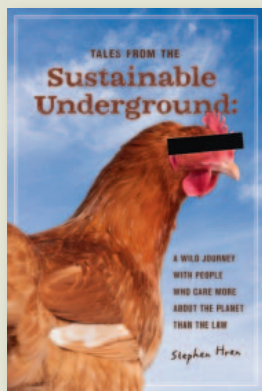


FALL BOOKS FROM NEW SOCIETY PUBLISHERS



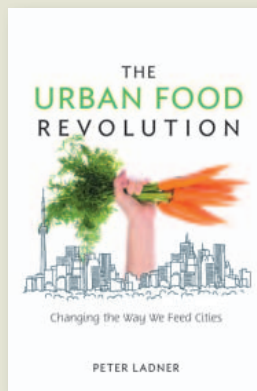
NEW SOCIETY PUBLISHERS



TALES FROM THE SUSTAINABLE UNDERGROUND

A Wild Journey with People Who Care
More about the Planet than the Law
Stephen Hren - US/Can \$17.95

A joyous romp through the fringes of sustainability, this compelling book contrasts the actions and outlooks of pioneers on the cutting edge of sustainability with the antiquated laws and regulations that favor a big business-oriented, energy- and material-intensive approach.



THE URBAN FOOD REVOLUTION

Changing the Way We Feed Cities
Peter Ladner - US/Can \$18.95

From commercial microgardening and community composting to rebuilding local food processing, storage and distribution systems, *The Urban Food Revolution* describes what individuals, neighborhoods, cities and regions are doing to bring fresh local food back into their lives.



HOME SWEET ZERO ENERGY HOME

What it takes to develop great homes that won't
cost anything to heat, cool or light up, without
going broke or crazy
Barry Rehfeld - US/Can \$19.95

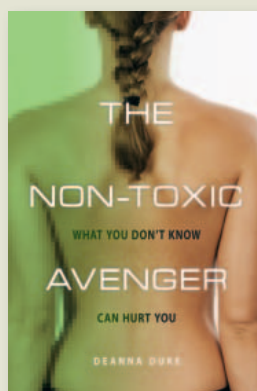
Home Sweet Zero Energy Home will show you how to combine super-efficiency with renewable energy technologies to develop a better, more comfortable and environmentally friendly home that produces as much electricity as it uses, all without breaking your back or your bank account.



TECHNO-FIX

Why Technology Won't Save Us or the Environment
Michael Huesemann, Ph.D
Joyce Huesemann, Ph.D - US/Can \$24.95

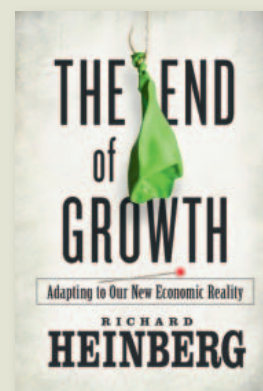
The inherent limitations of modern technology can create unintended and unavoidable consequences, some of them irreversible. Science and technology must be redirected to ensure long-term sustainability.



THE NON-TOXIC AVENGER

What you don't know can hurt you
Deanna Duke - US/Can \$17.95

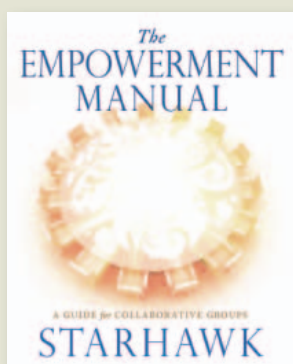
Mission impossible? One woman's quest to reduce her toxic body burden. Follow author Deanna Duke as she submits to extensive body burden testing — with some unsettling results — and attempts to reduce her body burden by limiting her exposure to a startling array of hazardous everyday substances.



