

GEORGE WOODCOCK
LIFETIME ACHIEVEMENT AWARD
for an outstanding literary career in British Columbia



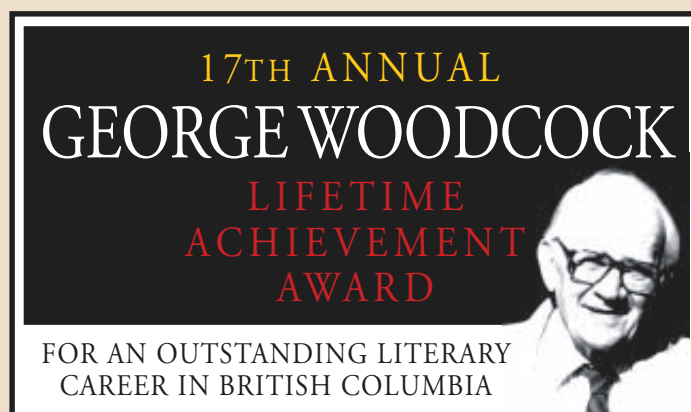
TWIGG PHOTO

CHUCK DAVIS

WINNER CHUCK DAVIS' BIBLIOGRAPHY:

History of Metro Vancouver (forthcoming) • Vancouver Then & Now (2001)

- Where Rails Meet Rivers: The Story of Port Coquitlam (2000) • The Greater Vancouver Book (Editor-in-Chief) (1997)
- Top Dog!: A Fifty Year History of B.C.'s Most Listened to Radio Station (1993) • Reflections: A History of North Vancouver District (1992)
- The Greater Vancouver Appointment Book (1990) • Reflections, One Hundred Years: A Celebration of the District of North Vancouver's Centennial (1990) • Vancouver: An Illustrated Chronology (with Shirley Mooney & Henri Robideau) (1986)
- ExpoPulse! (1983) • Turn on to Canada (1983) • Chuck Davis' 1982 Vancouver Appointment Book (1981)
- Chuck Davis' Vancouver Appointment Book (1980) • Kids! Kids! Kids! And Vancouver! (with Daniel Wood) (1977)
- The Vancouver Book (General Editor) (1976) • Two Weeks in Vancouver (with John Ewing) (1976)
- Chuck Davis' Guide to Vancouver (1973, 1975)



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

FOR MORE INFO SEE WWW.GEORGEWOODCOCK.COM

HAPPY HAPPENSTANCE

Gurjinder Basran never intended to write her novel set in Punjabi Vancouver, *Everything Was Good-bye* (Mother Tongue \$21.95), winner of the inaugural Search for the Great BC Novel Contest organized by Mona Fertig.

Six years in the making, *Everything Was Good-bye* is the story of a young Indo-Canadian woman, Meena, who struggles to assert her independence within the Punjabi community of the Lower Mainland.

"I was journaling about my own youth," Basran says, "and my experiences disappeared into fiction. Now I can say, yes, I did know I had to write it, because I was unable to abandon it."

Novelists Karen X Tulchinsky and Kathy Page short-listed manuscripts by Basran, Gillean Chase, DC Reid, Kuya Minogue and Gillian Wigmore from 64 entries. The final selection was made by novelist Jack Hodgins.

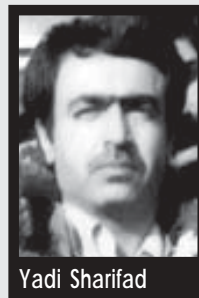
978-1-896949-07-9

Up, up and away. Gurjinder Basran tosses her manuscript in celebration.

Freedom Fighter GROUNDED

HAVING BEEN A U.S.-TRAINED SQUADRON commander fighter pilot in the Shah of Iran's air force in the 1970s, Yadi Sharifad was imprisoned and tortured by the new regime of Ayatollah Ali Khomeini—after he was touted as a Persian war hero in Khomeini's war against Iraq.

Rescued by sympathetic Kurds after an airplane crash in Iraq, Sharifad wrote a book that was used for an Iranian propaganda movie called *Eagle* in 1984, but he was still mistrusted and accused of spying for the CIA. Having necessarily sworn allegiance to the previous regime of the Shah of Iran, Sharifad and other pilots were sent on increasingly dangerous missions.



Yadi Sharifad

"Caught between the devil and Khomeini's deep seething mistrust of human nature," he writes in *The Flight of the Patriot: Escape From Revolutionary Iran* (Thomas Allen \$29.95), "we pilots simultaneously loved and loathed that war. Somehow, I survived missions that grew increasingly suicidal.

"I began to suspect that my missions had no purpose beyond finishing me off. It was Khomeini's twisted take on the once-honourable Kamikaze. Except for us there was no ceremonial glass of sake, no final word to our loved ones."

Sharifad sent his family to Canada, then endured three years of desperation, often under 24-hour surveillance, until he managed to escape overland, via Turkey, and reunite with his family in Vancouver in 1994.

"The meaning of freedom is not known until it is lost," he writes, "and it is only then that we realize how precious it is."

978-0-88762-526-8

EVERYBODY MUST GET MOTHERSTONED

IT LOOKS LIKE TIBET. OR MAYBE THE UPPER reaches of Bolivia. But, no, the stunning topography in photographer Chris Harris' *Motherstone: British Columbia's Volcanic Plateau* (Country Light \$39.95) is tucked away in the Lower Mainland's backyard, within a day's drive of western Canada's biggest city.

"These are landscapes that have never been seen or photographed before," says Harris. "We hiked for days on end where no one has ever trod, except for the occasional mountain goat."

Motherstone contains rarely seen landscapes such as Pipe Organ Mountain, a dominant feature in the Ilgachuz volcano, near Anahim Lake in the west Chilcotin. The patterned ground in his Ilgachuz photo has been in the making



Climbing the Ilgachuz volcano, from *Motherstone*

for thousands of years.

Harris refers to the various volcanoes featured in the book as Galleries.

"With every drop of rain or snow flake, or with every freeze and thaw," he says, "the Ilgachuz volcano Gallery is re-hung. Nature has not finished creating this piece of art yet."

With text by Harold Rhenisch, *Motherstone* follows Harris' and Rhenisch's unprecedented book on B.C.'s grasslands, *Spirit of the Grass* (Country Light 2007), to help spread awareness of another under-acknowledged geographical area.

Harris quotes novelist Graeme Gibson: "The exploitation of nature produces not wealth but scarcity."

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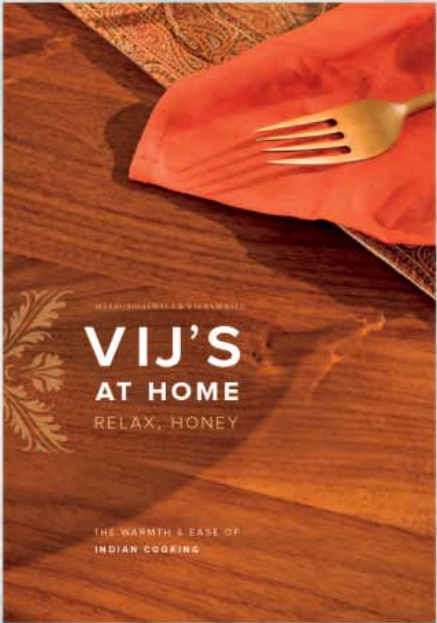


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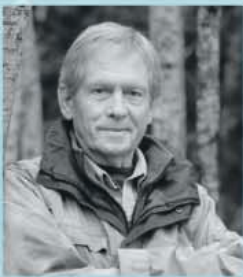
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THE WARMTH AND EASE
OF INDIAN COOKING
Meeru Dhalwala
and Vikram Vij
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\$40.00 PAPERBACK
DOUGLAS & MCINTYRE

Inspired Indian recipes for the family

Captivating wildlife art from far flung places



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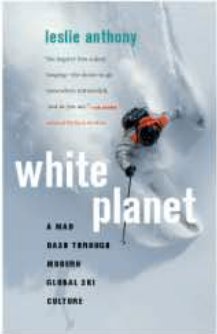


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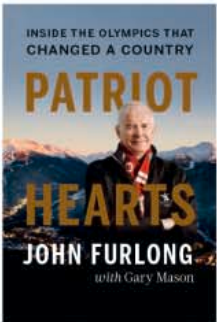


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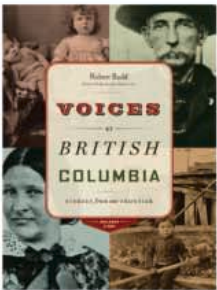
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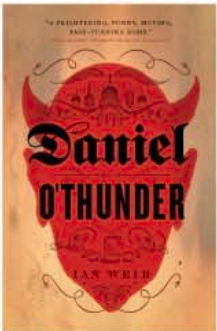
WHITE PLANET
A MAD DASH THROUGH
MODERN GLOBAL SKI CULTURE
Leslie Anthony
ISBN 978-1-55365-479-7
\$21.95 PAPERBACK
GREYSTONE BOOKS



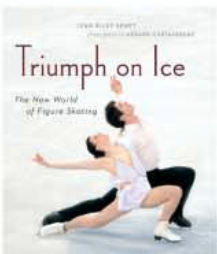
PATRIOT HEARTS
INSIDE THE OLYMPICS
THAT CHANGED A COUNTRY
John Furlong with
Gary Mason
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\$32.95 HARDCOVER
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STORIES FROM OUR FRONTIER
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Ian Weir
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Jean Riley Senft
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GREYSTONE BOOKS



Takao Tanabe in Seal Cove (now Prince Rupert, BC), circa 1935-36

SOMETIMES A GREAT PRINTER

Tanabe letterpressed

BORN IN PRINCE RUPERT IN 1926, Takao Tanabe moved to Vancouver at age eleven. As one of 22,000 people of Japanese ancestry who were forcibly evacuated from the B.C. Coast during World War II, he took refuge with his family at the Lemon Creek internment camp in the Kootenays. Two years later he left to join his older siblings to do farm work as indentured labourers near Winnipeg. Without a high school diploma, he studied at the Winnipeg School of Art, initially under Lionel LeMoine Fitzgerald, then under New Westminster-born Joseph Plaskett who became a mentor and friend. Tanabe later studied in New York, London and Tokyo.

Tanabe returned to Vancouver in 1952, befriending printer Robert Reid who has now prepared a limited edition of Tanabe’s work as a letterpress designer, **Takao Tanabe: Sometime Printer** (Alcuin Society \$185). As a book designer, Tanabe founded Periwinkle Press in Vancouver in 1956 for poetry and broadsheets. Along with Jane Rule and others, he co-founded the Arts Club (that later gave rise to the Arts Club Theatre). Primarily known as a painter, he taught at the Vancouver School of Art and at the Banff School of Fine Arts where he was also a program director. He returned to Vancouver in 1980 and now lives in Parksville on Vancouver Island. His first major cross-Canada retrospective opened at the Vancouver Art Gallery and generated a coffee table art book, *Takao Tanabe* (D&M 2005) with text by Ian M. Thom, Roald Nasgaard, Nancy Tousley and Jeffrey Spalding. Tanabe became a member of the Order of BC (1993) and the Order of Canada (1999).

Takao Tanabe: Sometime Printer is available privately via jrainer@shaw.ca

HOMeward ABOUTS

“I’ve lived and worked all over B.C.,” says Caroline Woodward, “from the Peace River and the Kootenays to Lillooet, the Gulf Islands, Vancouver, Haida Gwaii, Powell River, Tofino and all over Vancouver Island. So I can feel at home in lots of places.”

Now a relief assistant lightkeeper based on the Lennard Island Lightstation near Tofino, Caroline Woodward also worked as a sales rep for publishers for Kate Walker & Co. “from Chemainus to Smithers” for seven years. She’s hitting the road again, this time she’s promoting two new titles of her own “springing (or glacially proceeding, more like it) from my Peace River roots.”

Her novel **Penny Loves Wade, Wade Loves Penny** (Oolichan \$18.95) is a contemporary retelling of *The Odyssey*, an enduring love story between a resolute Peace River ranch wife and her good husband, adrift behind the wheel of his long-haul truck bound for the west coast and southern interior.

Singing Away the Dark (Simply Read \$18.95), a children’s picture book illustrated by Julie Morstad, is based on Caroline’s coping skills learned during mid-winter one-mile walks to the Cecil Lake school bus stop in Grade One, through barbwire gates, a scary dark trail, past a cranky bull in a barnyard and finally, enduring a northern blizzard.

Woodward’s October book tour included over 25 events in 16 cities, towns and villages. “I love driving,” she says, “and I welcome the chance to organize my road maps and hit the road again.” Born in Fort St. John and raised on a homestead at Cecil Lake, the former Kootenay bookseller began her writing career with a two-year stint at the *Alaska Highway News* while she was a high school student.

Penny 978-088982-267-2;
Singing 978-1-897476-41-3



Caroline Woodward:
She drives far and
writes slowly

Fool proof

SINCE HE DROPPED OUT OF GRADU-ate school in 1977 to work on a village-scale microhydro project, Scott Davis has owned, operated, repaired, sold “and generally fooled around with microhydro technology” ever since.

Recent improvements in technology have rendered microhydro installations much more practical, so Davis has gathered dozens of firsthand stories of energy independence from the pages of *Home Power* magazine for **Serious Microhydro: Water Power Solutions from the Experts** (New Society \$29.95).

Case studies of harnessing the power of running water are designed to encourage and instruct individuals to meet the needs of particular sites ranging from systems for household needs to small neighbourhoods.

978-0-86571-638-4



Scott Davis

Auschwitz duo

Lisa Birnie’s **In Mania’s Memory** (Read Leaf \$27.95) is the remarkable story of a Polish Jew named Mania and a German Christian named Johanne. Mania was imprisoned in Auschwitz at age seven. Fast forward to 1976 and she is living in Toronto when she hires a cleaning woman who appears to be the



Lisa Birnie

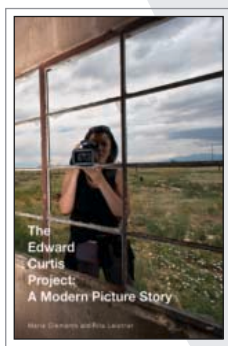
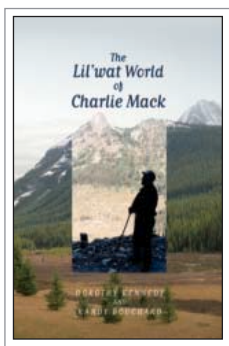
same Nazi guard (Johanne?) who protected her and gave her special food so she could survive in a work camp called Reichenbach. The guard was

hoping to adopt Mania by war’s end but they were separated. But the Toronto cleaning lady denies she is Johanne.

Lisa Birnie tries to unravel the truth. We learn Johanne was a beautiful young German woman passionately in love with an officer of the Third Reich. Is Mania deluded? Are memories reliable? For a documentary film, Birnie accompanies Mania and the woman who continues to deny she was the Nazi guard back to Auschwitz, where they roam the grounds. Birnie has added some of her own experiences of war to this fascinating story.

978-1-897476-45-1

Strong voices.



The Lil'wat World of Charlie Mack

Dorothy Kennedy & Randy Bouchard

Charlie Mack was a bridge between the ancient and the modern Lil'wat worlds, who Randy Bouchard and Dorothy Kennedy were privileged to meet early in their ethnographic field work. Born on the Mount Currie Reserve in 1899, Charlie Mack was a master storyteller, canoe-maker and trapper. A font of wisdom, his way of life exemplified the living world of the Lil'wat people. What we experience through Charlie Mack's stories is a holistic world in which legends and memoirs mingle, where the magical is not always distinct from the actual, and where the local environment provides a sense of grounded continuity with a mythological past.

Available now
ISBN 978-0-88922-640-1
240 pages | Non-fiction
\$24.95

Where the Blood Mixes

Kevin Loring

Where the Blood Mixes exposes the shadows below the surface of the author's First Nations heritage, and to celebrate its survivors. Can a person overcome their past; can a people survive their history? Irreverently funny and brutally honest, *Where the Blood Mixes* is a story about loss and redemption. Caught in a shadowy pool of alcoholic pain and guilt, Floyd is a man who has lost everyone he holds most dear. Now after more than two decades, his daughter Christine returns home to confront her father. Set during the salmon run, *Where the Blood Mixes* takes us to the confluence of the muddy Fraser and the brilliant blue Thompson Rivers, to the bottom of that landscape, to the heart of a People. *Where the Blood Mixes* won the 2009 Governor General's Award for Drama.

Available now
ISBN 978-0-88922-608-1
96 pages | Drama
\$16.95

The Edward Curtis Project: A Modern Picture Story

Marie Clements & Rita Leistner

Edward Curtis saw his job as that of creating a photographic record of "the vanishing race of the North American Indian." His work therefore became as much a projection of colonial attitudes upon aboriginal peoples as it was an authentic record of their lives. A two-year collaboration to take Curtis's photographs to heart and to see who and what might live inside them today, *The Edward Curtis Project* resulted in a profoundly moving drama by playwright Marie Clements, and a spectacular contemporary photo exhibit by photo-journalist Rita Leistner. Published together in this volume, they illustrate the trauma the notion of a "vanishing race" has inflicted on an entire people, and celebrate the triumph of a future in which they have not, in fact, vanished.

December 2010
ISBN 978-0-88922-642-5
160 pages | Drama; Photography
\$24.95

NEWS:

Postcards from the Four Directions

Drew Hayden Taylor

In this collection of short essays for the popular media, playwright, novelist and screenwriter Drew Hayden Taylor sends his readers fascinating and exotic postcards from his globetrotting adventures, always on the lookout for the NEWS about aboriginal peoples around the world. Organized around the thematic suggested by the four cardinal directions central to the Ojibway peoples—East for beginnings and youth; South for journeys both physical and spiritual; West for maturity and responsibility; and North for contemplation and wisdom; these communiqués are sent not so much to instruct as they are to delight. Never without a healthy dose of irony, humour, and often unabashed laughter, these "postcards" offer their readers unexpected and novel insights into the intense and often hilarious complexities of our new multicultural reality.

December 2010
ISBN 978-0-88922-643-2
144 pages | Essays
\$18.95

Discovery Passages

Garry Thomas Morse

With breathtaking virtuosity, Garry Thomas Morse sets out to recover the appropriated, stolen and scattered world of his ancestral people, retracing Captain Vancouver's original "voyage of discovery." His continuous poetic dialogue of "discovery" and "recovery" reaches as far as the Lenape, the original Native inhabitants of Mannahatta in what is now known as New York, and on across the Atlantic in pursuit of the European roots of the "Voyages of Discovery" in Frazer's *The Golden Bough*. His family story "The Young Healer," and transformed passages from Whitman, Pound, Williams and Bowering, link Kwakwaka'wakw traditions of the past with a modern poetic tradition in North America that encompasses the entire scope of relations between oral and vocal tradition, ancient ritual, historical contextuality and our continuing rites.

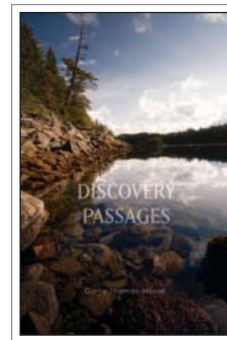
March 2011
ISBN 978-0-88922-660-9
96 pages | Poetry
\$16.95

Dead White Writer on the Floor

Drew Hayden Taylor

In Act One of this comedy of identity politics, Billy Jack, Injun Joe, Kills Many Enemies, Old Lodgeskins, Pocahontas and Tonto are locked in a room with a dead white writer. Gradually, they discover the computer on the writer's desk is a dream-catcher, which they can use to rewrite their stereotyped lives in the image of their own inner beings. Imagine their surprise when they reappear in the same locked room in Act Two as Mike, Jim, Bill, John, Sally and Fred attending an AA meeting and realize the white writer is still very much alive among them—his body in the closet is still warm! While the literary allusions to Pirandello and Agatha Christie are obvious, the side-splitting comedy is vintage Drew Hayden Taylor.

March 2011
ISBN 978-0-88922-663-0
112 pages | Drama
\$17.95



Talonbooks www.talonbooks.com



Having married a Coast Salish man at age 17, **Sylvia Olsen** learned how to make Cowichan “Indian” sweaters and operated a Cowichan sweater shop on the Tsartlip Reserve for 16 years.

Sylvia Olsen wears one of the last sweaters knit by her ex-mother-in-law, Laura Olsen, who knit for more than 80 years.

FOR MUCH OF THE 20TH century, handmade Cowichan Indian sweaters—bulky, distinctively patterned, woolen sweaters that were cozy and repelled the rain—were handed down from generation to generation, preferably unwashed, worn for work and play, never for fashion.

We felt proud to own one because the Cowichan Indian sweater was as British Columbian as we could get. Our province gave them as gifts to Harry Truman, Bing Crosby, Pope John Paul II and Charles and Diana. And they didn’t get ’em from The Bay or ebay.

We all knew the product was from the Coast Salish people.

That’s why the Hudson Bay Company stumbled into a public relations fiasco in October of 2009 when they unveiled the official 2010 Olympics clothing line and everyone—including *Maclean’s* magazine—noted the bulky, 2010 Olympic sweaters were derivative of the Coast Salish garments.

The retail giant admitted their design was “inspired by a great fashion icon that is recognized as a knit sweater all across the country” but no Coast Salish artists had been invited to serve on the design team. Global consumers would not be informed of the sweaters’ historical and stylistic origins. Compensation for the indigenous industry would be nil.

The main voice to confront The Bay, and speak on behalf of the Coast Salish knitters to the media, belonged to Sylvia Olsen, who entered the fray with reluctance. Although she had lived on the Tsartlip Reserve for 34 years, she

CLOSELY KNIT FAMILIES

was clearly white in terms of her own racial origins.

The settlement with The Bay was paltry: The Cowichan were accorded the right to sell their (relatively few) handmade sweaters alongside the mass produced garments. The controversy, like the overall costs of the Olympics, disappeared from the media spotlight as soon as the events began.

But now Sylvia Olsen is getting the last word.

Her **Working With Wool** (Sono Nis \$38.95) blends ancient coastal history; the stories of women who have made the sweaters, the memories of the people who marketed the sweaters, the families that wore them and some brief recollections of The Bay confrontation—from someone who can walk the walk, not just talk the talk.



AT AGE SEVENTEEN, IN 1972, SYLVIA OLSEN married Carl Olsen, a Coast Salish. As a young mother, she learned how to knit Cowichan sweaters from her mother-in-law, Laura Olsen.

In those days, knitters were paid \$55 for a sweater which they would later see on the dealer’s rack with a tag for \$270. Since the wool, itself, cost \$45, for all their labour the knitters only made \$10.

Olsen says every Coast Salish family on southern Vancouver Island has at least one story of selling a Cowichan sweater to a non-First Nations customer so they could buy food for supper or shoes for the kids.

“In 1978 we started buying Indian sweaters from our family and a few neighbours,” she recalls. “We nailed a sign on a tree at the end of our driveway — *I n d i a n Sweaters for Sale*—and placed a five-dollar advertisement in the newspaper. Soon a steady trail of customers found their way to our place.”

In 1981, Carl built a log “sweater shop” behind their house. His father, Ernie Olsen, named it Mount Newton Indian Sweaters after the sacred mountain that they could see from the backyard.

Sales flourished. The Olsens were able to pay 15 percent more to the knitters than they could get in Victoria. Everyone was happy until the cost of wool increased and the price of sweaters did not.

“By the 1980s the market was being driven by skyrocketing wholesale exports to Japan and Europe, which drove the price to the knitters down rather than up. They had to mass-produce thousands of sweaters for foreign markets, while the lo-

*Now praise the Indian Sweater,
In accents clear and bold,
No garment suits us better,
For working in the cold,
— opening lines of a poem
printed in Cowichan Leader
newspaper, 1936*

cal demand all but disappeared.”

By the early 1990s, knock-off imitation sweaters were flooding the market. Having closed her business, Olsen went to university and at age 35 gained a Master’s degree in history, specializing in Aboriginal/non-Aboriginal relations.

Her 1996 thesis on Coast Salish knitters served as the basis for the National Film Board documentary, *The Story of the Coast Salish Knitters*, made by Christine Welsh.

Sylvia Olsen’s picture book *Yetsa’s Sweater* (Sono Nis 2006) introduced the art of making the sweaters to younger readers.



THE PROVINCIAL GOVERNMENT HAS PRESENTED sweaters to Queen Elizabeth II, Prince Philip, Prime Ministers John Diefenbaker and Pierre Trudeau (who wore a Cowichan sweater for one of his Christmas cards) but the characters who drew Olsen to tell the story of the Cowichan sweater in *Working with Wool* were the knitters such as Cecelia, Ethel, Sarah, May, Yvonne, Elizabeth, Madeleine and Laura.

