoln Goes to the Theatre*, Larry Tremblay’s tour de force that is political protest, white-hot rant, and a “installation of self” in a world gone mad, *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, *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 cry 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*. 
he’ll have to hoe. He’ll have to pay a lot of dues, first of all to what we call “armchair fisherman” or “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.

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.

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.

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 Semi-War; 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 (1999-2001) Summit of the Americas riots, the Swellkwek’welt campaign (Sun Peaks, 2003-06) and protests against the 2010 Olympics.

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?

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Mark Forsythe is the host of CBC radio’s BC Almanac.
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Sylvia Olsen

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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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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 Metis/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’s work in

North Vancouver for the 2010 Cultural Rapher.

writes Leistner, a non-aboriginal photographe...
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.

"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 running 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 'traditionalists' 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 undertook an extensive photojournalistic investigation that 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 to those 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." — RITA LEISTNER

"Edward Curtis: the camera is an instrument of discovery" — DAVID LIVINGSTON

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 Cecile 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.
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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 would have chosen to leave in its native form,” Savard notes.

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 rafia capes and skirts—wearing old-style cedar-bark or rafia 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, 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 Schwinkie’s still photographs taken during the making of the film shows a Kwakwaka’wakw man who danced as Wasp with his mask removed. Edward Curtis would have been either setting up the shot for Schwinkie, 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 Kwakwaka’wakw men and women for the author, and are correct in all respects. Such costumes, of course, are not now used.”

“Curtis’s 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.”

“Curtis’s 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 the film.”

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

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

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Do Canadian children need Canadian children? Do Canadian children need Canadian identity when they create books for an audience of a global market? Do authors, illustrators, publishers and others involved in children’s publishing in Canada in children’s books remember that the lens of Canadian children’s illustrated books has been focused? How have the depictions of images and text in Canada in children’s books changed over time? Do authors, illustrators, 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 Sheila Egoff, Ron Jobe, Janice Douglas, Sarah Ellis and Kit Pearson. They also talked to picture book 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.

Picturing Canada is the first interdisciplinary history of children’s publishing in English-speaking Canada through the lens of Canadian children’s illustrated books. 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 of children began at the turn of the twentieth century. They discovered a fine example in the publication of David Boyle’s Under 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.


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Cancer, suicide, early departure, 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 story connect 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 off 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. As Lau tells her stories, the reader is subject to confusion. These seem like narratives but with death; even the last elegant piece about heron returning. So little affirmation. 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.

Many scintillating lines in this collection show Lau has lost none of her former poetry skills. “I screamed for the silence of the monasteries,” “My breath a kettle puffing small clouds of steam,” “A storm of starting 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 enchanted to this earth yet flying.

IN THE MILLENNIUM by Barry McKinnon

Barry McKinnon’s collection is awkward by design and poignant by nature. About his travels in South America, McKinnon says he entered the experience “naked/noise 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.

IN THE MILLENNIUM is a varied, 144-page collection in thirteen segments. It does not, at first glance, invite the reader in.

Barry McKinnon: What can I say? without cliche.

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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."

The changing religious landscape of BC

In the new millennium, if you drive along Richmond's Number Five Road, aka the "highway to heaven," one can't help but note that, in the United States, the most religious practices of these immigrants. It also addresses the question as to how well multiculturalism has succeeded.

Asian American 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?"
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