THE END OF GROWTH

Adapting to Our New Economic Reality
Richard Heinberg - US/Can \$17.95

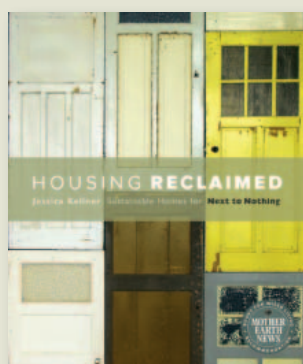
The global economy has reached a fundamental turning point. The "recession" will not end in a "recovery," yet in the coming years we can still thrive - if we maximize happiness rather than the futile pursuit of growth at any cost.



THE EMPOWERMENT MANUAL

A Guide for Collaborative Groups
Starhawk - US/Can \$24.95

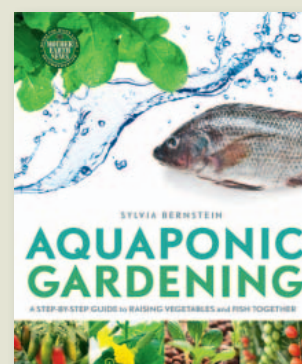
There are literally millions of collaborative, voluntary groups around the world, comprising a powerful force for social change — when they don't get bogged down in conflict or challenging group dynamics. *The Empowerment Manual* is a comprehensive guide for groups seeking to organize with shared power and bottom-up leadership to foster vision, trust, accountability and responsibility.



HOUSING RECLAIMED

Sustainable Homes for Next to Nothing
Jessica Kellner - US/Can \$24.95

How to build community, reduce waste and create affordable, unique homes
Anyone interested in saving a buck, in saving the planet and in creating a magical, healthful and one-of-a-kind home should reach for this beautifully crafted, engaging and timely book. -Wanda Urbanska, co-author of *Less is More: Embracing Simplicity for a Healthy Planet, a Caring Economy and Lasting Happiness.*



AQUAPONIC GARDENING

A Step-by-Step Guide to Raising
Vegetables and Fish Together
Sylvia Bernstein - US/Can \$29.95

Aquaponic Gardening provides everything you need to know to create a complete home aquaponics system which will yield healthy, fresh, delicious food all year round.

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WHO'S WHO

BRITISH COLUMBIA

B is for Bachman

HE CAN BE FORGIVEN FOR WRITING *AMERICAN Woman* because he wrote *These Eyes*. He avoided classic rock star burnout partly because he was a Mormon. He has hobnobbed with pop music royalty but remains level-headed. Now veteran guitarist and Salt Spring Islander Randy Bachman has gathered more of his musical memoirs for Randy Bachman's Vinyl Tap Stories (Penguin \$32), a spinoff from his CBC Radio program. His previous memoir was *Takin' Care of Business* (McArthur 2000). 978-0-670-06579-0

Randy Bachman (right) with Neil Young

A is for Anti-Saints

IN THE EARLY DAYS OF THE FRENCH REVOLUTION, poet and journalist Sylvain Maréchal wrote satirical, skeptical studies of the lives of female saints to discourage religion. Medievalist and political activist Sheila Delany has retrieved her audacious work from obscurity for *Anti-Saints: The New Golden Legend of Sylvain Maréchal* (U. of Alberta \$34.95) due in October. 978-0-88864-604-0



Sheila Delany

C is for Campbell

JENNIFER CAMPBELL, AS THE OWNER/operator of Heritage Memoirs, a personal history business, has written *Start & Run a Personal History Business* (Self-Counsel \$23.95) to advise others how to write personal histories (autobiographies) as a business opportunity. 978-1-77040-058-0



Jennifer Campbell

D is for Davis

WADE DAVIS' *THE SACRED HEADWATERS: The Fight to Save the Stikine, Skeena, and Nass* (Greystone \$50) is described as a visual feast and plea to save an extraordinary region in North America for future generations. The Vancouver Writers Festival is sponsoring his preview address on the book in September. 978-1-55365-880-1



Wade Davis

E is for Esi

Victoria's Esi Edugyan's second novel, *Half-Blood Blues* (Thomas Allen \$24.95), about black jazz musicians in Berlin during the late 1930s, was longlisted for the Man Booker Prize in 2011. Among the black musicians whose lives are threatened by the onset of World War II, there's a brilliant trumpet player, Hieronymus, and a narrator, Sid, who uses a distinctive German-American slang. 9780887627415

Half-Blood Blues was slated to be published by Key Porter Books until the Ontario company shut down in 2011, but it was published on schedule in the UK by Serpent's Tail. A Canadian edition will appear from Thomas Allen.