“Washing wool outside and knitting all night was Cecelia’s favourite thing to do,” says Olsen. “In the early days, before the 1950s, before hydro wires were strung through the reserve, she had a coal oil lamp for light. If she was out of oil she used candles.

“Late at night it was quiet—no radio, no TV, no kids, just the clicking of her knitting needles. The repetitive movement of her hands uncluttered her mind and gave her time to reflect.

“Most nights she stayed up until three or four in the morning, and sometimes later if she needed to finish her sweater. She’d sleep for a few hours and then get up and wash and block the sweater for sale later in the day. That way the kids would have something for supper.

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COORS IS FOR BOORS

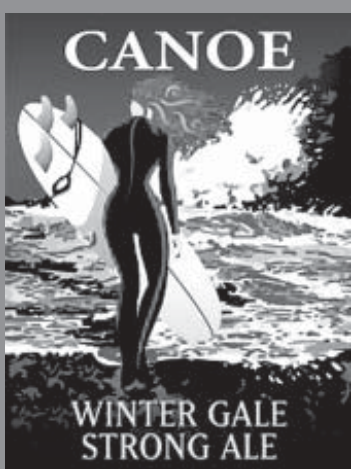
TOO MUCH BEER, TOO LITTLE INFORMATION. That was the impetus for Dutch-born Leo Buijs' **Beers of British Columbia: A Guide to Micro and Macro Breweries, Brewpubs and their Beers** (Seaview / Sandhill \$19.95).

"I realized how difficult it must be for any beer consumer, an aficionado or a novice beer drinker," says Buijs, "to wrestle oneself through the many different types and tastes of beer without some guidance."

So Buijs has evaluated more than 300 B.C. beers including Steam Donkey Lager (Comox), Crooked Tooth Pumpkin Ale (Victoria), Anarchist Amber Ale (Penticton), Fog Fighter Ale (Victoria), Sasquatch Stout (Chilliwack), Hangdog Hefeweizen (Squamish), Winter Gale Strong Ale (Victoria), Pompous Pompadour Porter (Nanaimo) and Whaletail Ale (Salt Spring).

His guidebook includes a glossary of beer terms, information on how to perform a proper tasting and descriptions of 55 breweries and brewpubs in three regions: the Lower Mainland, Vancouver Island and the south central Interior. Much of the artwork on the beer labels is stunning, worthy of an art gallery exhibit.

978-0-9735527-2-0



Label design from Victoria's Canoe Brewpub



Carroll Simpson on the porch of one of five refurbished cabins built in the 1930s for a fishing camp on Babine Lake.

THE LITERARY BUZZ AT BABINE LAKE

"Living on the shores of a wilderness lake," Carroll Simpson says, "I ask my maker all the time, why are there mosquitoes?"

AS OWNER OF OOKPIK WILDERNESS Lodge on Babine Lake, Carroll Simpson spends part of her winters in a fishing cabin built in the 1930s, and the rest of the year running her adjacent fishing lodge that was built in 1979. Her love affair with the wilderness has lasted seventeen years.

The closest neighbourhood is the Lake Babine Nation village of Old Fort, population 20 during the spring, summer and fall. It is ten kilometers away by water. Winter access to Ookpik Wilderness Lodge is by helicopter or snowshoe only.

"I usually park my truck in the village of Granisle, population 300," she says. "For groceries and propane, I travel

one hour by water and two hours by road to Burns Lake."

From this locale, Simpson wrote and illustrated her storybook, *The First Beaver* (Heritage \$24.95), about an aboriginal girl born with brown hair—instead of black—who becomes strong in spite of her difference from others. Similarly for ages 6-11, Simpson's *The First Mosquito* (Heritage \$24.95) imagines the origins of the mosquito.

"We have all been looking for a reason for the annoying mosquito," she says. "In my studies, I have read numerous stories about the mosquito from the Iroquois, Tlingit, Tuscarora, Haudenosaunee, Nootka and *many* others."

"There is a theme that runs through most of the stories about mosquitoes; a

bloodsucking giant that killed people in the forest and people who pushed it into a fire where it became ash and then mosquitoes."

Simpson's story about a young boy who wanders alone into the forest before European contact introduces young readers to Lightning Snakes, Woodworm, Creek Woman, Mouse Woman, Two-Headed Serpents, the Wild Man of the Forest and a Bloodsucking Monster. A glossary of these mythical creatures describes their traits and identifying physical details.

"My hope is to stimulate the curiosity of children of all ethnicities to reach further into the study of the First People," Simpson says. "In doing so they will gain understanding and respect for this art and culture here on this land, before European contact, that is renowned worldwide."

978-1-894974-50-9



Robert J. Wiersema

AFTER BEFORE

THEY SAY THE WORST THING IS TO lose a child. In Robert J. Wiersema's riveting domestic drama, *Bedtime Story* (Random House \$32.95), two estranged parents must cope with their son's supernatural descent into the thralls of a fantasy novel.

The structure is reminiscent of *Princess Bride*, the movie, in which a bedtime story leads to menacing predicaments, only this time the worst dangers are medical, in a real-life drama. It follows Wiersema's bestselling debut novel, *Before I Wake* (2006).

978-0-679-31375-5

COWICHAN SWEATERS

continued from previous page

"When she was finished telling me her story, she looked up to the ceiling and crinkled her brow. After a few moments of silence she turned back to me with a thoughtful look on her face and said, 'We Indians are sure hard workers.'"

It was that statement, accompanied by a chuckle, that convinced Olsen she must one day write a book on the subject of Cowichan sweaters. Olsen and Cecelia agreed that few people knew much about how First Nations people lived, and stereotypes of First Nations people did not reflect that they were hard workers.



OLSEN TAKES PAINS TO DEPICT THE KNITTERS of Cowichan sweaters as artists. Each knitter brings unique traits to their designs and spinning techniques.

When she was once called to act as a witness in a break and enter case, Olsen was able to identify who had knit a particular sweater for the court. From the stitch, tension and size, and the rounded collar with strips of black and white, and a raised join at the shoulders, she knew the sweater could have only been made by Cecelia.

May's sweaters were bulky and heavy. Yvonne's sweaters were dense and tightly knit on small needles. Elizabeth's sweaters were rough, as each stitch did not exactly line up with the previous stitch. Laura was an artist. Each sweater was a new creation. She tried different collars, sleeve insets, buttons, ties, belts, hoods, pouches, or slash pockets. If she saw a knitted garment on the street, she came home and tried to match its design.

Many B.C. families, aboriginal or otherwise, have passed a particularly treas-

ured Cowichan sweater down from one generation to the next. For some families, writes Olsen, "a Cowichan sweater might be so fiercely coveted that the recipient must be named in the owner's will."

Olsen claims that Coast Salish women were making sweaters from goat's fleece prior to the advent of European settlers. Others have suggested the garments can be traced to the introduction of knitting techniques by early British settlers. Either way, the debate continues over appropriation and what constitutes cultural property that should be protected.

Is it the designs, the style, the wool or a particular configuration of all of the

“A Cowichan sweater might be so fiercely coveted that the recipient must be named in the owner's will.”
—SYLVIA OLSEN

elements that make up a Cowichan? Or is it the feeling you get when you wear one? Fewer and fewer British Columbians are going to know. These days, only May and Yvonne still knit. So Sylvia Olsen has recorded the story of handmade Cowichan sweaters in the knit of time. Just as Olsen's mother-in-law

had taught her sons and daughters to knit, Sylvia Olsen has taught the knitting skills to her daughters, Joni and Heather.

Laura Olsen died, age 91, hoping her grandchildren would not have to subsist on knitting income as she did, but wanting the skills to be preserved.

1-55039-177-1

THE BRIGHT LIGHTS OF BC

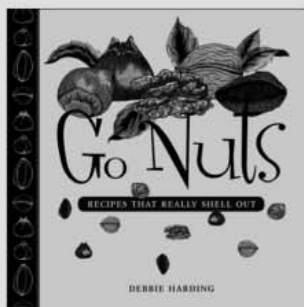
AUNTIE VIE A LIFE OF PICKLES AND PEARLS as told to Cathy Converse

One woman's infectious sparkle has captured imaginations. This biography shares her life story, favourite recipes, advice on fashion and the power of dance, and the philosophy of life that has made Auntie Vie famous.



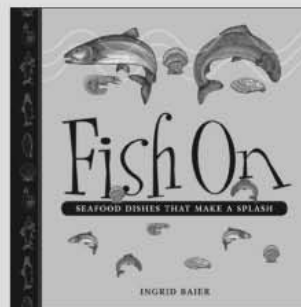
TRUE HOME LIFE ON A HERITAGE FARM Anny Scoones

In this third instalment of stories from the oldest heritage farm on Vancouver Island, Anny leads us in light yet thoughtful musing on time, aging, the environment, and the meaning of home.



GO NUTS RECIPES THAT REALLY SHELL OUT Debbie Harding

Nuts can make the most mundane foods extraordinary. This recipe collection features nuts as the main ingredient or unique garnish in each mouthwatering dish. Try Pumpkin Pecan Pancakes or Honey Almond Spread.



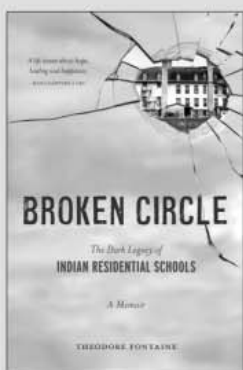
FISH ON SEAFOOD DISHES THAT MAKE A SPLASH Ingrid Baier

"Tasty" and "complicated" don't have to be kin in the kitchen. This seafood cookbook makes even the most intimidating seafood easy, quick, and tasty: salmon, mussels, crab, prawns, halibut, and more!



NORTHERN KIDS Linda Goyette

Kids experience Canada's north in a different way than adults. These true stories celebrate the independent spirit of young northerners—their courage, wilderness skills, and love of fun.



BROKEN CIRCLE THE DARK LEGACY OF INDIAN RESIDENTIAL SCHOOLS A MEMOIR

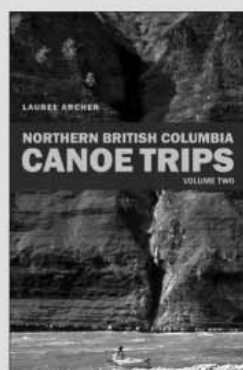
Theodore Fontaine

"Ted hasn't forgotten, but he has forgiven. This is what makes his voyage of self-discovery so compelling. This memoir is a life lesson about hope, healing and happiness."
—Hana Gartner, CBC



BAD MEDICINE A JUDGE'S STRUGGLE FOR JUSTICE IN A FIRST NATIONS COMMUNITY John Reilly

"Judge John Reilly demonstrates an uncommon understanding of the complex issues and problems confronting Canada's Aboriginal peoples."
—The Honourable Patrick Brazeau



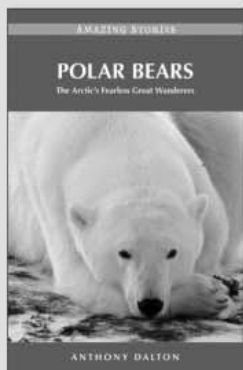
NORTHERN BC CANOE TRIPS VOLUME 2 Laurel Archer

This volume describes spectacular paddling routes over 11 phenomenal rivers and is designed to provide canoeists with all the information they require to plan a trip appropriate to their skill level and special interests.



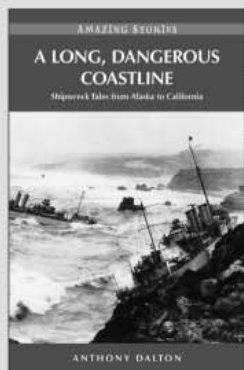
A THAMES MOMENT Gordon Cope

From pounding back Pimm's at the exclusive Leander Club to exploring secret Spitfire fighterplane factories, Gordon Cope takes you on a charming and disarming adventure through the world of John Bull. You'd be mad as a hatter not to enjoy this trip to Jolly Olde England!



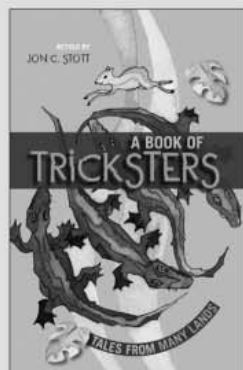
POLAR BEARS THE ARCTIC'S FEARLESS GREAT WANDERERS Anthony Dalton

Learn about polar bears' single-minded approach to life and acquiring food, read of hair-raising encounters between polar bears and humans, and marvel at the majesty of this mighty animal.



A LONG, DANGEROUS COASTLINE SHIPWRECK TALES FROM ALASKA TO CALIFORNIA Anthony Dalton

The west coast of North America has some of the world's most beautiful scenery, but it's often subjected to ferocious storms. Here are stories of ships that met tragic ends and the passengers and crews who found themselves in extreme danger.



A BOOK OF TRICKSTERS TALES FROM MANY LANDS Retold by Jon C. Stott

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.



MASKEPETOON LEADER, WARRIOR, PEACEMAKER Hugh A. Dempsey

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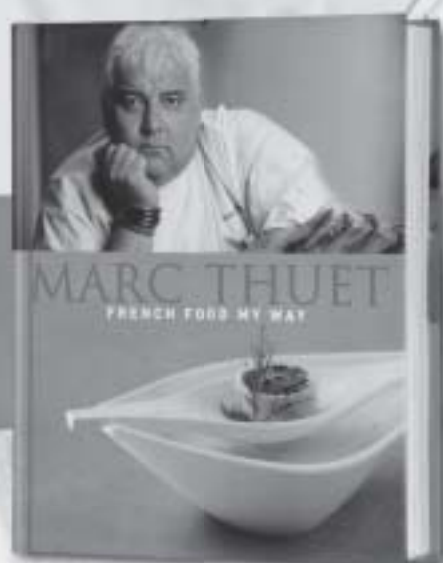
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IN PRAISE OF WHALE MEAT

DEATH AND REBIRTH—IT'S THE endless cycle, embedded in countless myths.

Tseshaht academic Charlotte Coté, as the second person from the Nuu-chah-nulth Nation to receive a Ph.D, opens her cultural affirmation of whale hunting by the neighbouring Makah (Washington State) and Nuu-chah-nulth (Vancouver Island) First Nations in her *Spirits of our Ancestors* (UBC Press \$24.95) by recalling the moment she learned Makah whalers had successfully killed a thirty-foot *maa'ak* (gray whale) on May 17, 1999 near Neah Bay, Washington—five years after gray whales were removed from the Endangered species list.

The whale was harpooned by Theron Parker from a traditional canoe, then it was killed with a high-caliber rifle specifically designed for the task. Shooting the whale was judged to be more humane by causing the whale to die almost instantly. It also reduced the danger for the whaling crew who would be otherwise dragged—traditionally—for days by the mortally wounded whale.

Coté received the news in Berkeley, at the University of California. "I hung up the phone," she recalls, "sad and disappointed that I could not be there to share in the celebration with my Makah and Nuu-chah-nulth relatives. And I was also upset that I was not going to get the opportunity to taste whale meat."

Spirits of our Ancestors proceeds to explain how reviving whaling traditions will reaffirm the identities of the Makah and Nuu-chah-nulth as whaling people, enriching and strengthening communities with pride. "Whaling did not just provide my ancestors with wealth, status and food," Coté writes. "It was the basis of Makah and Nuu-chah-nulth worldviews, identities and cultures."

According to an 1885 treaty, the Makah had been granted whaling rights as consideration for giving up tribal land. Frustrated by public and governmental responses to the revival of Makah whaling in 1999, five "rogue" Makah whalers killed a second gray whale on September 9, 2007 but they were denounced by the Makah Tribal Council for acting without the approval of the Makah Whaling Commission.

Coté's bias in favour of indigenous whaling—yet to be undertaken by modern Nuu-chah-nulth in Canada—is unapologetic throughout.

She concludes *Spirits of our Ancestors* by recalling her attendance at a World Council of Whalers meeting for indigenous peoples in 1996, initiated by Nuu-chah-nulth chief Tom Mexsis Happynook. All participants received a cookbook from the owner of a whale cuisine restaurant in Osaka, Japan.

"I laughed when I received the book," Coté writes, "thinking how funny it was to receive a book about how to cook whale meat. At that time, I never thought that I would have the chance to eat whale, or that I would ever witness a hunt by my people."

"Now, after my Makah relatives successfully harvested a whale, I am optimistic that I will witness a Nuu-chah-nulth hunt. I now cherish this book that sits on my bookshelf with all my other cookbooks, and I look forward to the day that I can try out Mrs. Ohnishi's recipes."

"When I do, I will know that our philosophy of *bishuk'ishy tsawalk*—everything is one—has been fulfilled and that our whaling tradition is whole once again. And when that day comes, when we harvest a whale, we will not only restore the missing link in our tradition but we will truly be honouring the spirits of our whaling ancestors."

978-0-7748-2053-0

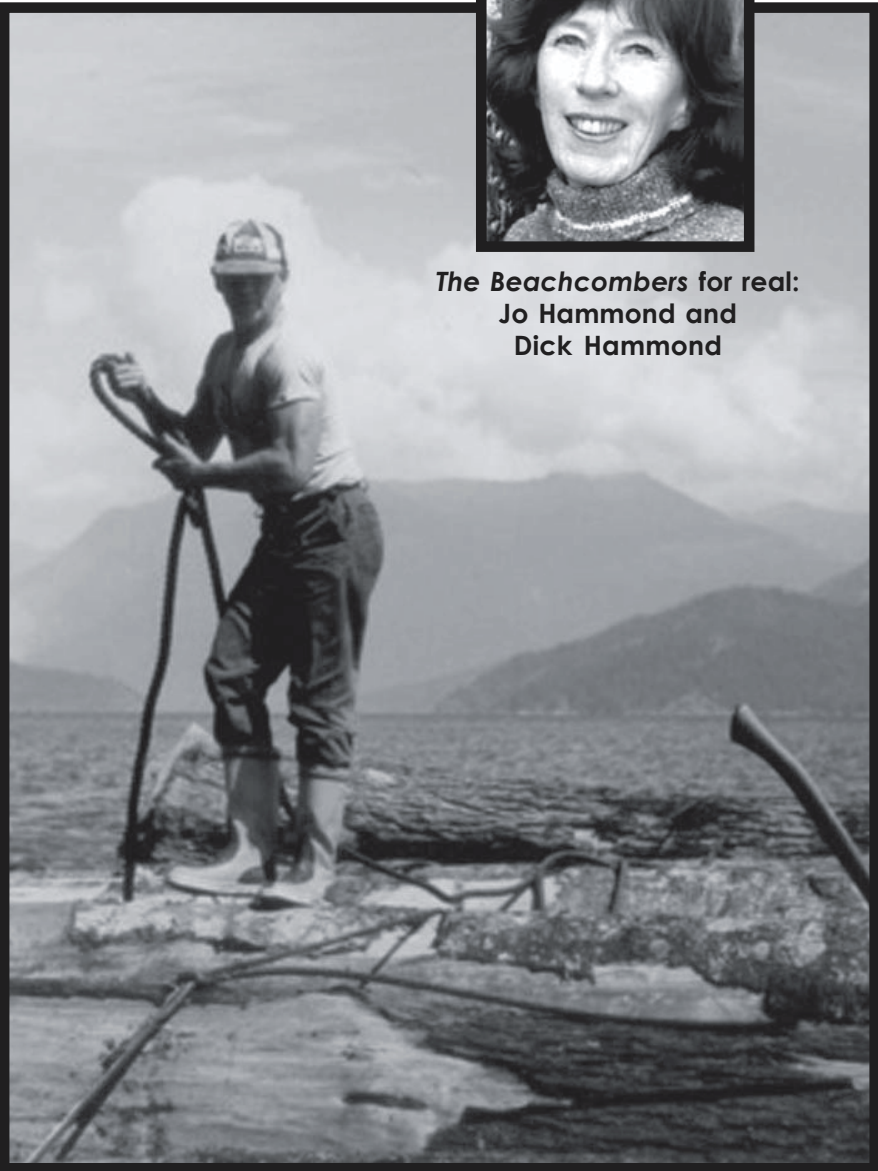


Charlotte Coté

reasserts the opinion of Mohawk scholar and UVic professor Taiaiake Alfred that in order for Native communities to be decolonized they must "commit themselves to self-conscious traditionalism."



**The Beachcombers for real:
Jo Hammond and
Dick Hammond**



Salvaging with Dick

Jo Hammond has recalled how she learned to handle an open, 19-foot salvage boat, tie knots, sing arias to the sea lions, “expect the unexpected” and suckle her child while chasing rogue logs in *Edge of the Sound: Memoirs of a West Coast Log Salvager* (Caitlin \$24.95).

As an English-trained schoolteacher, she stepped off a freighter named *Canadian Star* at age 25, in 1967, and had no idea she would find lasting companionship with the late **Dick Hammond**, reclusive author of three books of coastal lore, *Tales from Hidden Basin* (1996), *Haunted Waters* (1999) and *A Touch of Strange* (2001).

Jo Hammond’s Sunshine Coast memoir is comparable to **Edith Iglauer’s** coastal classic *Fishing with John* in which an American-trained journalist remembers her live-aboard romance with Pender Harbour fisherman **John Daly**.

Daly and Hammond were both staunchly independent men, with high IQs, a low tolerance for fools and a love of classical music. Both *Edge of the Sound* and *Fishing with John* are love stories—the gruff **Spencer Tracy** meets the urbanite **Katherine Hepburn**—with humour and tales of adventure.

Whereas Iglauer and Daly could listen to music on the water in their cramped and toilet-less 41-foot troller, *Morekelp*, the Hammonds preferred their concerts in bed. “It was impossible to hear anything while driving that open boat with its 351 Ford HO engine,” says

Jo Hammond. “Dick didn’t even have a radio.”

Iglauer’s *Fishing with John* became the basis for a made-for-tv Hallmark film *Navigating the Heart* starring one of “Charlie’s Angels,” **Jaclyn Smith**. The CBC television series *The Beachcombers* could have been about the likes of Jo and Dick Hammond, except that long-running program was a fanciful and often silly depiction of west coast salvaging. Before the CBC started filming *The Beachcombers* series, the producer wanted to use Dick Hammond’s jet boat and his partner Alan’s tug *Styx* for the series. “They said they would paint the tug white,” says Jo Hammond, “But I don’t think Dick and his partner Alan treated them with much respect down on our dock, so the next thing we heard was they had found what they were looking for with **Harry** and **Johnny Smith’s** operation. They owned buildings, marina and a gas dock.

“Maybe if Dick and Alan had been more polite to them, I wouldn’t have to defer the property taxes. Dick used to hate their filming presence over at our booming grounds. They’d come over to him and order him to stop work, and he’d refuse, and understandably so.”

978-1-894759-49-6

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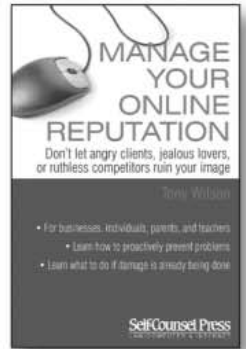
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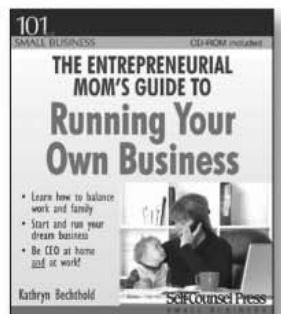


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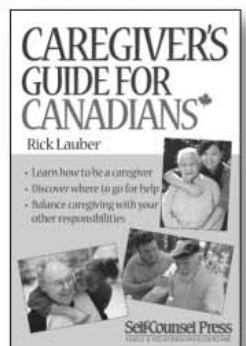


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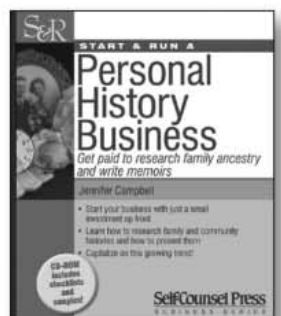
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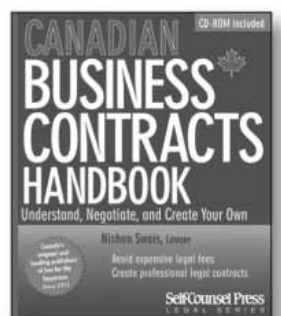


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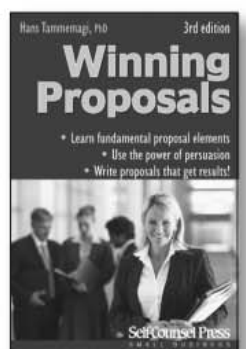


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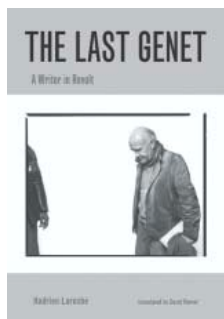
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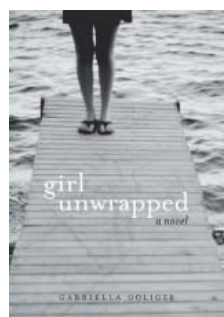
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THE DEVIL IS IN THE DETAILS

Jenn Farrell's second story collection is first-rate, if you have the stomach for reality

The Devil You Know by Jenn Farrell (Anvil \$16)

SOME STORIES, SUCH AS JENN FARRELL'S "DAY OF THE DEAD," grab you by the lapel and don't let go. Doesn't matter where you are. You can be stuck in traffic, on a hot afternoon, trying to get onto the Lions Gate Bridge.

"Sam found the car keys on the hook by the front door and drove her mother's rusty Accord straight to the hospital. She gave her name at the reception desk and waited for a social worker named Elise to take her down to the morgue."

By the time you've reached Lost Lagoon, Sam (Samantha), the good-looking but single Vancouver hairdresser—whose flight to Toronto didn't get her to the deathbed in time—has to identify her mother's emaciated, cancerous carcass.

"For the first time, Sam could see the resemblance between her mother and her grandmother."

Your seat belt is fastened. You're not using your cell. There's no by-law against reading, is there? Yet. Rubbernecking and reading are both acts of curiosity. You can't not slow down and peek. Jenn Farrell's opening story in **The Devil You Know** is like a roadside accident scene.

The fastidiously polite Funeral Services Director, Michael, who addresses Sam as Miss Black, explains some bloodless protocols. To assert herself, Sam asks how do clients know for certain that a \$600 urn for ashes isn't replaced by a cardboard box, then re-sold again and again?

Our Miss Black is not a nice girl. She has inherited some of her mother's nastiness. And anger. When Michael produces the pamphlet with suitable phrases for tombstones, she inwardly composes her own alternate epitaphs. *Thin at last*. Or, even better, *I told you I was sick*.

We start to care about Samantha when she confesses she is oddly enamoured of this business-like cemetery guy, Michael. It's a bit humiliating for her, but it's better than feeling nothing.

"She'd been aching for physical contact with someone—no matter how stupid the circumstance—even this small-handed man in a suit.

"She had brushed against the hand of the gas-station attendant when he passed her her credit card slip that morning, and the urge to wrap herself around him had almost made her cry with longing."

Geez, West Vancouver is so bland. You are glad you don't live there anymore. You're opposed to light summer reading. If anything, we need an antidote to Frisbees, ice cream cones and fireworks...

Samantha retreats to the stifling house in southern Ontario that she now owns. Her mother has left her a vindictive, self-centred note, a final rebuke to her desertion. Past the

bitter end, her mother is suffocating. Farrell writes, "Her loneliness felt like a garment around her."

Sam can't bring herself to sleep in her mother's bed. She drinks cherry whiskey that tastes like cough syrup and wakes on the sofa. She eats a bag of ketchup chips for breakfast. She calls Michael to make an unnecessary second appointment.

"She was two for two now, if anyone was keeping score on missing the death of a parent. Sam hadn't made it to her father's passing either, when he was crushed between two train cars at the steel mill a month before her birth."

Ouch.

Wearing a sundress that she worries is too young for her, Sam returns to the cemetery where she tells Michael she'll take a **Robert Browning** quote. It's the least offensive item on the remembrance menu. The undertaker surprises her by reciting four lines of the stanza from which the line has been taken.

Michael leads her on a stroll of the grounds. It's not exactly romantic, but it's *something*. She selects a spot for her mother's remains in the shade of a maple.

When he asks if she has given any consideration to making her own arrangements, Sam is mystified. "I thought you were about to ask me out," she blurts.

Sam grinds the gears and pulls out of the parking lot.

You have just reached the curb of your mother's apartment building. Your mother is 83. The story is almost done.

Back at her mother's place, Sam takes scissors and starts chopping off her hair. She can't stop cutting. Soon there is only stubble. Sam runs her hands over her patchy head. "The woman in the mirror looked naked, skull-like," Farrell writes.

"Sam saw her grandmother's cheekbones, her mother's baleful eyes. She saw her own emptiness, her heart so open, so capable of love, and not a soul in the world to give it to....

"And, somewhere, a hole in the earth waited for her."

You ring the buzzer. The rest of these stories are going to be good, too. Some things, you can just tell.

Most hype is just that. But book reviewer **Jennifer Croll** was bang on when she announced in the *Georgia Straight* that Jenn Farrell is a bad-ass version of **Alice Munro**. It sounds like hokum, but Munro's short stories are similarly ambivalent about conventional morality. 978-1-897535-06-6

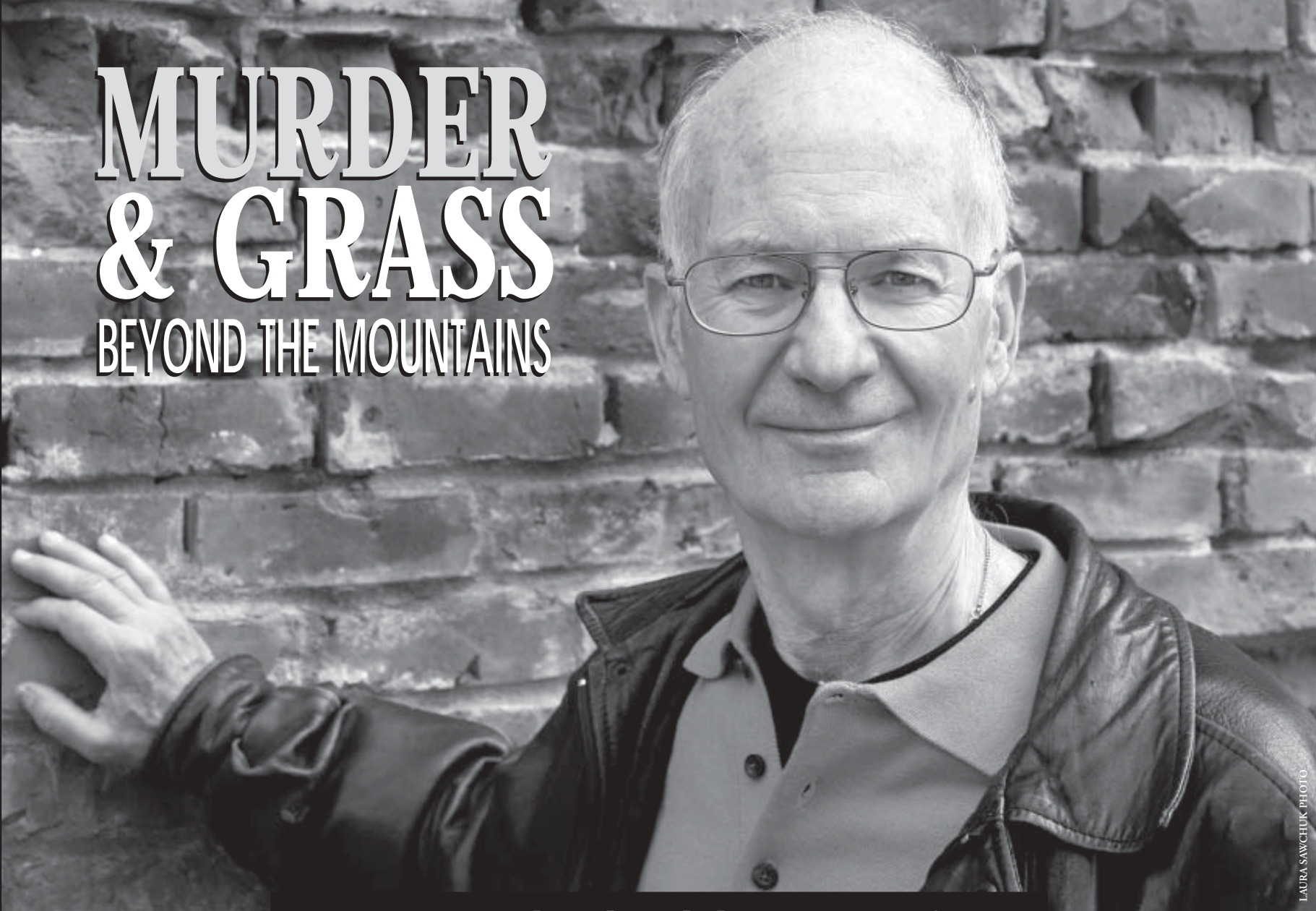
When Michael produces the pamphlet with suitable phrases for tombstones, she inwardly composes her own alternate epitaphs. *Thin at last*.

Or, even better,
I told you I was sick.



MURDER & GRASS

BEYOND THE MOUNTAINS



LAURA SAWCHUK PHOTO

Roy Innes evokes the Chilcotin War of 1864

Murder in the Chilcotin by Roy Innes (NeWest \$19.95)

ROY INNES’ THIRD INSPECTOR Coswell mystery, *Murder in the Chilcotin*, investigates the murder of a young Mountie, the son of a local rancher in the West Cariboo. Its genesis was multi-faceted.

“For years now,” says Innes, a Gabriola Islander, “I’ve been part of a senior citizen foursome of moose hunters camping out in the Chilcotin back country and since I wanted a sharp contrast to the urban setting of *West End Murders*, this magnificent, wild part of our province was ideal.

“It was after reading **Rich Hobson’s** *Grass Beyond the Mountains* and seeing the actual homesteads described in the book, that the plot developed in my mind. I was already fascinated with RCMP and First Nations’ history. So it all came together.”

Entering a racially charged world of cattle, logging and marijuana crops, Inspector Coswell and newly promoted Sergeant Blakemore soon learn about the so-called Chilcotin War of 1864 that resulted in the hanging of Five Tsilhqot’in aboriginals.

★

IN THE EARLY 1860s, **ALFRED Waddington** launched a bold plan to build a faster route to the Cariboo goldfields, via Bute Inlet, south of Knight Inlet. In 1861, Waddington sent his surveyor **Robert Homfray** to Bute Inlet to examine the feasibility of a “gold road” or toll road from the mouth of the Klinaklini River, into the Homathko River Valley, and then onto Barkerville.

Aboriginals were forewarned they would die of smallpox if they interfered. In response, eight members of the Tsilhqot’in (Chilcotin) First Nation attacked one of Waddington’s work camps in the Homathko Canyon in 1864 and killed 14 members of the survey expedition. The overall death toll rose to nineteen white men and four aboriginals by year’s end.

Five Tsilhqot’in aboriginals (Klatassin, Tellot, Tapitt, Piem and Chessus) were sentenced to death by Judge **Matthew Baillie**



Murder in the Chilcotin was partially inspired by the classic Grass Beyond the Mountains by Rich Hobson (on horse)

Begbie in a Quesnel court and hanged at Quesnellesmouth. A sixth man was later hanged in New Westminster.

“Since the Chilcotin uprising is relatively recent in a historical sense, it is well documented in provincial and federal archives,” says Innes. “A simple way of reviewing these is through an excellent educational site: canadianmysteries.ca. The background for my plot virtually flowed from those pages.”

The Chilcotin War, as it became known, remained a divisive racial issue in British

Columbia for more than a century. Eventually the NDP government of British Columbia formally apologized for the territorial infringements of Waddington’s men, as well as the procedural shortcomings of the trial and hangings.

Waddington was still lobbying for his Bute Inlet route to the Cariboo when he died at age 71—fittingly, of smallpox—in Ottawa in 1872.

★

AS A BREAK FROM HIS NOVELS, INNES also writes short stories and one, *Sheila Pritchard*, was shortlisted for the John Kenneth Galbraith Literary Award 2009.

978-1897126691

MAKING THE PROMISE

BY SAGE BIRCHWATER

The Promise of Rain by Donna Milner (McArthur \$24.95)

FOLLOWING HER DEBUT NOVEL *AFTER RIVER*, ABOUT AN American draft evader who comes to Canada during the Viet Nam war, **Donna Milner’s** *The Promise of Rain* recalls how nearly two thousand poorly equipped Canadian troops were sent to defend Hong Kong during World War Two.

“The eager young Royal Rifles of Quebec and the Winnipeg Grenadiers who sailed out of Vancouver harbour in late October, 1941, to answer Britain’s request for reinforcements for Hong Kong, were not ready for combat,” Milner says. “They sent our least-trained troops.”

A month after the rookie Canadian soldiers arrived in Hong Kong, the Japanese attacked Pearl Harbour (December 7, 1941). By Christmas, the Japanese had captured Hong Kong, and the Canadians who weren’t killed in battle were sent to Japanese prisoner-of-war camps. Of the 557 Canadians who did not return, 289 died during the eighteen-day battle for Hong Kong. The remaining 268 perished in the POW camps in Hong Kong and Japan.

As in *After River*, Milner juxtaposes two different time sequences.



Donna Milner’s novel The Promise of Rain has been translated into Dutch, French and German.

The main storyline takes place in 1962 when the mother of three children and the wife of Japanese POW survivor, Howard Coulter, mysteriously dies. The story is told through the eyes of the youngest child, eleven-year-old daughter, Ethie.

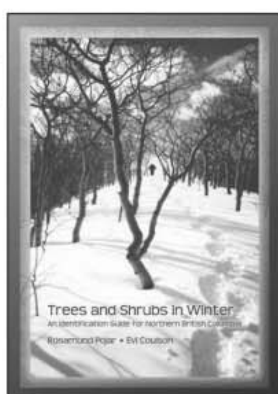
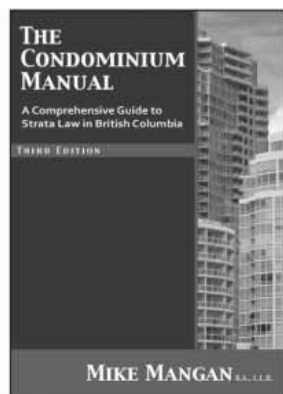
Interspersed are chapters depicting the drama, anguish and adventures of Howard’s wartime experiences and the suffering and hardship he and fellow POWs endured during their four years of captivity.

One of the main characters in the novel is Ethie’s older brother, Kipper, a fifteen-year-old with Down’s syndrome. The author does a masterful job of humanizing an individual with this chromosomal anomaly, explaining how this condition is caused by an extra, twenty-first chromosome in a person’s cellular make up. Milner shows with sensitivity and caring how a Down’s syndrome person can be meaningfully included into the family mosaic.

Milner credits former Williams Lake city councilor and seniors’ advocate, **Hazel Huckvale**, for inspiring her to write the novel. She is also grateful to surviving Hong Kong veterans **Aubrey Flegg**, **Dick Wilson**, **Robert (Flash) Clayton**, and **Jan Solecki**, having sought help from the Hong Kong Veterans Commemorative Association. *The Promise of Rain* was launched at the Open Book Store in Milner’s hometown of Williams Lake.

978-1-55278-840-0

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The CONDOMINIUM Manual Third Edition Mike Mangan, B.A., LL.B

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Gone Huntin' AGAIN Hunting and Guiding Adventures from BC's North Coast to the Cassiars Pat Ferguson

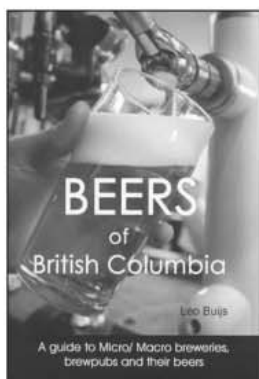
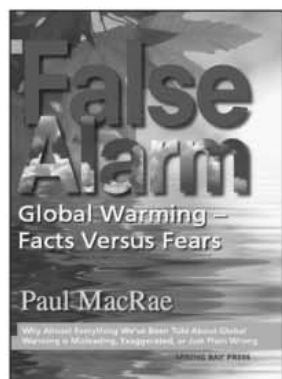
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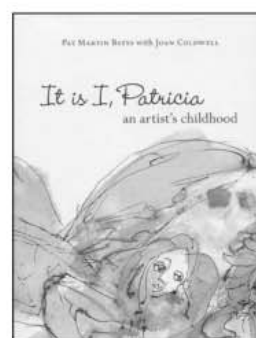
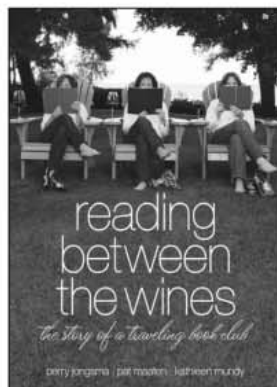
A seasoned journalist puts forth the claim that everything we've been told about global warming is misleading, exaggerated or just plain wrong. MacRae examines the media spin on climate change and looks at the science that refutes much of what many of us have been led to believe. A thought provoking read.

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This guide to BC micro and macro breweries, brewpubs and their beers is a must-have book for all beer enthusiasts. With its history and descriptions of 55 breweries and brewpubs in the Lower Mainland, Vancouver Island and the Central Interior, this essential handbook offers info on everything from beer tasting and touring to food pairing and a glossary of beer terms. A great gift for beer hobbyists!

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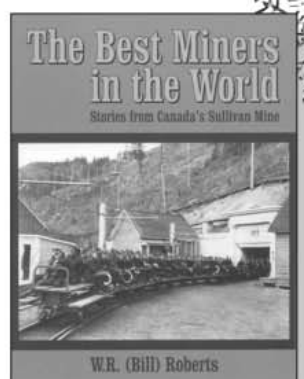
9780973688290 \$29.95 Hedgerow Press



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The perfect gift for any angler, this high quality planner features week-at-a-glance pages with colour images of rivers, lakes and the big ones that didn't get away. Each colour page includes a quote about nature or fishing for those who should be on the water.

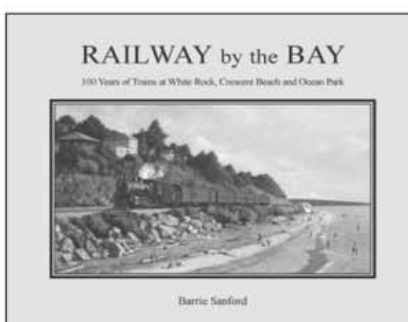
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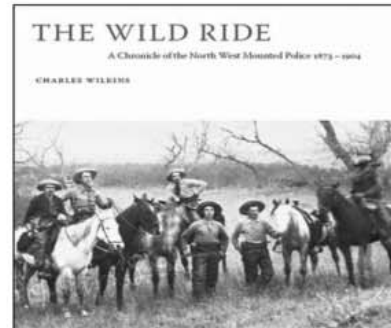
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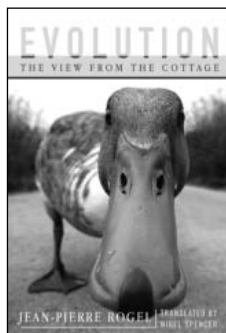
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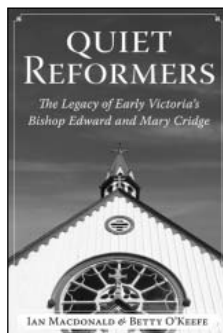


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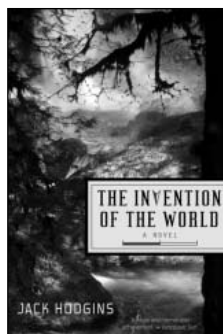


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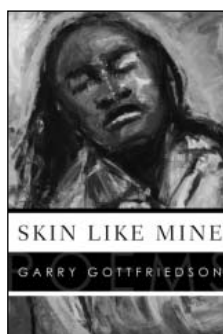


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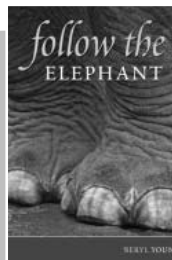


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BY JOHN MOORE

Missed Her. Stories by Ivan E. Coyote
(Arsenal Pulp Press \$18.95)

A DECADE AGO, THE SECOND most enjoyable aspect of an **Ivan E. Coyote** performance was listening to the whispers in the audience, the hissed arguments— “That’s a guy, right?”...“I dunno, that’s a girl voice, man”...“No way. That’s a young *dude*, dude”...“Well, he’s pretty damn cute for a guy, that’s all I’m saying”... Thanks to a solid rep built on four acclaimed story collections and a novel, those moments are rare now, but they were only sideshows anyway, quickly silenced by the compelling stage presence.

The best part was, and still is, watching Coyote work without a net; no notes, no fresh-from-the-printer book folded back with passages highlighted, no reading glasses perched on nose, no self-reverential Canlit delivery. She’d just start talking, like she was introducing the piece she meant to read, and before you knew it you’d been corralled into the story, saddled and ridden out the other side and still the only paper in sight was your bar tab.

WELCOME TO COYOTE COUNTRY

WHERE NOTHING IS BORING

Ivan E. Coyote has a perfect-pitch ear for dialogue, especially kitchen and coffee-counter talk.

Missed Her is the fifth round-up of Coyote’s quirky provocative short stories. Normally, you’d think a writer whose short works are almost exclusively autobiographical would get repeti-

tive, even boring, but normal isn’t a word that gets much work in Coyote country. Neither is boring. The stories in **Missed Her** are as fresh and poignant as those in her previous four collections.



GROWING UP QUEER IN THE CANADIAN north was probably less fun than Coyote has made it seem in her early stories, but a strong sense of being different in some way is usually a big part of the core-programming of any artist.

Many of these new stories are about revisiting the north, no longer the young tomboy branded with a question-mark like an amateur tattoo, but as an established author, only to discover, among other family secrets, “that for all those years, in all those photographs of that little tomboy, there was only one member of my family wondering about me. And that was me.”

As always, she has a perfect-pitch ear for dialogue, especially the kitchen and coffee-counter talk that is humankind’s update of primate social grooming. While academic creative writing teachers solemnly instruct students about the importance of “finding *your* voice,” Coyote has learned that the real secret of good writing is to forget your own voice, try to fit in and *listen* to all the other voices around you.

At the family kitchen table, uncles clock in on the subject of her now published sexuality with unexpected and authentic flannel-shirt aplomb: Uncle John’s “Sorry, kiddo, but I can’t identify the moment we realized you’d gone to the dark side. We were just glad you weren’t stupid. There’s no cure for stupid,” leads up to Uncle Rob’s “Well...you can see why we wouldn’t have thought much about it. There’s lots of hetero butch chicks out there. Especially up here....Maybe a guy should have twigged due to your aversion to wearing a dress, but who cares anyway? I’ve always said, it’s your soap and your dick, and you can wash it as fast as you want.”

On the surface, most Coyote stories are riffs on the politics and perils of sexual diversity, but

at a deeper level they are about the nature of *difference* itself and the inherent ironies of living in a culture that pays lip-service to Individuality as a concept while persecuting the genuine individual in practice:

“A little gesture, something about my voice, or my hips, or my lips, that makes them take that second, longer, closer look. Some people don’t care at all. Some ask if I am in a band, and are we playing in town this weekend. Some just don’t like me all that much. And then there are those very few that want to kill me. Whether this is for being an effeminate or homosexual man, or a masculine or queer woman, I am never quite sure.”



WHAT IS SURE IS THAT SENSES HONED by an awareness of being different, sometimes dangerously so, are part of the essential tool-kit for a writer. The above quotes come from a very short story, “Straighten Up,” in which a chance meeting at a highway diner between a butch girl and a fortyish guy who was “probably handsome a few years ago” talking about their un-butch little lap-dogs, souvenirs of failed relationships, takes a turn that is as sad as it is sinister: “He smiles, looks down at my crotch, slowly slides his eyes up over my chest and back to my eyes. It begins to dawn on me just what he wants to show me back at the rig. It probably isn’t his Cockapoo.”

The misunderstandings and mixed signals of human communication aren’t always threatening. Often they’re just laugh-out-loud funny. In “Talking to Strangers,” coming off a tour, exhausted, she starts getting cross-examined by a Pakistani-immigrant cab driver about morality and family responsibilities and goes into defensive dyke mode, only to find at the end of the ride that what he means by *you people* isn’t quite what she assumed.

Coyote jokes about getting ‘dumped in with the poets’ on reading tours, particularly with slam-poets, who also rehearse their work like actors, performing from memory instead of reading. While this makes her unique enough among contemporary story-tellers to qualify for some kind of environmental award for saving paper, its more important effect has been to compel her to adopt an easily memorable, evocative but always clear and simple writing style, stripped of the tedious narrative pretensions of writers accustomed to finding their voices in the presumed silence of print.

So the next time you meet a clean-cut butch young fellow in a coffee shop or bar, check your presumptions and prejudices at the door, buy a round, put your boots up and swap lies for awhile. You might be talking to Ivan E. Coyote and you wouldn’t want to miss her.