The winner of the Man Booker Prize, to be announced in October, receives £50,000 (approximately \$77,000).



Esi Edugyan



David R. Greig

F is for Fawcett

PRINCE GEORGE-RAISED BRIAN FAWCETT is taking the route of Brian Brett and Patrick Lane, revisiting his roots for a memoir, *Human Happiness* (Thomas Allen \$24.95). 978-0-88762-808-5

Commenting on the genesis of his book, Fawcett says, "Like most people in North America during and just after the Second World War, I grew up without the faintest curiosity about the people who'd brought me into the world, and even less about the ancestors who had gotten them to our staging grounds. Toward the end of my parents' lives I began to understand that this lack of curiosity was a serious mistake, and in part, this book is my attempt at restitution: this is about them, but it is also for them."

G is for Greig

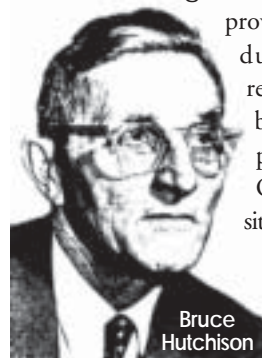
HAVING EARNED HIS BACHELOR OF LAWS degree in 1986 from the University of Victoria, David R. Greig of Vancouver specializes in matrimonial and family law. After eight editions of *If You Leave Me, Put It In Writing* (Self-Counsel), he has produced *The Separation Guide* (Self-Counsel \$19.95) as a companion to forms for *The Separation Agreement*. 978-1-77040-057-3

H is for Holsinger

A MUTUAL LOVE OF SAILING, FISHING AND beachcombing brought June Cameron and Paul Holsinger together and has resulted in their book *26 Feet to the Charlottes, Exploring the Land of the Haida* (Heritage \$19.95). In 1983, after three summers of calm sailing together, the couple decided to cross Hecate Strait in Paul's 26-foot wooden sloop Wood Duck. As June and Paul visited uninhabited First Nations villages, a remote logging camp, a defunct whale meat cannery and abandoned gold and copper mines, they were struck by how hard it could be to make a living in the Charlottes. 978-1-894974-61-5

I is for Incredible

BRUCE HUTCHISON'S BIOGRAPHICAL portrait of Prime Minister William Lyon Mackenzie King, *The Incredible Canadian*, received a Governor General's Award after it appeared in 1952. Vaughn Palmer has provided an introduction for a reprinted paperback edition published by Oxford University Press (\$19.95). 978-0-19-543890-1



Bruce Hutchison

continued on next page

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WHO'S WHO

BRITISH COLUMBIA



Kwiaahwah Jones

continued from page 3

J is for Jones

KWIAAHWAH JONES AND **HEATHER RAMSAY** have compiled and edited *Gina Waadluxan Tluu: The Everything Canoe* (Haida Gwaii Museum Press \$40), containing 80 pages of current and archival pictures, book excerpts, quotes and more.

The Everything Canoe 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. Expressions of welcome or agreement in the Haida language can be traced back to the time of canoes. Modern-day carvers 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 Kahn

HIKING THE GULF ISLANDS OF BRITISH COLUMBIA (Harbour \$24.95) by **Charles Kahn** is the expanded third edition of his guidebook first published in 2004. This edition includes details on



Charles Kahn

walks, hikes and paddling for kayakers. Each Gulf Island has its own chapter, including the more obscure Texada, Lasqueti and Thetis islands.