9781551523712

Also a novelist, John Moore has contributed book reviews to various publications for more than twenty years.

“I do know that there are a lot of people in the world who have a whole lot invested in the man/woman dichotomy, and all of the requisite expectations. I know all this because I have to. Calling it a survival tactic might be a little dramatic, but it would still be true. So I try to fit in and most of the time I do.”

Ivan E. Coyote

LAURA SWECHUK PHOTO



Solitaria by Genni Gunn
(Signature \$19.95)

IT IS POSSIBLE TO HAVE A GOOD heart but be arrogant. It is possible to be ill with regret and longing. It is possible to hide oneself away from others, to take refuge in the past.

It is possible to view oneself as heroically self-sacrificing but be seen as selfish. It is possible to keep cherished secrets that fester into wounds.

A Canadian literature professor named David learns all these things—second-hand—as well as a good deal more about his own identity, when he accompanies his mother, a recently retired opera diva, back to southern Italy for a family reunion in **Genni Gunn's** novel *Solitaria*.

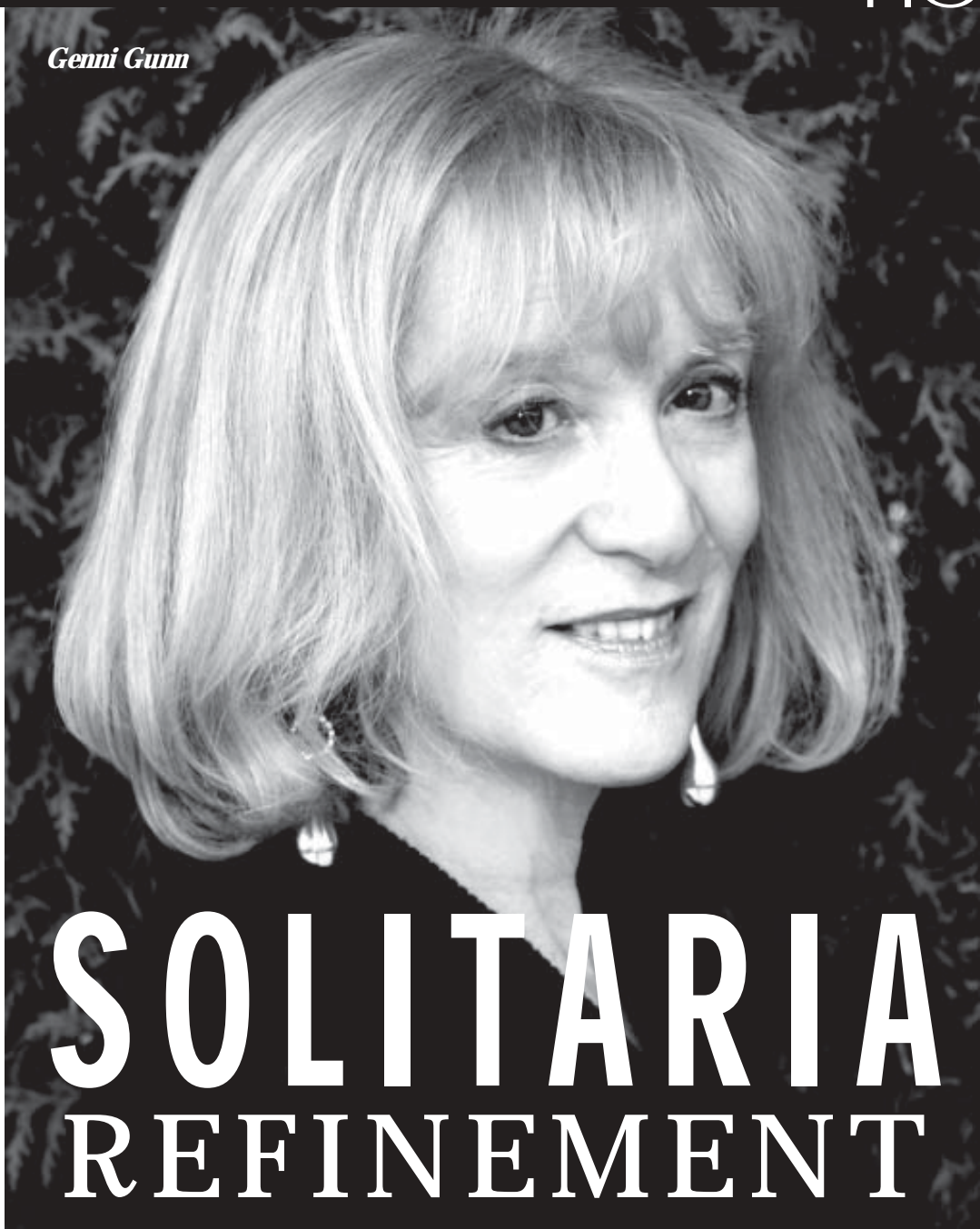
The body of David's mysterious uncle, Vito Santoro, has been unearthed on the grounds of a seaside villa near Rome. Forensic evidence shows Vito died in the early 1950s. An Italian crew for a reality TV show is delving into the mystery, as are Vito's siblings, from three continents.

The clan's formidable, four-foot-ten matriarch, Piera, refuses to explain why she has lied to them all for decades, pretending to have been receiving letters from the devilishly handsome Vito, written from Argentina.

Everyone in the town of Belisolano refers to Piera as La Solitaria. It falls to David, a bachelor, to serve as the reluctant confidante to his mother's fiercely reclusive oldest sister in whose mansion they are all staying. La Solitaria will only talk to David, and nobody knows why.

As the go-between for the truth, David is made privy to Piera's tale of woe, but his mother and the others are contemptuous of her tales. So what really happened to the charming but devious Vito who was incestuously fixated on Piera? Is it really true that Piera endured a sexless marriage with the town's richest man in order to obviate Vito's debts and spare the family shame?

David's beautiful Italian cousin, Oriana, a documentary filmmaker, decides to obtrusively record all the family feuding, which constitutes yet



Genni Gunn

Southern Italy, from Mussolini to Berlusconi, is the setting for Solitaria, Genni Gunn's novel of a family reunion to solve a mysterious death.

another version of reality. David is attracted to Oriana, an exciting alternative to his e-romance with an American professor he doesn't really love.

In Gunn's narrative, we switch channels back and forth between the tempestuous reunion in 2002 and the Santoro family's hardships from Mussolini's era onwards. In the latter, we are vividly introduced to southern Italy in a perpetual cycle of poverty, in Piera's words, "abandoned by Rome, by the



La Bocca Della Verita (The Mouth of Truth) is an ancient lie detector that figures in the story.

rest of the country, backwards and rural, superstitious and alien."

Is Piera destructive and cunning? Or is she a tragic figure, bereft of love?

"It is my nature to worry," she claims, "especially about my loved ones. All my life, I've looked over their shoulders like a guardian angel; have tried to simplify everything for them. Why have they all turned against me?"

But Gunn also writes, "In her

own mind, Piera had supplanted her mother. In her own mind, Piera thought of her parents, brothers and sisters as her children, hers to lead and nudge towards happy lives. In her own mind, Piera erected a large apartment building, so that all her siblings could live near her and adore her for the rest of their lives."

Gunn's depiction of David as the bewildered confidante and reluctant siphon for his aunt's tale of woe is perfectly drawn. He doubles as a cultural translator for the novel itself, unexpectedly immersed in passionate Italian intrigues as a polite, trustworthy, respectful and somewhat aloof Canadian.

Gunn succeeds in making us curious; and she succeeds in making us care about the characters. *Solitaria* is a deeply moving, intellectually stimulating, complex and fully realized novel.

Possibly Shakespeare got it wrong. For some, it is better to have never loved at all. 1-897109-43-1

SPECIOUS ORIGINS OF DARWIN'S SON

According to the family annals of Charles Darwin, the last of his eleven children, scientist Thomas Darwin, died suddenly of tuberculosis while travelling as a young man in Canada. But according to Harry Karlinsky's novelized version of the story, *The Evolution of Inanimate Objects* (Insomniac Press \$19.95), Thomas Darwin died in an asylum in 1879.

Karlinsky's novel, presented in the form of a biography, is subtitled *The Life and Collected Works of Thomas Darwin (1857-1879)*. Like George Fetherling's recent novel entitled *Walt Whitman's Secret*, the line between research and invention becomes blurred in favour of a good story. The early life of Thomas Darwin is little-known and there are only scant references to him in his famous father's correspondence.

Previously, Eric Nicol's *Dickens of the Mounted: The Astounding Long-Lost Letters of Inspector F. Dickens NWMP 1874-1886* (1989) was a hoax that imagined the life of Charles Dickens' son in Canada.

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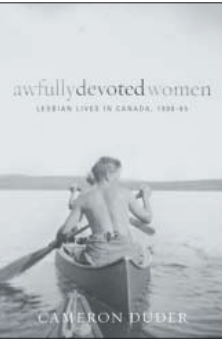
Takao Tanabe is known primarily as a painter, from which he has made his fame and fortune, but there was a darker time in his younger life when he seriously dabbled in the black arts. Tak not only printed books, but was a master at Job Printing. His typographic imagination could run riot, producing an abundance of invitations, birth announcements, Christmas cards and ephemeral printing for Vancouver's sophisticates, who had the sensibilities in the 1950s and 60s to recognize a master at work.

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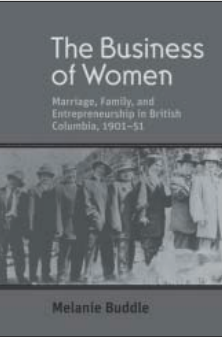
FROM VICTORIA TO VLADIVOSTOK
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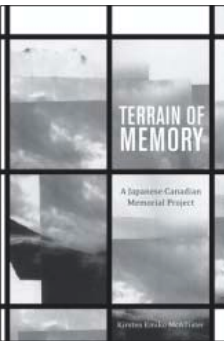
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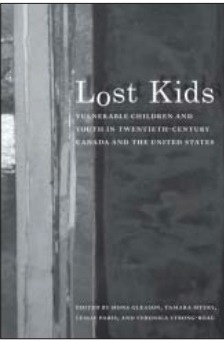
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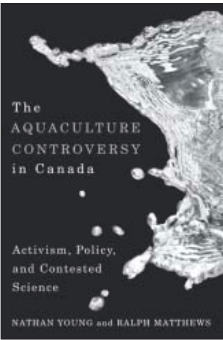
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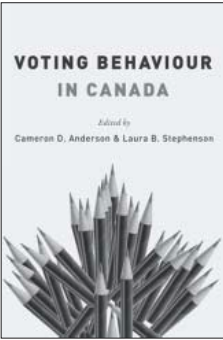
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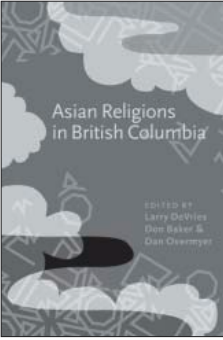
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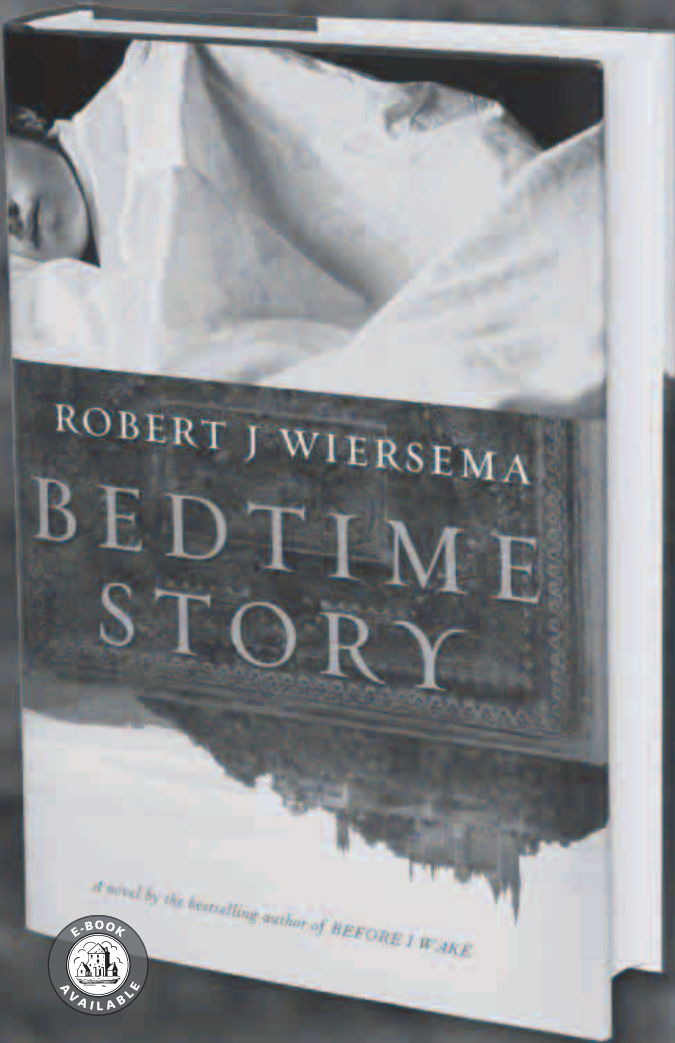
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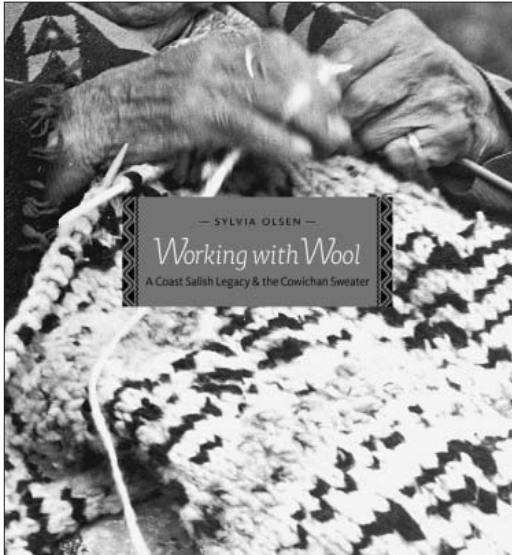
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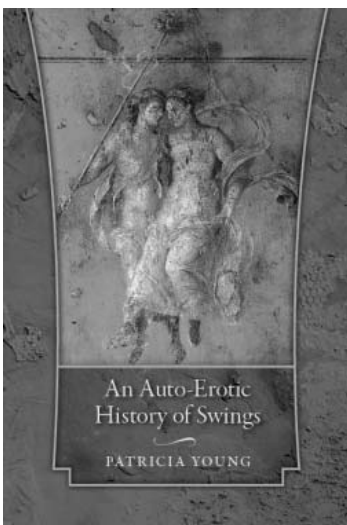
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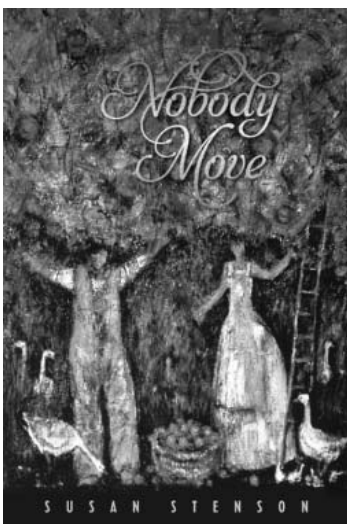
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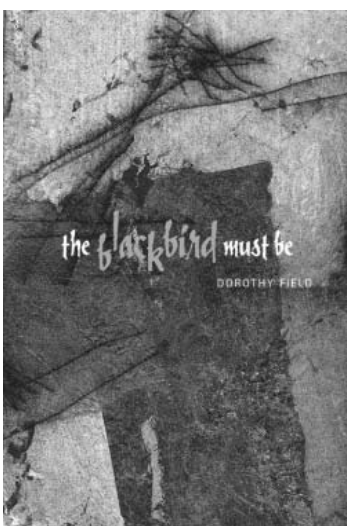


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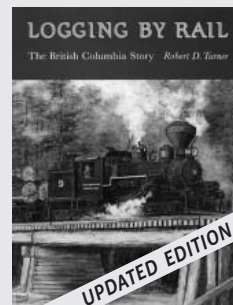


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NO REST FOR THE WITTED

Joan Givner's young adult novel is forged by memories of pastoral England, the intrusion of World War II and her inability to speak teenage tech-talk.

As a biographer of Katherine Anne Porter and Mazo de la Roche, Joan Givner left behind academia in 1995 in favour of early retirement on Vancouver Island—and has recently produced her fifth young adult novel in six years, ***A Girl Called Tennyson*** (Thistledown \$12.95).

A fantasy quest in the British tradition, *A Girl Called Tennyson* has an overtly literary heroine whose middle name is Tennyson. Like Givner in her own girlhood, Anne Tennyson Miller loves poetry, stories and rhyme. Transported during a ferry ride to the fantasy land of Greensward, “Tenn” must rescue her friend Una from evil forces—and uses her knowledge of great writers to do so.

“If I have to explain the source of it,” says Givner, “I’m tempted to invoke my early years as a lonely only child growing up during the war in a small Lancashire village amid black-outs, gas-masks, and air-raid shelters. The movie theaters were closed, of course, and this was before television.

“That situation was more likely than most childhoods to cause flight into a world of make-believe—dressing up, play-acting, and hours of absorption in books. And I’ve enjoyed dressing up ever since.”

Before she sets out on her dangerous mission, Tenn is trained by the wise woman, Bethan. She discovers that there are many other children who must also be saved and returned to Greensward. But the origins of the story are not all in the past.

“I must come clean,” says Givner. “I must admit that my late-in-life turn to fantasy was inspired less by early habits of fantasizing than by incompetence. I am ill-equipped to reproduce the idiom of today’s youth, or to depict their high tech games and skills. Creating a fictional world of my own from whole cloth allowed me to circumvent these difficulties. And it was wonderful to escape the confines of realism.”

Givner believes anyone who writes fiction for young people must reconnect with their own childhoods. With *A Girl Called Tennyson*, she is reconnecting to a pastoral world that was disrupted by World War II.

“I have peopled the story with characters from my village, even recalling long-forgotten place-names—Eastlea, Cross Hillock, Gin Pits. These I yoked on to my present life on Vancouver Island—the deep dark forests, the mushroom hunts of the fall, the Mill Bay-Brentwood ferry, and the magical geodesic dome, the home of a friend.

“It was so much fun to write that I don’t wonder why I produced a fantasy novel, but what took me so long to do it.

978-1-897235-83-6



Joan Givner has appeared in public as Queen Elizabeth II and as the wealthy spinster Miss Havisham from Charles Dickens’ novel *Great Expectations*.

EVER SINCE HIS FATHER STARTED DEVELOPING 38 LOTS OF PRIVATE property on five kilometres of oceanfront next to the Desolation Sound marine park, at the northern end of the Strait of Georgia, in the 1970s, the CBC Radio 3 music host Grant Lawrence has been gathering experiences for his memoir, *Adventures In Solitude: What Not to Wear to a Nude Potluck and Other Stories from Desolation Sound* (Harbour \$26.95).

Few stories are more memorable than “Smoke on the Water,” Lawrence’s recollection of attending a nude potluck as a boy. Feeling obliged to accept an invitation from the “left-over hippie” Aldo, who lived only a five-minute boat ride away, all four fully-clothed Lawrence family members were aghast to discover the spectacle of innocent, pot-smoking, naked bodies cavorting everywhere in the adjoining bay.

Smoke on the Water

BY GRANT LAWRENCE

Pot would be the keyword to Aldo’s potluck invitation.

Much to their consternation, my parents were figuring out that besides apples and oysters, there were a few other crops that could be successfully harvested in Desolation Sound.

With its rare coastal microclimate of warm, wet air and long, hot summers, Desolation Sound is perfect for growing bountiful bushels of marijuana.

Aldo’s potluck was a five-minute boat ride away in the next bay. As our motorboat rounded the rocky finger that separated our bays, we heard the potluck before we saw it. The combined caterwaul of a party in full swing danced across the open water like radio waves. As we drew closer, my innocent young eyes widened upon seeing a scene of total hedonism.

Intertwined brown bodies lay outstretched all over the sun-drenched shoreline, smoking, drinking, laughing, singing, making out and making love. Seemingly wild, long-haired children ran among the cavorting adults, leaping off the rocks into the green ocean water. The aesthetic that united the party was a revealing one: every single man, woman and child was totally and utterly nude.

It was like the moment Charlton Heston discovers the humans at the oasis in *Planet of the Apes*. Just add a cranked-up Deep Purple cassette and matching purple bong smoke that hung low across the bay: “Smoke on the Water,” just like the stereo blasted. This outrageous scene was more than enough for dad to start vigorously turning the boat around, but mom wouldn’t let him, reasoning that:

- a) she was bringing banana bread;
- b) we were going to have to meet the rest of our neighbours eventually;
- c) how would it look if the big, bad developer and his family suddenly swung their boat around in full view of the entire party and left without even saying hello?

We tied our skiff to a makeshift barge of boats, a barely floating, pell-mell parking lot of rafts, canoes, kayaks and rowboats in various states of sunken disrepair. We had to climb through several of them before we could make our way up the gangplank to shore.

Throughout my childhood, whenever I was extremely uncomfortable or frightened, I developed a strange nervous reaction: my teeth would chatter like I was locked in a freezer. Walking up that gangplank on that hot summer night into a foreign, naked scene of hippie strangers, my teeth sounded like a death rattle. My little sister cowered behind me, pulling on the back of my E.T. turtleneck. We were greeted by a beaming Aldo and his festive, long, white beard, flowing down

over his bulging brown belly, both of which almost covered his dangling penis. Almost. He gripped a half-full bottle of label-less red wine in one hand and waved a giant doobie in the other, which he transferred to his lips when he extended his leathery, brown hand in welcome. My sister and I stared on in shock, eyes like Keane Kids in pale, expressionless faces. My teeth continued to chatter uncontrollably.

Everyone at the party warmly welcomed us with extremely uncomfortable hugs, introducing us all around. Pungent pot clouds filled the air like a skunky London fog. Elaborate bongs gurgled and hissed, threatening to stain Mom’s pink pedal pushers. Mom later said she had never maintained such steadfast eye contact in her life and took extra caution when reaching out to shake hands with the guys. When Aldo sat down on a stump and spread his legs like Santa in a sauna, she strategically placed the pan of banana bread directly on his lap. Painfully, my sister and I were torn away from our parents’ side when two gregarious, naked kids bounded up to us and insisted that we try their rope swing. They pranced barefoot down the rocks with the effortless agility of nimble forest creatures while we gingerly followed as if blindfolded. At the edge of a cliff overlooking the water was a lineup of more naked brown children of various ages, all shrieking happily while taking turns on a thick, bristly rope swing that was looped around a branch of a giant fir tree that grew out over the water. They’d place a foot in a loop at the bottom, grab the rope with their hands, swing out over the ocean, and let go just at the right moment to plunge into the warm, green water below.

My sister and I were expected to follow suit. My teeth had stopped chattering long enough to politely refuse but these friendly naked children with names like Sunpatch and Birdsong urged us on, insisting that we remove our clothes and join in the fun. (Similar pressure in far more adult situations was being put on our parents back in the heat of the bash.) For whatever bizarre societal reason, being the only clothed individuals at a nudist party at the edge of the wilderness felt as uncomfortable as if one were to be suddenly dropped naked onto a downtown sidewalk. And there would be no “Grin and bear it”—literally—for the Lawrence family on this night. The closest thing we got to public nudity was in our bathing suits once or twice a summer on a Vancouver beach, and even then I would never dare take my shirt off.

I struck a deal with the Lost Boys. Neither my sister nor I would remove our clothes, but I would try the rope swing. A pair of naked, deeply tanned identical twin boys with matching shocks of shaggy black hair held the rope for me. I pushed my glasses up from the end of my nose and nervously placed my shaking Keds sneaker inside the loop. I took hold of the rope. Its fraying fibres bit into my silky city palms. With a simultaneous shove from the twins I was suddenly airborne,

hanging on for my young life, all my tiny muscles contracted, my body wrapped around the rope in a kung fu grip.

As I arced out over the ocean, the setting rays of the sun spilled across the surface, turning it to gold, illuminating the shoreline rocks with an illustrious shimmer. I felt something deep within let go and give in. Panic turned to acceptance, then calmness, then serenity as I hung over the glimmering ocean, frozen in space. Time stood still and all sound ceased. As if in a dream I gazed back toward the cliff edge at my sister and the naked children. They were calling to me . . . waving, yelling something and making hand gestures. The moment of serenity evaporated as quickly as it began. Real life, sound and motion roared like a train from a tunnel. I heard the words “Jump! Now! Jump! Let go of the rope!”

I didn’t jump, and I didn’t let go. I held on. Momentum swung me back toward the ledge filled with children like a nerd pendulum. I heard the words “No!! No!!” as they began to scatter. I slammed into the crowd, knocking kids off the ledge, sending them plunging into the water like lemmings. My runners’ toe grips scraped the rock ledge but couldn’t hang on.

The rope took me swinging out over the water again. I shut my eyes and hung on so tight the fibres cut into my palms. This time, when momentum swung me back toward the cliff, since I had cleared it of children, I slammed face first into a wall of granite. My glasses clattered to the ledge. Blind and stunned, I dropped to my hands and knees and searched until my fingers found them, bent but not broken.

My sister was pushed out of harm’s way thanks to a very kind older, fully developed naked girl, who also helped me with my bleeding nose, her perky brown breasts at my direct eye level. While the rest of the kids pulled themselves out of the water below, the kind girl suggested we head back to the main party and find our parents. Both my sister and I readily agreed and followed her round brown bum back to the party.

We spent another ninety excruciating minutes at the party. Since the only pot my parents touched sat on our stove simmering Kraft Dinner on Friday nights, they weren’t blending in any better than Heather and I were. After the umpteenth uncircumcised male member bounced past my sister’s eye level, she eventually slipped into something akin to a catatonic shock, desperate to escape back into the 1880s world of heavily clothed bonnet-to-boot characters of *Little House on the Prairie*. I pushed my bent glasses up my nose to get a better look at the bronzed, pregnant hippie ladies, spread out on the rocks like melted candles.

Mom eventually signalled our exit . . . “Aldo! Thank you so much for having us!” in a volume shrill enough to frighten birds into flight. “We’d better get the kids home now, but this has been an absolutely fabulous party!” On our mostly silent boat ride home, dad muttered that the party had been an unpleasant cross between *Helter Skelter*, *Apocalypse Now* and a National Geographic special on orangutans. I have had a deep, personal aversion to potlucks ever since.

978-1-55017-514-1

Former rock ‘n’ roll singer Grant Lawrence hosts CBC Radio 3’s Podcast with Grant Lawrence and Grant Lawrence Live on CBC Radio 3 and Sirius 86. He can also be heard on various CBC Radio 1 programs such as DNT0, Spark, All Points West and On the Coast. He still spends much of each summer at his cabin in Desolation Sound.

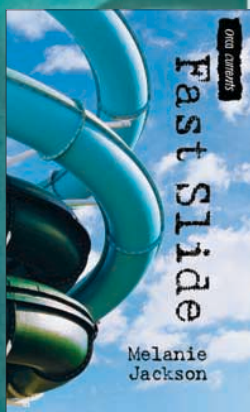
Grant Lawrence’s true tales of Desolation Sound include left-over hippies, Russell the Hermit, a gun-toting cougar lady and his father’s land development dreams.

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Grant Lawrence

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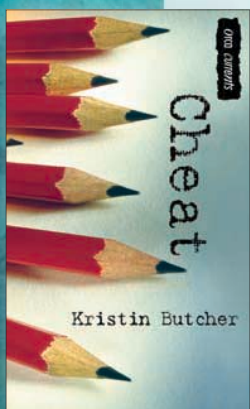
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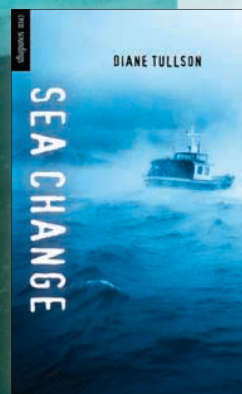
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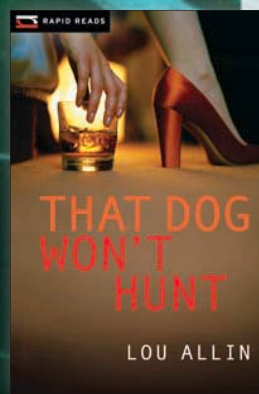
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Quiet Reformers: The Legacy of Early Victoria's Bishop Edward and Mary Cridge, by Ian Macdonald and Betty O' Keefe (Ronsdale Press \$21.95)

A NGLICAN CLERIC **EDWARD Cridge** arrived in Fort Victoria in 1855 as a chaplain employed by the Hudson's Bay Company. Consequently Cridge's half-century of service to Victoria was largely dwarfed by the shadow of his HBC employer, **James Douglas**, who became governor of the fledgling colony.

Quiet Reformers: The Legacy of Early Victoria's Bishop Edward and Mary Cridge, by **Ian Macdonald** and **Betty O' Keefe**, attempts to give Cridge and his dutiful wife Mary their due.

Mary Cridge, besides bearing nine children in twelve years, organized the parsonage school for young women, established a cottage hospital that eventually expanded to become the Royal Jubilee Hospital, and ran an orphanage for the many homeless children whose parents had died or abandoned them.

Quiet Reformers provides the first attempt to elevate Mary Cridge into prominence as an historical figure. She was one of the first influential European females on the west coast.

Besides founding Christ Church, the first Protestant church in the settlement of Victoria, Reverend Cridge steered his flock through many difficult times, including epidemics that claimed the lives of four of his own children. Frustrated gold miners from the mainland were another scourge, threatening to turn Fort Victoria into a wild west town.

Cridge also had to contend with rebuilding his church after it was consumed by a mysterious fire and acrimonious competition from Bishop **George Hills**.

Whereas Bishop Hills was an arrogant man, who had arrived to oversee the newly formed diocese of Columbia from 1859 to 1892, Cridge was a much-loved and long-admired figure, as later recalled by his neighbour **Emily Carr** in *The Book of Small*. As a sometime member of

elling reading experience, but *Quiet Reformers* succeeds as entertainment due to the inclusion of a running commentary on events from the *Colonist*,

founded by the flamboyant **Amor de Cosmos**.

The editor's pseudonym (he was born **William Alexander Smith**) may have indicated love of the world, but he had plenty of con-

tempt for its individual members, especially for James Douglas and his associates. These he called "vain, puffed up, tyrannical, corrupt, short-witted, conceited mummies and numbskulls."

Edward Cridge, as an ally of Douglas, came in for his share of derision. When Cridge participated in a project to bring poor women and orphans from England to work as domestics in Victoria, and eventually marry and bear children, the *Colonist*

jeered that some of those on the "bride ship" had seen better days.

Cridge and another clergyman were ridiculed for shielding the women from the ribald remarks and laughter of "breeches-wearing bipeds" who greeted the ship. Despite Cridge's good intentions, many of the women were clearly unprepared for domestic

work and gravitated to Victoria's "bright light" district.

In spite of his worthy endeavours and popularity, Cridge faced much conflict in his life. Cridge disliked the elaborate rituals that made the Church of England resemble the Catholic Church. His doctrinal views diametrically opposed the High Church ideals of Bishop Hills.

Matters came to a head on the day that celebrated Christ Church's consecration as a cathedral sixteen years after its founding. The celebrations concluded with a sermon by a visiting archdeacon, who advocated the adoption of High Church ritualism. This was too much for Cridge. Striding forward to announce the final hymn, Cridge cried, "I rise to protest against the views advocated by Archdeacon **Reece**. They are wrong and I would not

again sit quietly and listen to their expression."

These words were greeted with a shocked silence; then suddenly pandemonium broke out as his parishioners stamped and clapped their approval.

The disagreement between the dean and the bishop smouldered for a year until an ecclesiastical court was convened. It brought eighteen charges against Cridge, including one count of brawling in the church.

Cridge was suspended as dean of Christ Church, and his right to preach as a Church of England minister revoked. The *Colonist* took Cridge's side, called it a kangaroo court that presented a "repulsive picture."

Undeterred, Cridge went ahead with the next Sunday services, showing no sign of his feelings except for a closing hymn with the last line "Defiance to the Gates of Hell."

Bishop Hills promptly applied for an injunction to remove Cridge from the church, and Supreme Court Chief Judge **Matthew Begbie** upheld it. A new rector was appointed, and Cridge was forbidden to enter the cathedral.

When the unfortunate new rector assumed his duties, he faced an almost empty church with no sexton, no organist and only two choir members; the congregation remained staunchly behind Cridge, and decided to leave the church with him. Scenes of chaos ensued, recorded with delight by the *Colonist*. As the church doors opened to admit the new rector, sixty men and boys dashed in to remove the congregation's possessions.

For days the dismantling continued, with parishioners carrying off Bibles, hymnbooks, stools, cushions and a strip of red carpet in suitcases and baskets.

Cridge left the Church of England for the newly organized Reformed Episcopal Church. His congregation followed as a body, and the construction of a new church began quickly on Humboldt Street, on land donated by James Douglas.

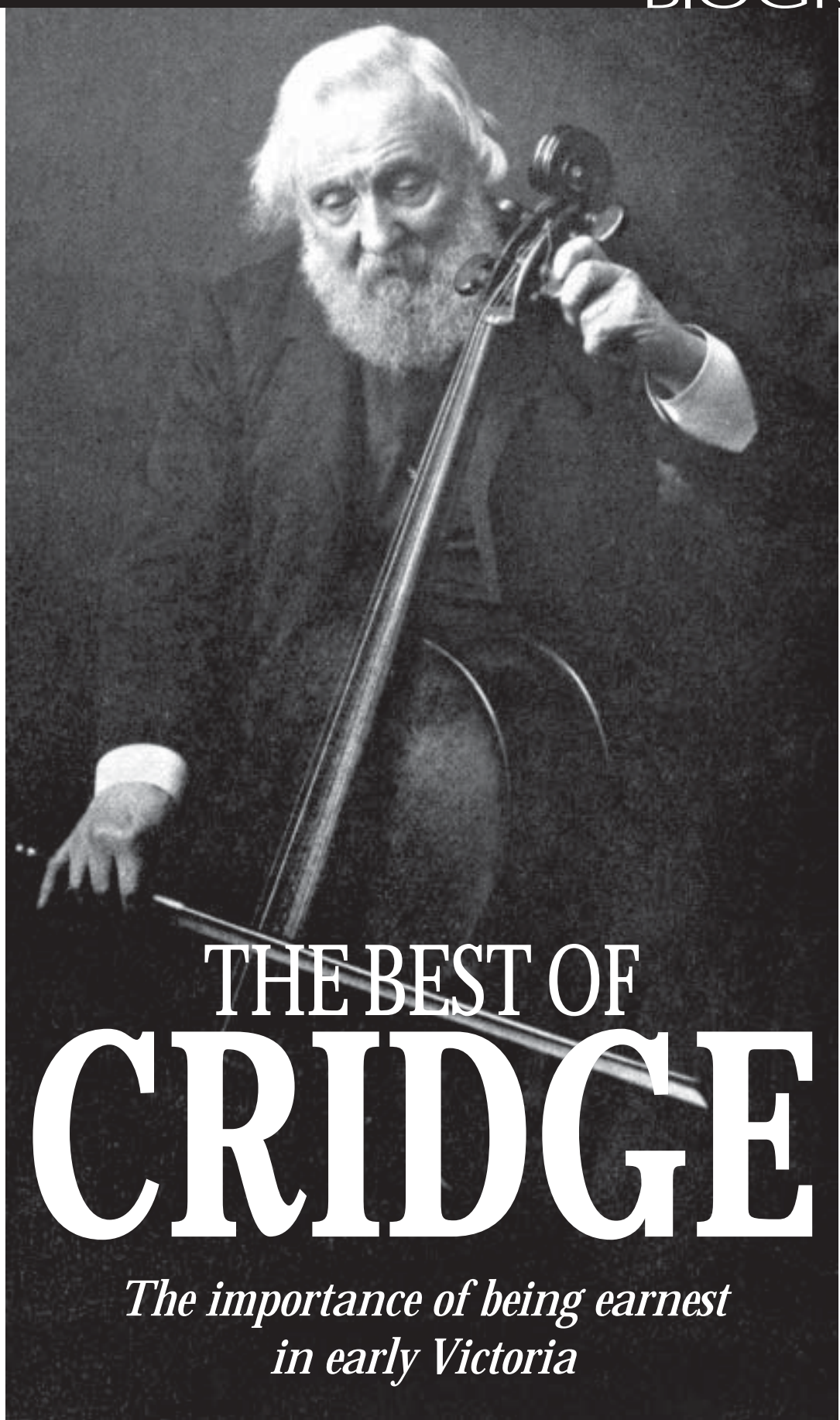
Named the Church of Our Lord by Cridge, it opened on January 16th, 1876, with a woman from the "bride ship" as its first organist. The same year, Cridge was elected missionary bishop of the Reformed Episcopal Church.

Bishop Hills returned to England to spend his last years there, and was little remembered in British Columbia.

Bishop Cridge died at the age of 96, having outlived Sir James Douglas, Amor de Cosmos, his wife, and six of his nine children. The *Colonist* declared his funeral one of the biggest the city had seen.

978-1-55380-099-6

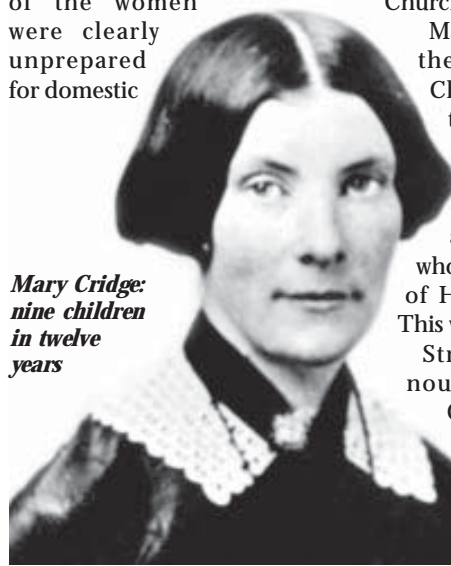
Joan Givner's most recent book is A Girl Called Tennyson. She writes regularly on biographies and autobiographies and lives in Mill Bay.



JOAN GIVNER

★
AS FORMER SCRIBES FOR Vancouver dailies, Betty O'Keefe, born in Vancouver in 1930, and Ian Macdonald, born in Glasgow in 1928, deserve much credit for ten previous B.C. history titles. As two veteran biographers, they have learned how to spice up the past with diligent research, often gleaned from newspaper articles. This technique accounts for much of the liveliness in *Quiet Reformers*.

Any account of a thoroughly decent person doing good deeds does not promise a com-



Mary Cridge: nine children in twelve years

Home and Away: In Search of Dreams at the Homeless World Cup of Soccer by Dave Bidini (Greystone Books \$19.95)

BACK IN THE '80S AND '90s, **Dave Bidini** and his band the Rheostatics were frequent visitors to Vancouver, playing at the Railway Club and the Town Pump, evolving from a straight-up rock group to a more conceptual art-oriented outfit.

At the same time Vancouver was changing. Expo '86 saw residents of the Downtown Eastside turfed from their homes. In the '90s, Riverview was gradually phased out as a psychiatric hospital and health services were slashed by the Campbell civic government. Vancouver's Downtown Eastside and its homelessness and drug problems became a "world class" issue.

With *Home and Away: In Search of Dreams at the Homeless World Cup of Soccer*, Dave Bidini, also the author of several fine books on sports in unusual places and situations, connects the dots between two seemingly unrelated global phenomena: the tragedy of homelessness and "the beautiful game" we call soccer (known as football to most of the world).

There are over 100 million homeless people in this world. The streets have produced their share of footie players who have come from humble origins, such as **Diego Maradona** and **Pelé**, but not until **Mel Young** and **Harald Schmied**, a Scotsman and an Austrian, dreamed up the homeless World Cup in 2002 was there a platform for raising awareness about homelessness through football.

The first Homeless World Cup tournament—an international soccer competition of teams made up of people who live on the street—was played in 2003 in Graz, Austria. The game features four-players-per-side in a scaled-down street version of the game, with two seven-minute halves, on pitch that is about the size of a tennis court.

This year's tournament was held at Copacabana Beach, Rio de Janeiro, in September. It attracted 48 teams, including Canada's team from Vancouver's Downtown Eastside which brought home the tournament's Fair Play award for men's sportsmanship.

In *Home and Away*, Bidini follows Team Canada to the 2008 Homeless World Cup that was held in Melbourne, Australia, attracting teams from 54 countries. A team from Vancouver won the right to represent Canada by winning a game against Toronto that was decided by overtime penalty kicks. Players from eight shelters in Vancouver, Toronto, Calgary and Montreal were competing for the right to go to Melbourne.

Bidini was introduced to the sport while passing through Moss Park in Toronto, two blocks from where he used to live.

He writes, "I noticed a clutch of homeless men and women—eyes downcast, faces weath-



Canada's Homeless World Cup team from Vancouver's Downtown Eastside played in the September 2010 tourney held at Copacabana Beach, Rio de Janeiro, bringing home the tournament's Fair Play Award for men's sportsmanship.

HAMSTRUNG HEROICS

Dave Bidini mixes compassion with close observation and humour to describe Canada's Homeless World Cup team

ered—hanging out behind the centre wearing duct taped runners and wrong-sized Value Village sweats. At the centre of their group, a man was crouching and holding a soccer ball.

"Suddenly he flung the ball to the grass, and those who'd once been infirm, addled, stoned, sad, damaged and broken, sprang to life, following the ball's flight as if it were a great bird cruising above them."

In *Home and Away*, Bidini gets to know both the players on the field and their dedicated organizers. These range from the charming **Krystal**, an 18-year-old runaway who had left her adopted family in Kitchener to shuffle aimlessly amongst garages and sheds while clutching a picture of her beloved grandmother, to **Billy**, 45, a former soccer pro for the North York Rockets, before he succumbed to painkiller and cocaine addiction.

As he views sports as a catalyst for social change and as a therapeutic agent, Bidini also introduces Canada's **Jerry Steinhouse**, described as "a 21st century homeless figure: men-

tally sound, with no addiction issues, but he'd been thrown to the mat after making the wrong choices in a capitalist society that encourages risk."



AT TIMES, WHILE READING THIS BOOK, I was reminded of **Dave Eggers'**

two monuments to the power of storytelling as social action, *Zeitoun*, a non-fiction account of a Syrian-American immigrant and his extraordinary experience during Hurricane Katrina, and *What Is the What*, a book about **Valentino Achak Deng**, a survivor of the civil war in southern Sudan. Like Eggers, Bidini often simply lets the participants tell their stories. In the process, *Home and Away* changes and expands our perceptions of how people end up being homeless.

One of the many problems encountered by homeless people can be a lack of proper documents. Half of Team Canada's lineup from Toronto is left behind in Vancouver when suitable paper work cannot be produced. Several players are left

homeless from the Homeless World Cup.

With only half a team, Team Canada decides to proceed to Melbourne where they participate in the opening parade. As Bidini notes, the moment was thick with irony: "Having spent years being ignored or sneered at by passersby—to say nothing of suffering cruelty, beatings and, for those who weren't here, death, at the hands of police, miscreants and thugs—the homeless were now being cheered in the fullness of the Australian sunshine."

A victory had been achieved before they'd kicked a single ball. But eventually the competition does begin and for the players—just like in society—winning does become important. Hamstrung by a shortage of players, Team Canada sees a series of substitutes join its squad, including a goalie who is painfully ball-shy.

Teams from Sierra Leone, Ghana, Russia, Mexico and Namibia face off against Canada and with each game the Cana-

dians learn more about themselves. I won't spoil things by saying how Canada made out at the tournament but as we say around our home (a word I won't take for granted in the context of this book), if you're playing you're winning.

Regardless of scorelines—okay, Canada loses its first match to North Ireland, 14-zip—there were victories off the pitch that entirely justify the exercise.

"If I hadn't seen it with my own two eyes," Bidini has said, "I wouldn't have believed it. Of the four people I went to Melbourne with on Team Canada, one girl went back to school and got her Grade 12. Billy, the OxyContin addict, has been clean for two years and is training to become an alcohol counsellor himself. One person had a bad business and lost all his cash and was estranged from his family; now he's selling a product at trade shows and has hired another of his teammates to help him."

With Bidini's talents for description and personal testimonies from the players, this book has a heart as big as the game itself.

The Homeless World Cup is supported by UEFA, Vodafone Foundation, Nike, global ambassador **Eric Cantona** and international footballers **Didier Drogba** and **Rio Ferdinand**. The 9th Homeless World Cup will be held in Paris from August 19-29 in 2011.

For more information visit: www.homelessworldcup.org.

978-1553655015

Grant Shilling is at work on Surfing with the Devil: In Search of Waves and Peace in the Middle East. Donations to Street Soccer Canada can be made by going to canadahelps.org



GRANT SHILLING

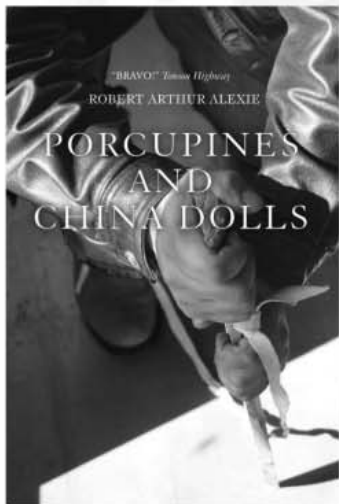


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Porcupines and China Dolls

By Robert Arthur Alexie

"To understand this story, it is important to know the People and where they came from and what they went through."

So begins a haunting story that explores with frank and honest words the dark legacy of the residential school system and its impact on individuals, families and communities.

James Nathan and Jake Noland have been best friends for life. After finishing mission school, they return to their Gwich'in community in the Northwest Territories. Their lives revolve around bootleggers, the bar, drug abuse and meaningless sex. James and Jake try to dull their painful memories of the school. Each hides a dark secret that fuels his nightmares.

"A terrific book that deals with present day concerns. Its narrative strategy is one that North American readers aren't going to be used to ... But for Native readers, what they'll hear is some of the overtones of oral literature and oral story telling."

~ Thomas King, Governor General's Award nominee for Green Grass, Running Water and author of Medicine River and The Truth About Stories: A Native Narrative

Christmas La Pouchinn

By Deborah Delaronde

Illustrated by Virginia McCoy

This vividly enchanting poem takes the reader through the traditional Métis upbringing of a boy living with his grandparents through seasons and their activities. The book concludes with the important year-end Christmas and New Years celebrations and explains their significance. The book also includes a Michif 'vocabulary guide' and three recipes.

Métis author Deborah L. Delaronde was born in St. Boniface, Manitoba, in 1958. She grew up in the Métis community of Duck Bay, Manitoba, and has worked in Duck Bay School as a children's librarian for the past 20 years. As a result of writing and promoting literacy, Deborah was awarded the Lieutenant-Governor's Medal for Literacy.

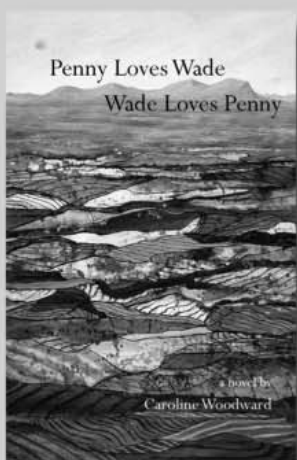
Illustrator Virginia McCoy is a woman of Ojibway, French and English ancestry. McCoy explores the lines and forms of the Eastern Woodland Legend school of painting. Her work appears in exhibits in Nova Scotia and in private collections throughout North America and Europe.



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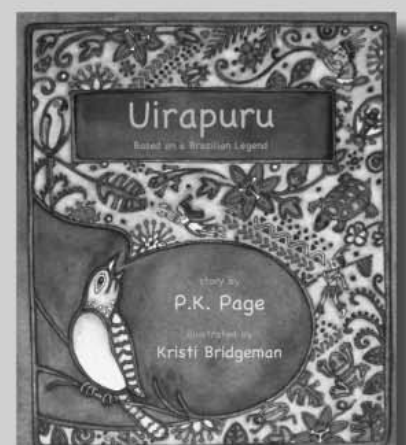
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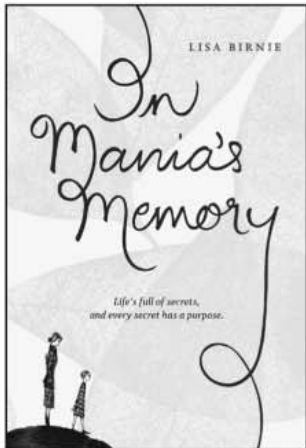
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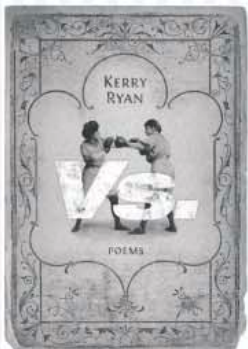
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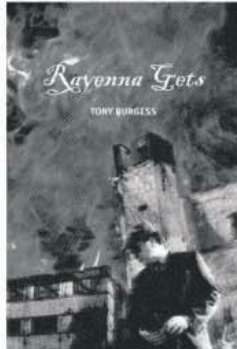
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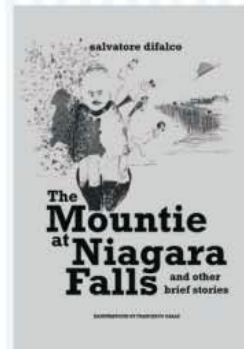
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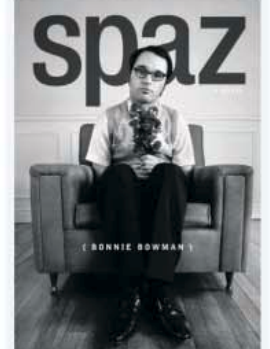


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novel about ostracism, the quest
for perfection, and the human
need for acceptance.



*Sara Cassidy:
a former human
rights witness in
Guatemala
monitors an oily
character in Slick*



*Sarah N. Harvey
looks for joy in
sorrow*

QUE, SARA, SARAH

Two Victoria storytellers dredge deep into youthful dilemmas amid oil & death

AGES 10+

Slick by Sara Cassidy (Orca \$9.95)

SARA CASSIDY'S NOVEL FOR young readers, **Slick**, is about oil, politics and people—not the massive spillage that has decimated the Gulf of Mexico but rather the slow seepage of corruption and environmental degradation in Guatemala as it infiltrates daily lives on Vancouver Island.

Liza is in grade seven and she likes her little brothers. She has an environmentally-minded mom who collects butter knives. Their family scoots around Victoria in a Vixen Red "limpet-size" hybrid car. Trouble is, Liza's Dad has moved out, plagued by sadness.

The absence of Liza's father enables Robert to become her mom's boyfriend. Liza has nicknamed him Slick.

It's disconcerting for Liza to see her normally level-headed mom suddenly dolling up her hair and wearing lipstick, making excuses for Slick's gas-guzzling SUV and defending the oil company that Slick works for.

The plot thickens—with oil—when Liza conducts some research and discovers Slick's company has been breaking the law in Guatemala. It owes Mayan farmers half-a-million dollars in compensation for drilling damage to croplands and buildings, pollution and the deaths of farm animals.

Before you can say "Girl Power," Liza has organized GRRR! That's the acronym for Girls for Renewable Resources, Really.

The girls in GRRR! set up a Facebook page, write letters to the newspapers and begin planning a demonstration at the oil

company's head office which just happens to be in Victoria.

Okay, so it's fiction.

When Liza's mom finds out, she says, "I can't keep this a secret from Robert." So is all Liza's hard work going to be for naught? Is her own mother going to betray her?

How exactly Sara Cassidy cleans up this domestic mess shall remain a mystery.

But we can reveal that in a future Orca Currents (ages ten and up) book, Liza will travel to see the Peten-Izabel pipeline in Guatemala. As well, GRRR! will respond to real-life

activist **Lynne Hill's** vision of a symbolic protest against oil tanker traffic in the form of a four-kilometre crocheted chain stretching across the coastal channel.

A mother of three in Victoria, Sara Cassidy has been a human rights witness in Guatemala and won a Gold National Magazine Award.

978-1-55469-352-8

TEEN FICTION

Death Benefits by Sarah N. Harvey (Orca \$12.95)

TO BE AS BLUNT AS THE MAIN character in **Death Benefits**, the new young adult novel by Victoria editor **Sarah N. Harvey**, here is how Royce Peterson sums up his mother's 95-year-old, dementia-addled father: celebrated cellist, legendary ladies' man, abysmal parent, shitty grandparent.

Royce is temporarily off school, on the mend from a bout of mono, so he reluctantly agrees to look after foul-mouthed and egotistical Arthur Jenkins in return for fifteen bucks an hour. It's better than

working at McDonald's. He figures the money will get him a car and out of Victoria, back to Nova Scotia where he belongs.

His grandfather, funky smelling and "skin and bones under his grubby old-man cardigan," is holed up in a genuine Art Deco house with the curtains drawn tight, TV blaring CNN and MTV, and dirty dishes and garbage stinking up the kitchen. But out in the garage there's a mint-condition 1956 black T-bird.

"Car like this," his grandfather says, "you get laid all the time."

Royce, who's only got his "L" license and needs a licensed driver to accompany him, ferrets out his grandfather's driver's license (confiscated by his mother) and soon they're off to a barber shop where the tall and delectable Kim shaves both their heads.

Bald, his grandfather brings the phrase *death's head* to mind but, even scarier to Royce, is the familial resemblance. Identical noses, same-shaped heads, matching bumps at the base of their skulls.

A monotonous yet comfortable routine develops. Royce sneaks open the curtains another inch, makes his grandfather coffee and takes him on a weekly outing in the T-bird like a "fussy baby."

From Arthur's off-hand stories and the photos and other artifacts unearthed during Royce's casual searches of the old house, he slowly pieces together his grandfather's life, and therefore begins to better understand his mother.

Arthur suffers a serious

stroke. Then another. And another. "Kill me," he croaks to Royce, even going so far as managing to peck out the desperate plea on his laptop.

Royce remembers that during one of the oncoming strokes he'd put off calling 911, figuring he could do the hourly checks just as well as ER. He had a bike date with a girl that could lead to a real date, and he didn't want to blow it.

Royce, reeling with guilt and remorse, remains silent as they hook his brilliant, miserable, charming, horrid, petty, gallant grandfather to life support. Then support and redemption come from an unlikely and unexpected source.



DEATH BENEFITS WAS INSPIRED BY SARAH Harvey's experiences caring for her father, **John Edgar Harvey**, who died at age ninety-five. He provided the spark (but not the model) for the character of Royce's grandfather because he, too, refused to "go gentle into that good night."

Having cared for an elderly parent, Sarah Harvey was inclined to agree with **Edith Wharton** who once said, "There's no such thing as old age, there is only sorrow." But *Death Benefits* is an uplifting story—a *Driving Miss Daisy* in Victoria, with a teenage boy and a cranky old man—because it explores the notion that there could be something more than sorrow for an old man and his grandson.

"I wanted to allow for the possibility of joy," says Harvey. "Something that eluded my father."

978-1-55469-226-2

Louise Donnelly writes her column from Vernon.

IRON HORSEMEN

AGES 9 - 12

I Am Canada: Blood and Iron by Paul Yee (Scholastic \$14.99)

A transcontinental railway was one of the terms required by British Columbia in order to agree to assimilation into the political construct of Canada. At least 10,000 labourers were needed to complete the job of completing the coast-to-coast railway line, enabling British Columbia to join confederation.

In 1881, the B.C. population included 19,500 whites, approximately 25,000 First Nations people and approximately 4,500 Chinese. Under the auspices of Andrew Onderdonk, the American engineer hired to complete the B.C. section of the railway, some seven thousand Chinese labourers, primarily from Guangdong province, arrived to serve as three-quarters of the required labour force.

Paul Yee's diary-styled **I Am Canada: Blood and Iron** (Scholastic \$14.99) is the journal of Heen, a young Cantonese teenager in China, who sets out with his father on a journey to British Columbia in 1882 to help build the new railroad that will connect the West Coast to the rest of the country. He hopes the wages he earns will erase the stigma of gambling debts incurred by his father and grandfather.

Yee dedicates the text to Wong Hau-hon, from Sun-wui county, Guangdong province, a member of the 'Gang 161' on the Canadian Pacific railway in 1882. You have to read the fine print to realize Lee Heen-gwong is a fictionalized character created by the author.

"When I was a child growing up in the 1960s," Paul Yee explains, "there were no books about my world—the world of immigrants, of racial minorities, and different histories. I had to learn about these things much later in life... Such books can reassure those in North America that it is valid to be different from the mainstream."

978-0-545-98593-2



Paul Yee: validating differences

2000 Days in China

BY JOHN HEMMINGSEN



John Hemmingsen chronicles his adventures in China as a metallurgical engineer, adapting to new customs and helping to establish a business in Taiyuan, Shanxi Province, from 1998 to 2009. While deeply appreciative of Chinese history, Hemmingsen frankly describes "the massive problems that continue to plague China in that country's incredible race to a permanent status as a dominant industrial power."

For more information, visit www.2000daysinchina.com

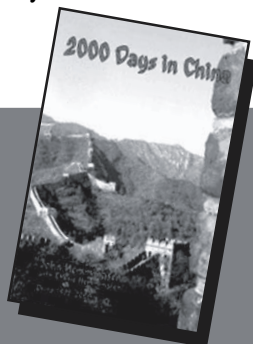
Photo by Li Jun-wen

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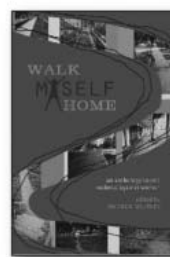
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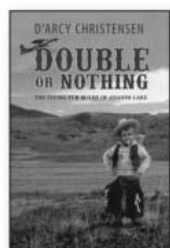
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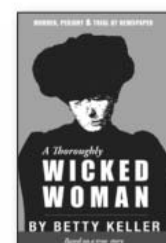
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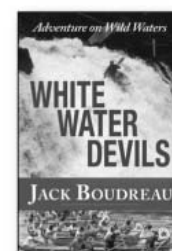


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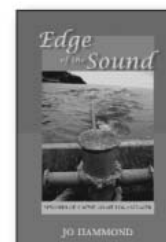
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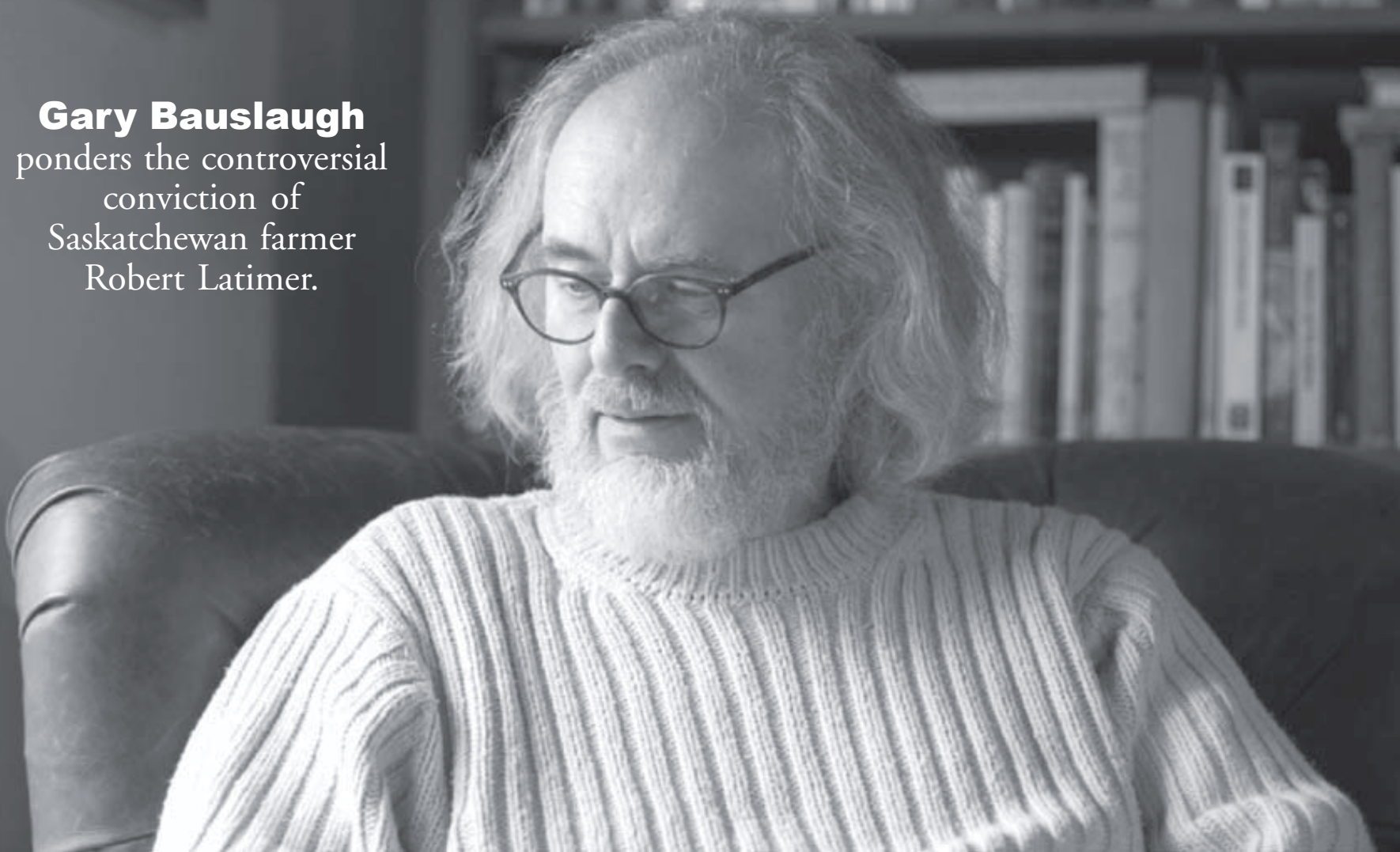
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WHO'S WHO

B R I T I S H C O L U M B I A

Gary Bauslaugh
ponders the controversial
conviction of
Saskatchewan farmer
Robert Latimer.



A is for Apryl

ASHCROFT-BORN **APRYL LEAF**, raised in Falkland, B.C., worked in small towns as a journalist before moving to the Sunshine Coast where she has published her first book of poetry, **Grass Widow** (Libros \$17), from the imprint for which she works as an editor.



Apryl Leaf

978-1-926763-04-0

B is for Bauslaugh

A FORMER PRESIDENT OF THE HUMANIST Association of Canada, **Gary Bauslaugh** of Duncan was instrumental in helping the Saskatchewan farmer **Robert Latimer** gain parole after seven years of imprisonment for the murder of his desperately ill daughter. The story of that mercy killing and its judicial and social aftermath is re-told in Bauslaugh's **Robert Latimer: A Story of Justice and Mercy** (Formac \$29.95), endorsed by the Honourable **Kim Campbell** and lawyer/novelist **William Deverell**.

1-55277-519-4

C is for Clark

T.C. CLARK'S SECOND NOVEL, **Love on the Killing Floor** (Now or Never Publishing \$19.95), is about a down-and-out photographer in Toronto who has an unexpected love affair with a black woman who is none-too-keen on white folks.

978-0-9739558-8-0



T.C. Clark

D is for Dr. Dave

HAVING GRADUATED AS A VETERINARIAN IN 1973 and practiced in the Creston Valley until 1998, **David Perrin** has issued his fifth collection of 'country vet' stories about difficult animal patients and their eccentric human owners, **When the Going Gets Tough** (Dave's Press/ Sandhill \$23.95).

978-0-9866569-0-3

E is for Edgell

PORT ALBERNI FISH CULTURALIST AND photographer **Phil Edgell** has released an expanded and revised version of **Coastal Fishes of the Pacific Northwest** (Harbour \$29.95) with Thetis Islander **Andy Lamb**. Their illustrated guide identifies 250 fish by species and common names, with detailed descriptions of habitat, distribution and behaviour.

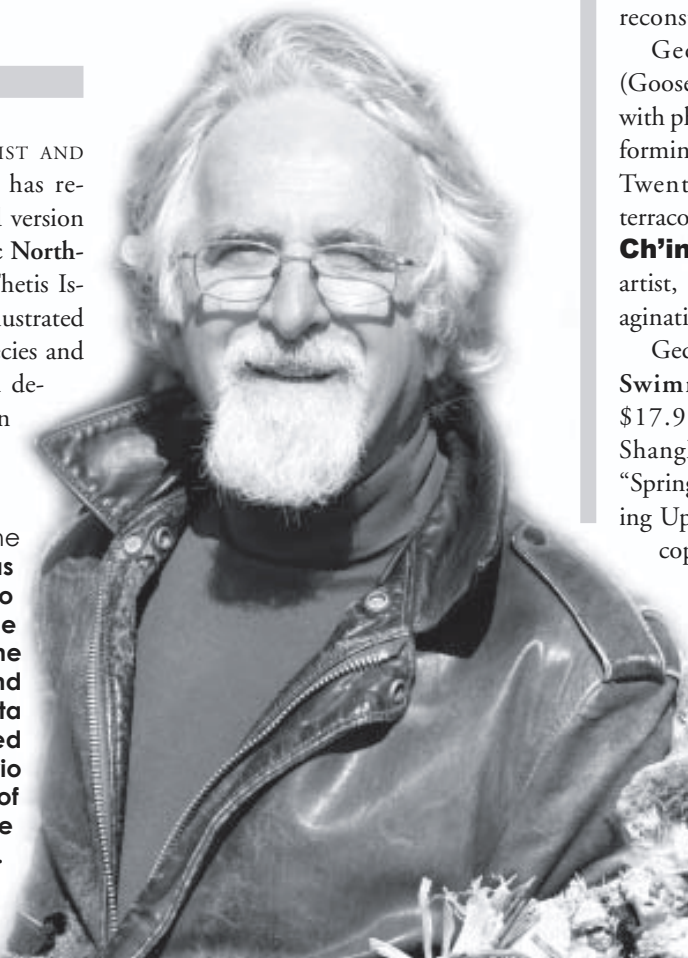
978-1-55017-471-7

Gary Geddes' The Terracotta Army has been republished to coincide with the Canadian tour of The Warrior Emperor and China's Terracotta Army, which opened at the Royal Ontario Museum in June of 2010 and will come to the Royal B.C. Museum in Victoria in 2011.

F is for Furlong

DOUGLAS & MCINTYRE WILL PUBLISH **John Furlong**'s memoir of the Vancouver 2010 Olympic and Paralympic Winter Games. The as-yet-untitled book will be published on February 12, 2011, a year to the day after Canada welcomed the world with a spectacular opening ceremony.

Furlong's co-author will be *Globe & Mail* columnist **Gary Mason**.



G is for Geddes

IN CHINA IN 1981, **GARY GEDDES** SAW AN archaeological site outside Xi'an, in the Wei River Valley, where an underground army of approximately 8,000 terracotta soldiers and horses was discovered when farm workers were sinking a well in 1974. "A structure resembling an airplane hangar had been built," he recalls, "to protect the pottery figures while they were carefully unearthed and reconstructed."

Geddes' **The Terracotta Army** (Goose Lane \$14.95) pairs his poems with photographs of the pottery soldiers, forming a history of the Ch'in dynasty. Twenty-four representatives of the terracotta army share their thoughts on **Ch'in**, the emperor, and **Lao Bi**, the artist, all filtered through Geddes' imagination.

Geddes has simultaneously released **Swimming Ginger** (Goose Lane \$17.95), based on the Qingming Shanghe Tu scroll, sometimes called "Spring Festival by the River" or "Going Upriver on a Bright, Clear Day." A copy of this ancient scroll came into Geddes' possession along the banks of the Yangtze shortly after the events of September 11, 2001. The scroll is thought to have been painted by **Zhang Zeduan** before 1127.

For more info, visit www.abcbookworld.com

Army 978-0-86492-634-0;
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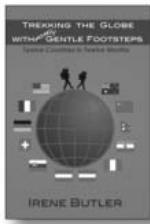
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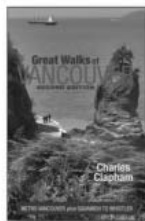


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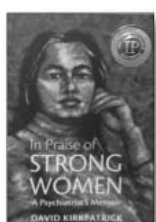
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WHO'S WHO BRITISH COLUMBIA

H is for Haynes

IS THERE A DOCTOR IN THE BUSH? IN **Wake-Up Call: Tales from a Frontier Doctor** (Caitlin \$19.95), **Sterling Haynes** recalls when one of his patients left the dressed carcass of a four point buck in his waiting room as payment for the Williams Lake doctor having delivered his first son. Another time, one of his patients swallowed a spoon to avoid solitary confinement. It's Haynes' second collection of medical memoirs, both of which he credits to a left hemisphere stroke that partially paralyzed his right foot but liberated the right creative side of his brain. "I think I got the better of the deal," he says, "a new brain in trade for a foot. The funny episodes in my medical practice became hilarious. The sad, melancholy parts of my life's memories looked less bleak."

978-1-894759-44-1

I is for Ihigaq

ANDY SIBBALD WORKED IN THE ADDICTIONS field in Nunavut, the Northwest Territories and Yukon for a combined period of 20 years. **Ihigaq: The Little People's Arctic Quest Home** (Lunatic \$11.95 plus shipping) is the first book in his proposed trilogy for young teens. The story follows a colony of 30-cm tall Little People, known as Ihigaq in Inuit lore, who leave no imprints in the snow. They must continually move northward to stay safe from predators and minimize the impact of global warming on their lives.

978-0-9812961-1-1

J is for Jones

HEATHER RAMSAY AND **KWIAAHWAH Jones** have compiled and edited **Gina Waadluxan Tluu: The Everything Canoe** (Haida Gwaii Museum Press \$40). This full-colour, soft-cover book contains almost 80 pages of current and archival pictures, book excerpts, quotes and more. According to publicity materials, it "offers insights from carvers, elders, artists and voices from the past on the great cedar canoes. These canoes, carved from a single old growth tree and

steamed to obtain their final shape, were once essential to Haida culture. The book discusses how the Haida were first taught to make canoes by supernaturals and how the bodies of supernatural beings, like SGaana or Killer Whale, can transform into canoes. The Haida language has also been influenced by the remarkable dug-out vessels. Expressions of welcome or agreement can be traced back to the time of canoes. Modern-day carvers also discuss tips on design of vessels and paddles, and others talk of recent journeys undertaken by canoe."

978-0-920651-30-8

K is for Katz

TRADEWIND BOOKS PUBLISHER **MICHAEL Katz** has been honoured with a community award from the Asian Canadian Writers Workshop for his contribution to the Asian Canadian literary community. With **Carol Frank** he has published children and youth books such as *Abby's Birds*, *The Jade Necklace*, *Bamboo*, *What Happened This Summer*, *Henry Chow* and *The Bone Collector's Son*. The latter title by **Paul Yee** is the only children's book to have won the City of Vancouver Book Prize.



Pearl Luke

L is for Luke

NOVELIST **PEARL LUKE** ON SALT SPRING is starting BookClubBuddy.com designed to help authors promote both new books and their back list to targeted individual readers and book clubs. The intent is to "provide another venue that connects readers and authors and keeps as many books as possible visible over the year. We post cover images, interviews, reading guides and more."

continued on page 35

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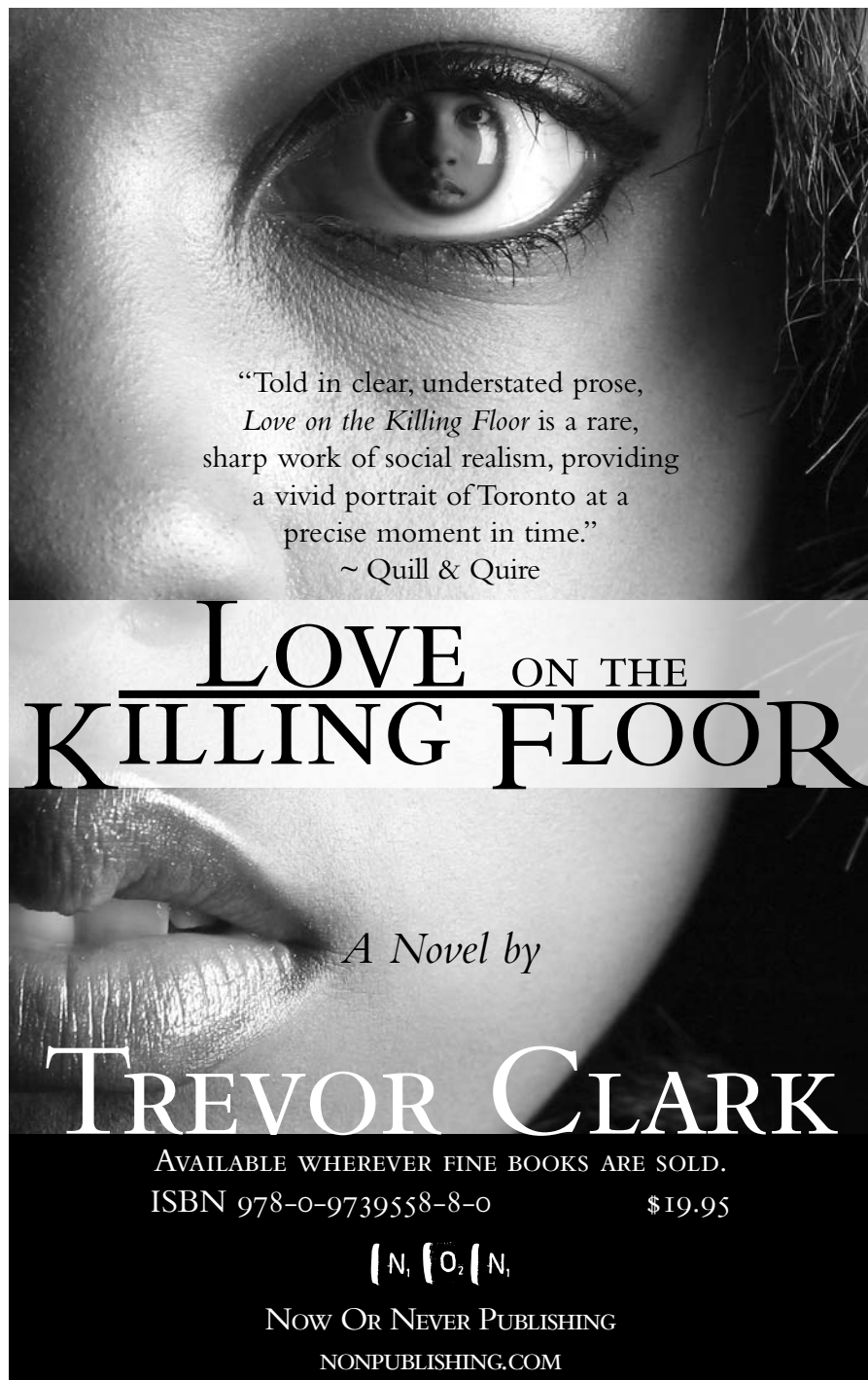
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Andy Sibbald (left) in an igloo at Holman (pop. 450), northeast of Inuvik, located north of the 70th parallel on Victoria Island.



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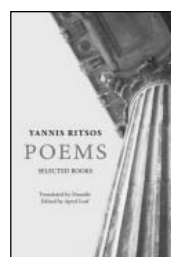
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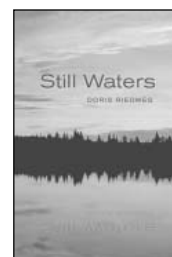
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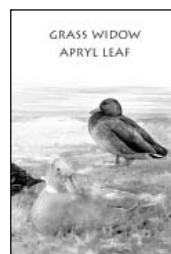
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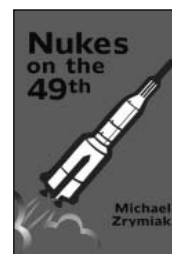
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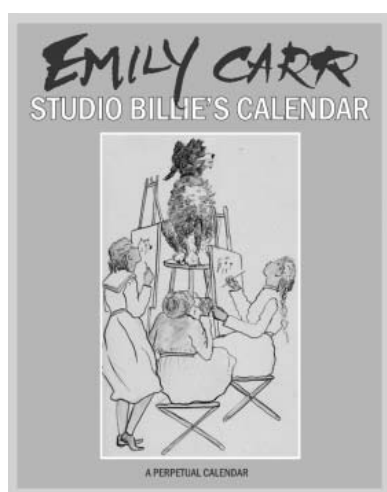
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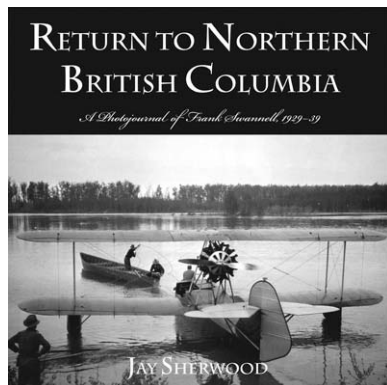
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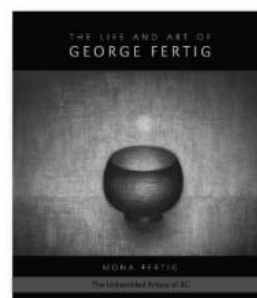
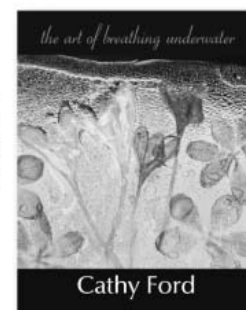
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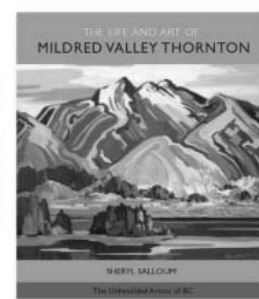
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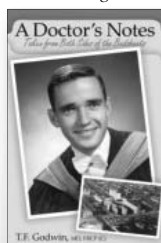
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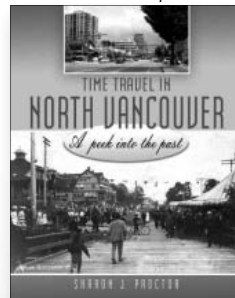
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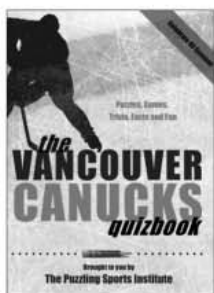
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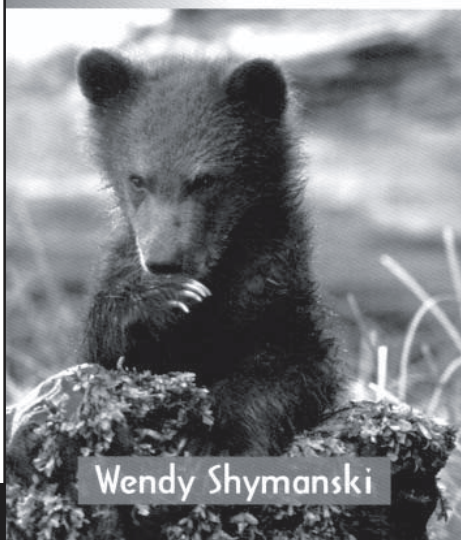


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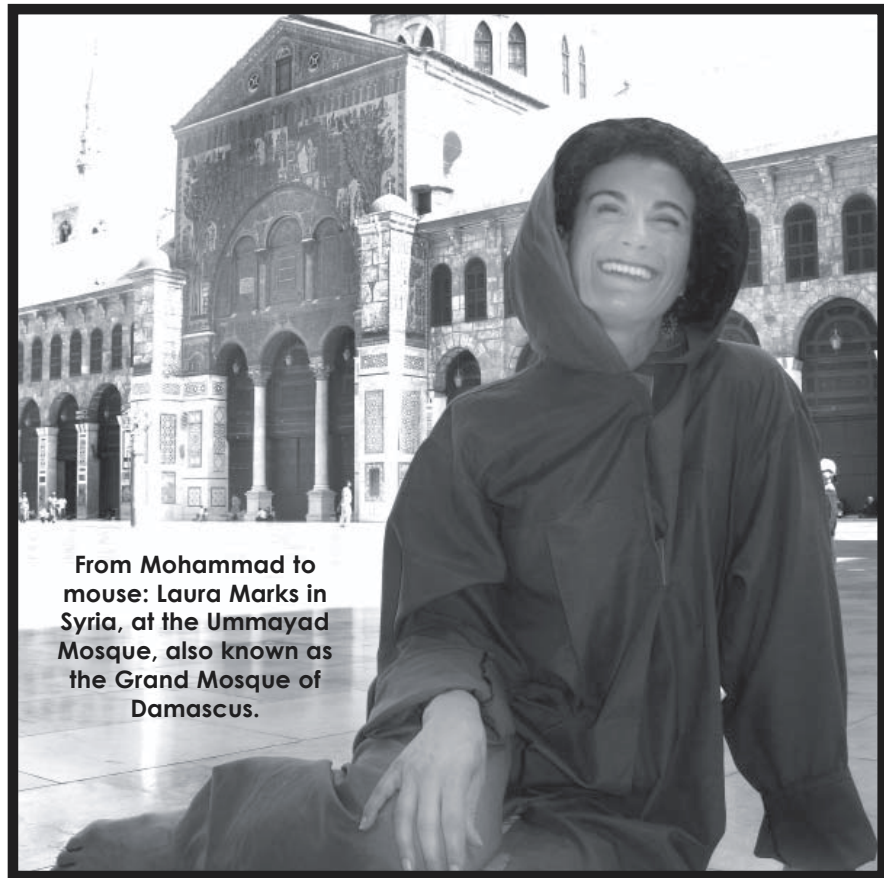
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From Mohammad to mouse: Laura Marks in Syria, at the Umayyad Mosque, also known as the Grand Mosque of Damascus.

continued from page 32

M is for Marks

"CONTEMPORARY ART HAS ISLAMIC ROOTS and usually doesn't know it," says **Laura Marks**, SFU's Dena Wosk University Professor for the Contemporary Arts. Having travelled for eight years throughout the Muslim world, studying classical and contemporary art, Marks explores the relationship between contemporary media art and classical Islamic art in *Enfoldment and Infinity: An Islamic Genealogy of New Media Art* (MIT Press \$37.95). She draws connections between the imageless, text and calligraphy-inspired work of traditional Islamic art, and the modern works of new-media and contemporary artists, suggesting that the pixel-based abstraction, artificial life and virtual worlds we find in computer media already existed in Islamic art 800 to 1100 years ago.

978-0262014212

N is for Newsworthy

AT THE VICTORIA BOOK PRIZES, **Sylvia Olsen** received the third annual \$5,000 Bolen Books Children's Book Prize from Bolen's co-owner **Samantha Holmes** for Olsen's young adult novel *Counting on Hope* (Sono Nis). *Children of the Klondike* (Whitecap) by **Frances Backhouse** won the seventh annual \$5,000 City of Victoria Butler Book Prize.

O is for Olson

AT 496 PAGES, YOU GOTTA STOP AND MARVEL at **Ralph Maud's** revised edition of *Muthologies* (Talonbooks \$39.95), poet **Charles Olson's** collected lectures and interviews. There are five new pieces that were not included in the original 1978 edition, so *Muthologies* is the motherlode of Olson talk. As one of the founding English professors at Simon Fraser University in 1965, Ralph Maud got to know Olson during a two-year stint at the State University of New York at Buffalo.

978-088922-639-5



P is for Page



P.K. Page

REPOSITIONED IN Fernie, Oolichan Books retains some of its coastal connections with titles such as *Uirapurú* (Oolichan \$19.95), a haunting children's story by the late **P.K. Page**, illustrated by **Kristi Bridgeman**, and based on a Brazilian legend. Page lived in Brazil during the late 1950s when her husband **W. Arthur Irwin** was Canada's ambassador to that country.

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Q is for Queer

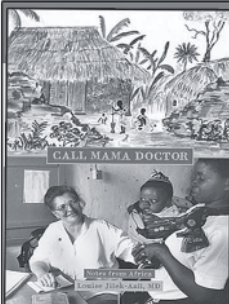
WHILE DANISH-BORN **METTE BACH's** column for *Xtra West* magazine is cleverly called Queer to Eternity, she has opted for a much more sedate title for her examination of her hometown in the Fraser delta, *Off the Highway: Growing up in North Delta* (New Star \$19), originally a UBC MFA project that was encouraged by **Daphne Marlatt**. Having grown up on Scott Road, Bach has produced an historical memoir that offers insight into the preservation of Burns Bog and the effects of building the Alex Fraser Bridge for Expo 1986 and the Deas Island Tunnel. "Starbucks and Chapters and Cactus Club do not a city makes," she writes.

978-1-55420-049-8



In 1949, engineer George Massey (with pointer), shows the location for the Deas Island Tunnel that opened in 1959. It was later renamed after Massey.

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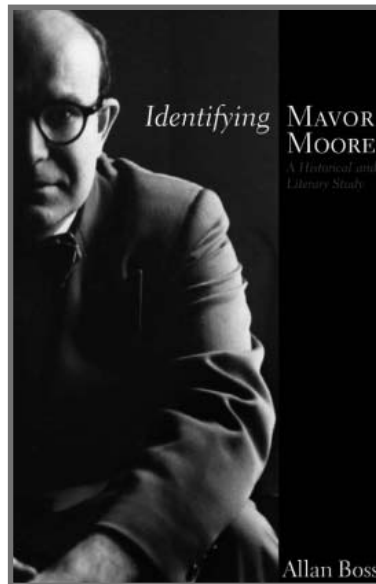
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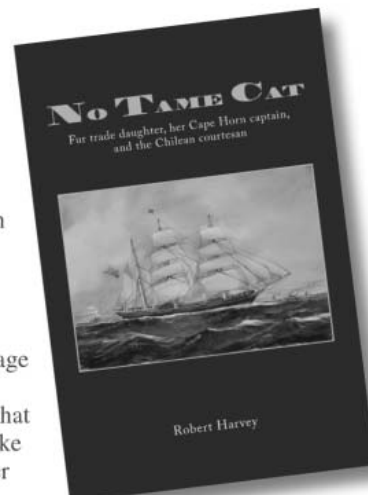
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\$24.95 at book stores

ISBN # 978-0-919537-82-8

R is for Robinson

WRITER IN RESIDENCE AT THE VANCOUVER Public Library until January, sc-fi veteran Spider Robinson has published his 36th novel, **Very Hard Choices** (Baen \$7.99), in which Smelly the hermit, the world's most receptive telepath, reunites with his old college roommate Russell, a sixties survivor entering his sixties, to evade sinister government forces. Russell literally finds himself up Howe Sound without a paddle—with a collapsed lung.

1-4391-3303-4

S is for Shymanski

WENDY SHYMANSKI'S EDUCATIONAL novel for children, ages 7-12, **Sparky: The World's Most Lovable and Mischievous Bear Cub** (iUniverse \$15.95), is about a grizzly cub's first year of life. The setting is the Khutzeymateen Grizzly Bear Sanctuary and the main characters are a mother and cub that Shymanski

observed over a ten-year period. It also includes extensive information about the natural history of both the temperate rainforest and marine area surrounding the Khutzeymateen Provincial Park/Grizzly Sanctuary. "I hope to draw attention to the importance of the preservation of the fragile grizzly species, and our planet," she says. "Without a healthy planet nothing can survive, including humans."

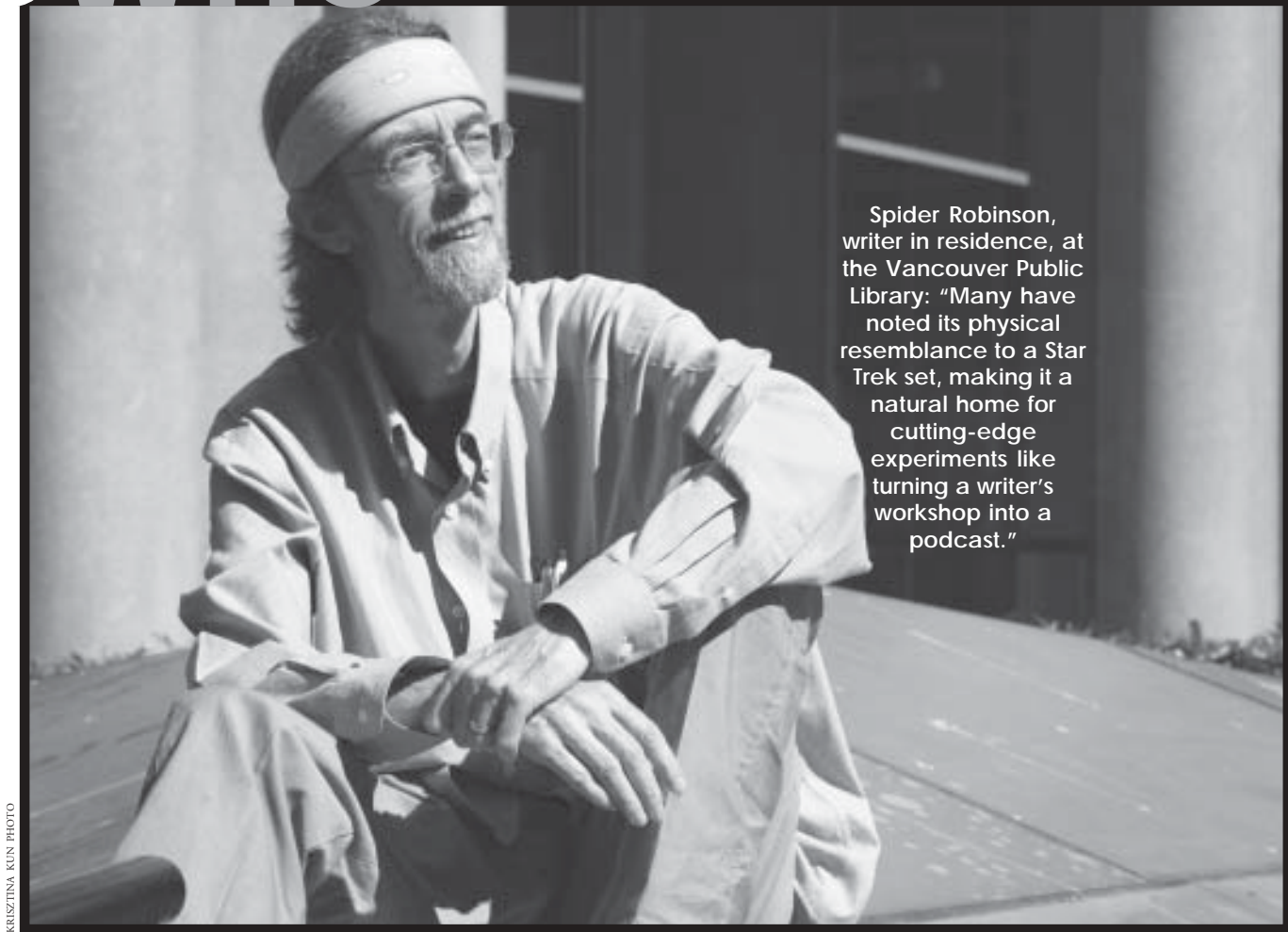
978-1-4401-8754-4

T is for Taylor

HAVING WRITTEN 7,500 SPORTS COLUMNS, three times as many radio shows and published 13 books—most recently, **And to Think I Got in Free: Highlights from Fifty Years on the Sports Beat** (Harbour \$22.95), Jim Taylor received the 2010 Bruce Hutchison Lifetime Achievement Award for B.C. journalism at the 24th annual Jack Webster Awards dinner on November 1st at the Hyatt Regency Hotel in Vancouver.

978-1-55017-499-1

Jim Taylor and Wayne Gretsky as seen by cartoonist Bob Krieger.



Spider Robinson, writer in residence, at the Vancouver Public Library: "Many have noted its physical resemblance to a Star Trek set, making it a natural home for cutting-edge experiments like turning a writer's workshop into a podcast."

KRIZITNA KUN PHOTO

U is for Unity

THIS YEAR'S WINNER OF THE GEORGE RYGA Award for Social Awareness in B.C. literature, **A Thousand Dreams Vancouver's Downtown Eastside and the Fight for its Future** (Greystone), by Larry Campbell, Neil Boyd and Lori Culbert, documents the volatile human and political dynamics of a rich, vibrant and frequently misunderstood community. While outlining various pitfalls in government policy, the book pays tribute to the instinctive goodwill and hope of the Downtown Eastside.

V is for Vancouver

FRANCIS MANSBRIDGE'S VANCOUVER **Then And Now** (Raincoast \$22.95) contrasts archival photos of Vancouver locations with contemporary photos, mirroring a concept in previous Vancouver books by Roland Morgan and Michael Kluckner. One of the subjects is the Capilano Suspension Bridge first built in 1889 with hemp rope by August Jack Khahtsahlano and his brother for North Vancouver developer George Grant Mackay.

Its next owner, Bruno Stelzer, replaced the original hemp-and-cedar crossing with steel cables in 1902. At 250-feet high, and 450-feet across, it was the longest and highest suspension bridge in the world. After owner Edward Mahon added a tea house in 1910,



Capilano Suspension Bridge in North Vancouver

he re-constructed the bridge with secondary cables in 1914. It has remained one of Vancouver's primary tourist attractions with approximately 80,000 visitors per year. The current version was built in 1956 by owner Rae Mitchell, who sold ownership to his daughter Nancy Stibbard. Mansbridge reports visitors have included The Rolling Stones, Marilyn Monroe, Margaret Thatcher and Kevin Costner.

978-1-59223-917-7

W is for Wilson

THE REMARKABLY UNSUNG JOHN Wilson originally from Edinburgh, Scotland, has published his 24th and 25th titles since 1995, **Crusade: The Heretic's Secret, Book 1** (Key Porter \$12.95) and **Grail: The Heretic's Secret, Book II** (Key Porter \$12.95), both about the crusades and each one more than 300 pages.

978-1-55470-322-7; 978-1-55470-306-7

X is for eXceptional

THE BIG EASTERN CANADIAN LITERARY awards tend to eschew books from B.C. Occasionally a B.C. author gets the nod if they are published from outside B.C. Sarah Leavitt's exceptionally frank and compelling graphic novel **Tangles: A Story about Alzheimer's, My Mother and Me** (Freehand Books \$23.95) has been shortlisted for the \$25,000 Rogers Writers' Trust Non-Fiction Prize.

Co-published with the McMichael Canadian Art Collection of Ontario, **Douglas & McIntyre's Defiant Spirits: The Modernist Revolution of the Group of Seven** by Ross King was also nominated in the non-fiction category.

Tangles: 978-1-55111-117-9;
Defiant Spirits: 978-1-55365-362-2

Y is for Yuxweluptun

NEO-NATIVE DRAWINGS AND OTHER **Works** (Curatorial Projects \$20) documents and expands the exhibition of the same name by Lawrence Paul Yuxweluptun at the Contemporary Art Gallery in Vancouver in 2010. Texts by Peter Morin and curator Petra Watson accompany drawings spanning a time period of three decades.

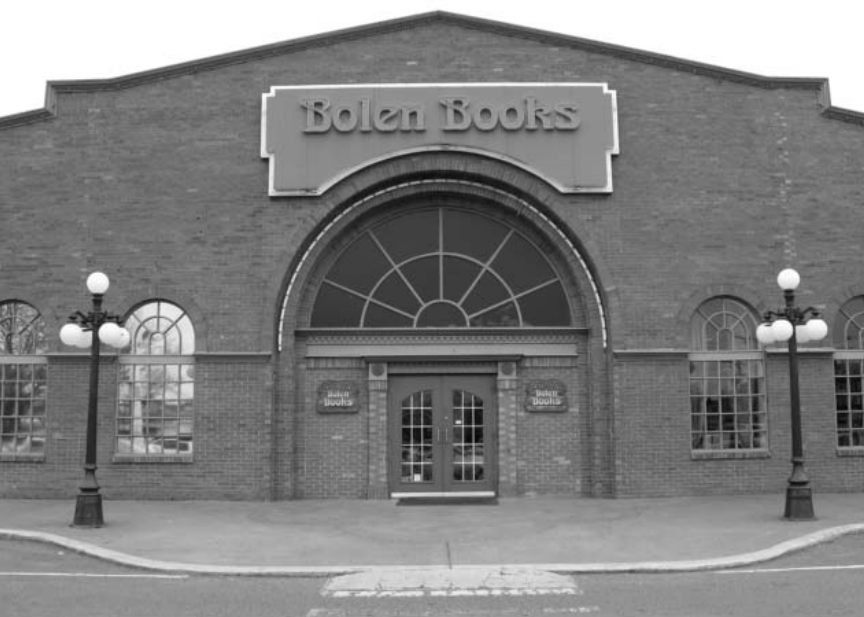
978-0-9732583-1-8

Z is for Zrymiak

WHAT WOULD HAPPEN IF CANADA HAD nuclear weapons and the Americans didn't like it? Would we become as estranged as India and Pakistan? Michael Zrymiak's techno-thriller **Nukes on the 49th** (Libros Libertad \$23) envisions the CIA working with anti-nuclear supporters in Canada. How long would it take before American paranoia led to the overthrow of Canada?

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who's hot

Maltese herring

From Kelowna to the Mediterranean, Alan Bradley goes global

FOR A WHILE, THE HOTTEST FICTION writers from B.C. were being cherry-picked from the UBC creative writing program. Lately the hotshots for sales worldwide include the prolific **Jack Whyte** with his new Scottish history saga, ex-realtor-turned-thriller-novelist **Chevy Stevens** and now Johnny-Come-Lately **Alan Bradley**, from Kelowna.

Having written a memoir of his mother called *The Shoebox Bible* and winning a children's literature award in Saskatchewan, Bradley, at 70, published the first novel in his projected six-volume, adult mystery series featuring an eleven-year-old detective named Flavia de Luce.

The Sweetness at the Bottom of the Pie (Doubleday 2009) focuses on the sleuthing of the enthusiastic and precocious Flavia, a chemistry buff, who lives in an ancient family house somewhere in England in the 1950s with a stamp-collecting father and two very nasty older sisters.

The manuscript received the Debut Dagger Award of the British Crime Writers' Association in 2007, lead-

ing to its publication in a dozen countries, including Canada. Bradley's series has since been sold to more than thirty territories around the world.

In Bradley's follow-up, *The Weed That Strings the Hangman's Bag*, Flavia investigates the sudden death—mid-performance—of a master puppeteer

named Rupert Porson who arrives in the hamlet of Bishop's Lacey in a broken-down van.

In Bradley's forthcoming third instalment, *A Red Herring Without Mustard* (Doubleday \$29.95), Flavia de Luce comes to the rescue when a gypsy is charged with the abduction of a local child. Flavia

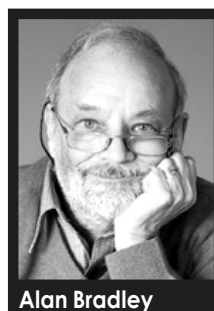
must draw upon her encyclopaedic knowledge of poisons to prevent a miscarriage of justice and to solve a greater mystery: What really happened to her long-vanished mother?



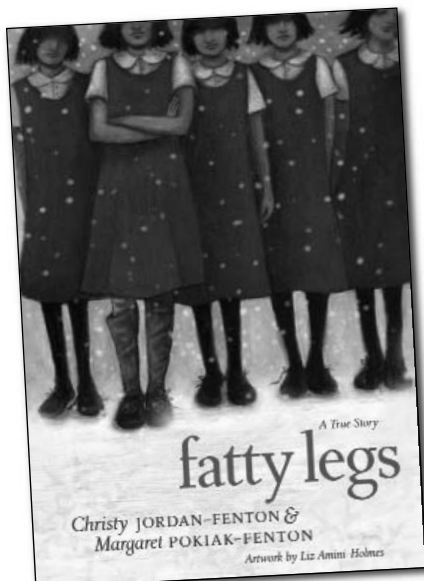
BORN IN 1938, BRADLEY BECAME DIRECTOR of Television Engineering at a new media centre at the University of Saskatchewan in 1969, where he remained until taking early retirement in 1994.

Alan Bradley recently moved from Kelowna to Malta.

978-0-385-66586-5



Alan Bradley



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Awards

Gillian Jerome has won the 2010 ReLit Award for her debut poetry collection, *Red Nest* (Nightwood \$17.95) for which she received the ReLit ring comprised of four moveable dials marked with the alphabet, for spelling words. The ReLit Awards (Ideas, Not Money) were founded in 2000 and celebrate new work released by independent Canadian literary publishers. ReLit is short for Regarding Literature, Reinventing Literature, Relighting Literature.

0-88971-241-7

Masako Fukawa, principal writer and managing editor, and her husband **Stanley Fukawa**, translator and contributing writer, have won a \$10,000 Canada-Japan Literary Award for their work on *Spirit of the Nikkei Fleet: BC's Japanese Canadian Fishermen* (Harbour \$39.95).

978-1-55017-436-6



Gillian Jerome

Precious few novels published from B.C. make a dent. An exception is **Ian Weir's** first novel *Daniel O'Thunder* (D&M \$22.95), thus far nominated for the Ethel Wilson Fiction Prize, the Canadian Authors Association's Award for Fiction, the Commonwealth Writers' Prize Best First Book Award and the Amazon.ca Annual First Novel Award.

9781553655640

Scott Steedman has been one of Vancouver's leading editors of non-fiction in the 21st century. With Vancouver Art Gallery senior curator **Bruce Grenville**, he has won the City of Vancouver Book Award for *Visions of British Columbia: A Landscape Manual* (D&M \$40). *Visions of British Columbia* is based on an exhibition at the VAG that coincided with the 2010 Winter Games.

9781553655008

At the River's Mouth: Writing Migrations (ICR \$20) by **Daphne Marlatt**, a book designed by **Robert Bringhurst** and published by the Institute for Coastal Research (ICR) at Vancouver Island University, has won second prize in the prose non-fiction category of the Alcuin Society's 28th Annual Awards for Excellence in Book Design in Canada.

978-1-896886-21-3

Kamloops-raised **Wendy Phillips's** young adult novel *Fishtailing* (Coteau) is shortlisted for the Governor General's Award for Children's Literature. It follows the lives of four Vancouver teens as they spiral out of control. Other B.C. nominees in the category include the Sunshine Coast's **K.L. Denman** for *Me, Myself and Ike* (Orca) and **Gina McMurphy-Barber** for *Free As A Bird* (Dundurn). *Fishtailing*: 9781550504118; *Me, Myself & Ike*: 9781554690862; *Free As A Bird* 978-1-55488-447-6

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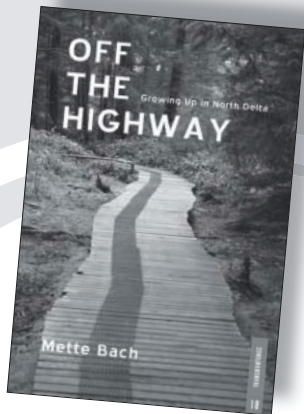
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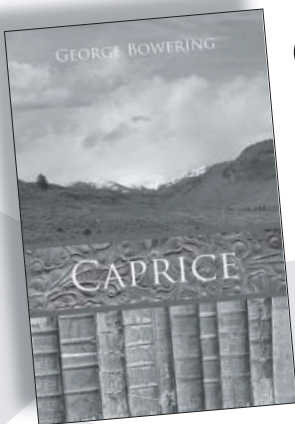
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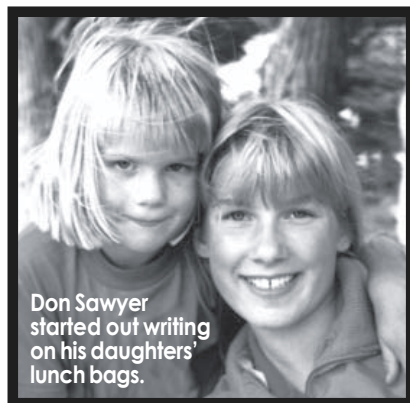
indies

Lasqueti genius

THE EXTRAORDINARILY GIFTED AND chronically underpaid *Georgia Straight* illustrator, cartoonist and comic book artist **Rand Holmes** of Lasqueti Island died at age 60 in 2002. His *Harold Hedd* comics are collectors' items and he was respected across North America in the sixties and seventies as a peer of cartoonist **Robert Crumb** (*Mr Natural*) and **Gilbert Shelton** (*Furry Freak Brothers*). *Cannabis Culture* magazine ran a profile on Holmes and his art exhibit on Lasqueti Island in March of 2007. **Patrick Rosenkranz** of Portland, Oregon, has compiled a 328-page biography and retrospective art book devoted to Holmes' career, **The Artist Himself: A Rand Holmes Retrospective** (Fantagraphics \$39.99 U.S.). 978-1606991701



Harold Hedd with banjo by Rand Holmes



Don Sawyer started out writing on his daughters' lunch bags.

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YOU've heard of 1001 Arabian Nights, now there's 1001 Lunch Bags.

For years, **Don Sawyer**, of Salmon Arm, added jokes and pictures to the lunch bags that he sent to school with his two daughters. Farish and Melissa liked them so much, they brought them home to complement the family photo albums.

Now Sawyer's **The Lunch Bag Chronicles** (Playfort \$19.99) traces events in their lives—from volleyball tournaments to Halloween trick-or-treating—accompanied by classic jokes for children. Eighty lunch bags were selected to comprise the contents.

"I always got a smile out of it myself," Sawyer says, "I'd think about them opening their lunch, laughing—or groaning—at the joke, and sharing them with their friends.

"I'm no illustrator, but I had a lot of fun coming up with pictures to go along with the jokes. Most people are very charitable and insist they are at least charming.

"But this practice, for me, was also a kind of meditation on them. The whole process made me think about who they were, and how their lives were unfolding." 978-0-9813164-0-6

Stiff upper Brits

RETIRED HISTORY PROFESSOR **John Boshier** of North Saanich spent ten years writing an A-to-Z volume of 769 biographies for his 839-page **Imperial Vancouver Island: Who was Who 1850-1950** (Xlibris, 2010). Boshier says if the twenty-first century did not find rambling Victorian titles intolerable, it could have been called *Some Imperial Campaigners and their Friends on Vancouver Island from the Cariboo Goldrush and the Indian Mutiny to the Invasion from Mainland Canada after the Second World War, 1850-1950*.

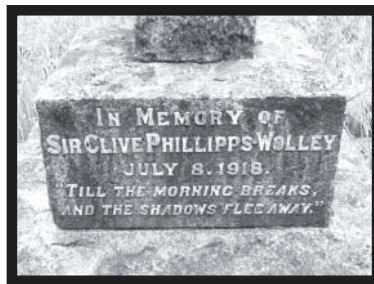
Most of the 769 people in *Imperial Vancouver Island*

were born in Britain or in British India or elsewhere in the Empire at a time when Canada was part of it. There are entries for Sir **Charles Bell**, world expert on Tibet and a friend of the **Dalai Lama**, Sir **Frederic Maze**, ex-director of the Chinese Maritime Customs, and several other exotic knighted Imperials, as well as Lady **Mary Emily Swettenham**, widow of a governor of Jamaica.

Boshier sent his manuscript to one of the do-it-yourself publishers in the U.S. and discovered the e-mail ordering sys-

tem only works for people who live in the USA. The author will be glad to supply soft-cover copies at \$45, postage paid. Write to jfbosher@primus.ca

"What I am trying to do with my present project," he says, "is to treat the British Empire and the Imperialists in their own terms in order to understand them better. The whole subject belongs



Sir Clive Phillipps-Wolley is the only B.C. author to be knighted. Buried in Duncan, he is one of 769 people in *Imperial Vancouver Island*.

in history now, no longer in politics, because the British dissolved the Empire half a century ago. Too many Canadians, like our American neighbours, treat it as though we were still struggling against it. And the truth is that WE never had to struggle. London could hardly wait to get rid of us. But as a result of our

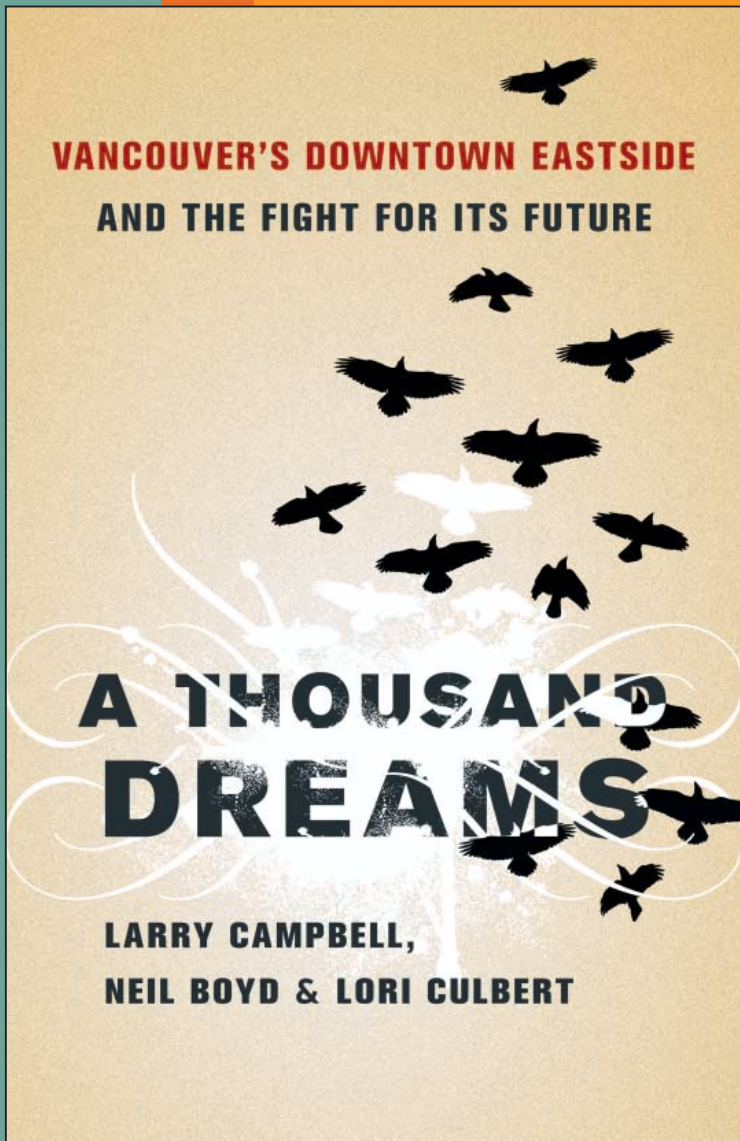
perverted (partly Irish-American) standpoint and our myths, we don't understand the Empire and the Imperialists very well. I also think, of course, that a variety of different points of view is all to the good in history."

John Boshier studied at the Sorbonne and gained his Ph.D in history from London University. He taught history at King's College London, University of British Columbia, Cornell University and York University. He has written or contributed to eight other books.

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7th Annual George Ryga Award for Social Awareness

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This year's George Ryga Award For Social Awareness in BC Publishing has been awarded to *A Thousand Dreams: Vancouver's Downtown Eastside and the Fight for its Future*, published by Greystone Books, and written by Larry Campbell, Neil Boyd and Lori Culbert.

It captures the volatile human and political dynamics at play in an incredibly rich and vibrant community, and reveals the pitfalls in government policy that threaten such a community and the instinctive goodwill and hope that rises up from that community regardless.



2010 Short-Listed Finalists

god of missed connections

by Elizabeth Bachinsky, Nightwood Editions

Where The Blood Mixes

by Kevin Loring, Talonbooks

The George Ryga Award is sponsored by The George Ryga Society, BCBookWorld, CBC Radio One and Okanagan College



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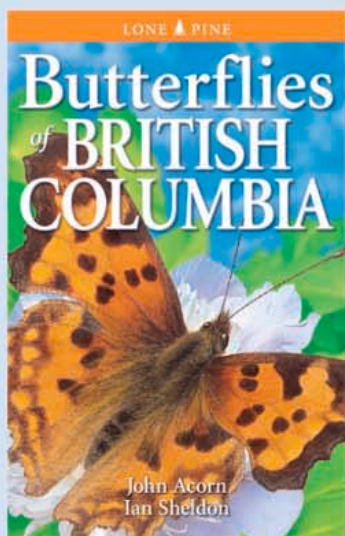
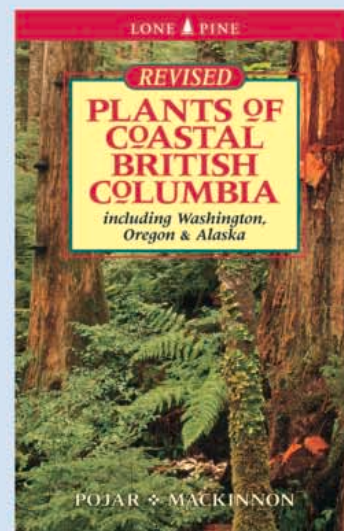
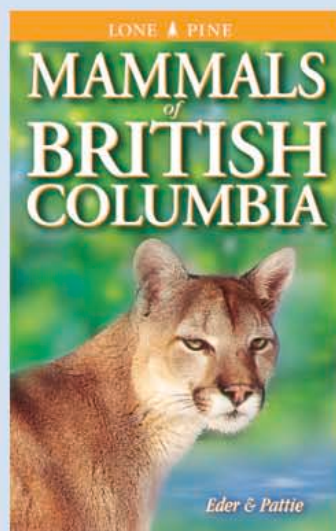
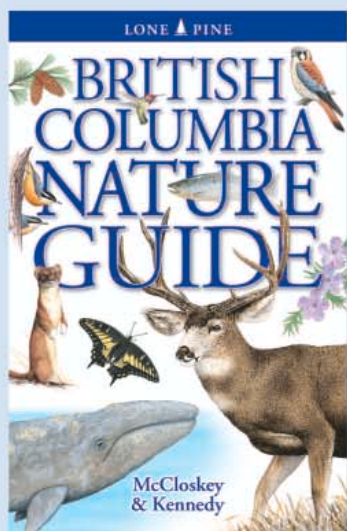
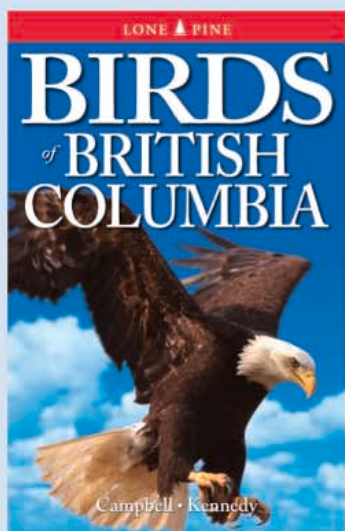
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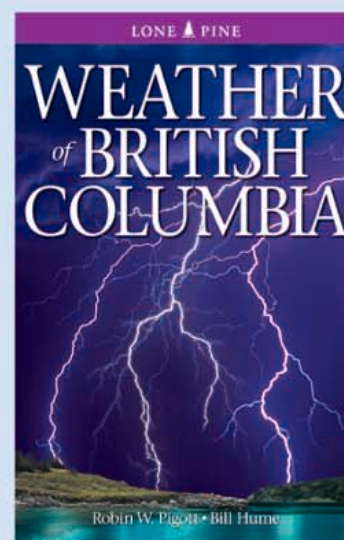
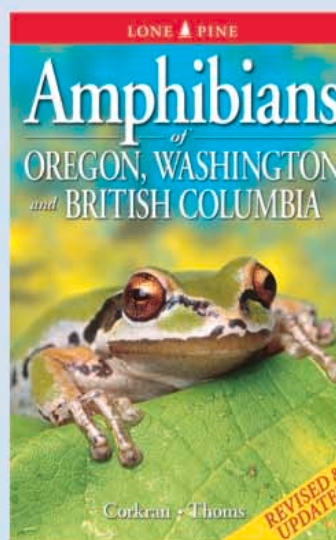
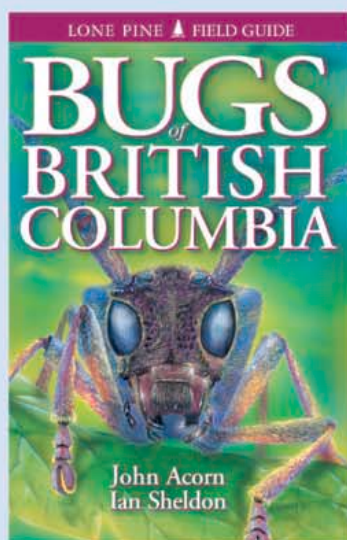
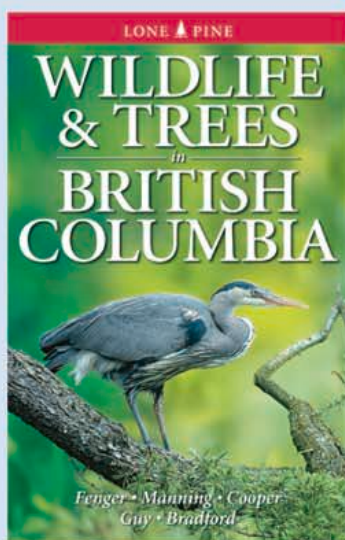
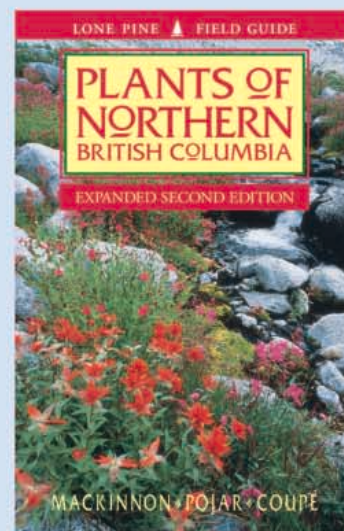
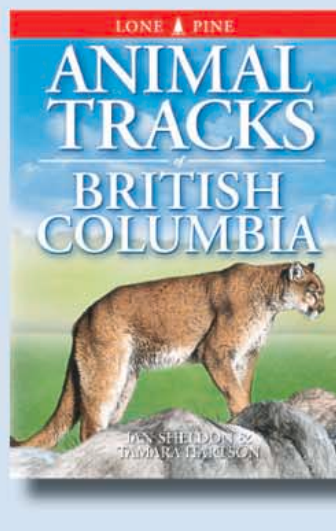
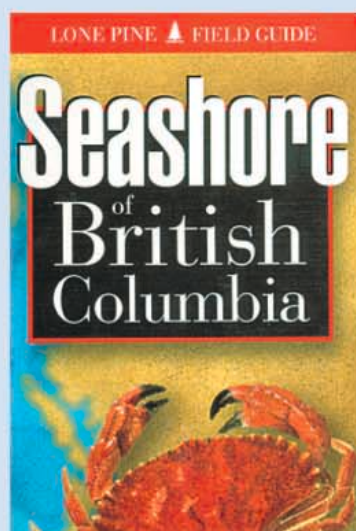
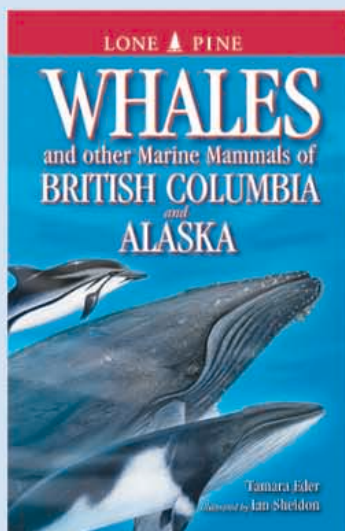
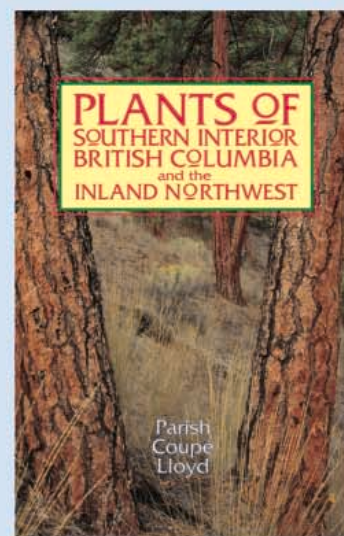
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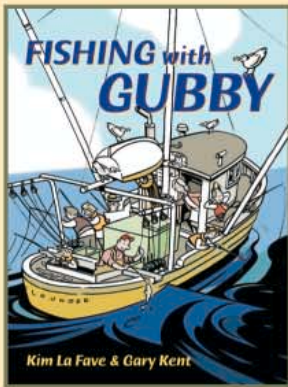
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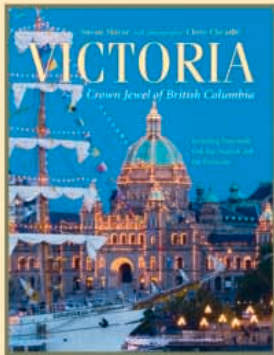


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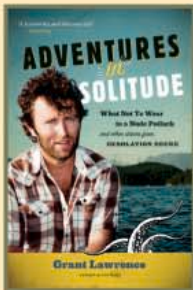
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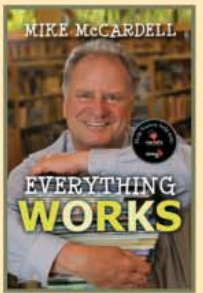
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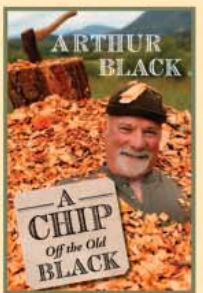
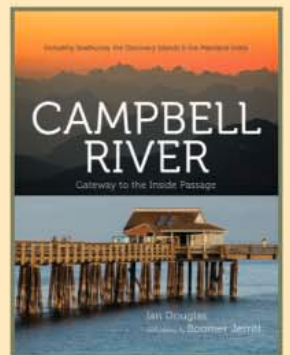
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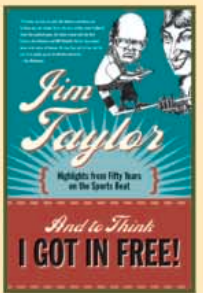
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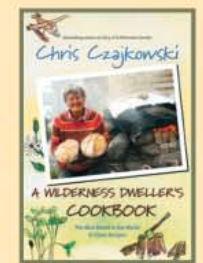
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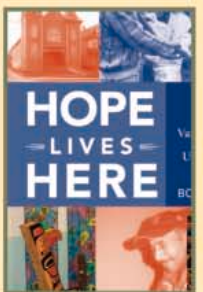
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