Born in Montreal in 1945, Charles Kahn moved to Salt Spring Island in 1992. He is also a member of the Salt Spring Island Historical Society.

978-1-55017-511-0

L is for Lister

ANDREA LISTER IS THE NEW EDITOR OF *British Columbia History*, replacing historian **John Atkin**. Having recently designed **David B. Reid's** *Fields of Seams and Dreams: A History of Plowing in the Valley*, Lister has now published **Commitment To Caring: Chilliwack Hospital's Auxiliary's 100 Years, 1911-2011** (\$20).

Commitment To Caring tells the story of determined women in a time before

they were considered persons under the law, who fundraised, sewed, canned, and knitted to establish Chilliwack's first hospital. The book can be bought at the Chilliwack Hospital Auxiliary Thrift Shoppe.

978-0-9868333-0-4



Andrea Lister

M is for McMullan

PETER MCMULLAN HAS CONCEIVED AND co-authored a book about sport fishing on the Babine River, its history and challenges: **Babine: A 50-Year celebration of a World-renowned Steelhead and Trout River** (Amato Publications \$49.95), with **Pierce Clegg** of Babine Norlakes Lodge.



Peter McMullan

In addition to writing and editing, McMullan was responsible for the organization and co-ordination of all contents and photography in the book, an assignment that extended over three years. A special limited edition version is also available for four times the regular hardcover price.

978-1-57188-462-6

N is for Nicholson

AS A VANCOUVER-BASED COMMUNITY organizer who administers the Downtown Eastside Women's Centre, **Cecily Nicholson** has written her first book of poetry, **Triage** (Talonbooks \$16.95), that presents "a polyvocal narrative of human communities struggling at the brutal margins of the neoliberalized state," and examines women's creative resistance to both physical and systemic violence.



Cecily Nicholson

978-0-88922-657-9

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O is for Origami

ORIGAMI DOVE (M & S \$18.99) IS THE FIRST collection of poems in over a decade from Susan Musgrave, who has published 14 books of poetry over the course of 41 years—her most recent being a much-anticipated return to the dark humour and haunting poetics that she's known for.



Susan Musgrave

978-0-7710-6522-4

P is for Prain

YARN BOMBING: THE ART OF CROCHET & Knit Graffiti by Mandy Moore and Leanne Prain (Arsenal 2009) received front page coverage in *The New York Times*' style section in May, followed by stories in the Associated Press, *Today Show*'s blog, *Forbes* magazine, and *Time* magazine. A third printing was necessary in the summer. Prain's new book, *Hoopla: The Art of Unexpected Embroidery* (Arsenal \$22.95) profiles artists and offers readers twenty-eight embroidery projects to create.

Prain says that, "*Yarn Bombing* successfully connected knitters with the world of street art," and she hopes that *Hoopla* "receives a similar response from stitchers. Modern crafters are not just hobbyists; they are artists, anarchists, advocates, protesters, and rabble-rousers. Both books strive to propel those who make handicrafts to broadcast political or social statements, and to create positive change in their communities. I hope that *Hoopla* will inspire stitchers to explore the age-old tradition of embroidery as a modern method of communication and art."

Yarn 9781551522555; Hoopla 978-1-55152-406-1

Q is for Quadra

ONCE UPON MUCH LIVELIER TIMES, THE sparsely populated Discovery Islands (Read, Cortes, Sonora, Maurelle, Hardwicke, Stuart, Redonda and Thurlow) were rife with oddballs, as Jeanette Taylor made clear in *Tidal Passages: A History of the Discovery Islands* (Harbour 2008). Taylor has given much the same treatment to the largest of the Discovery Islands for *The Quadra Story: A History of Quadra Island* (Harbour \$32.95).

978-1-55017-495-3



Clea Roberts

R is for Roberts

CLEA ROBERTS' FIRST BOOK OF POETRY, *Here is Where We Disembark* (Freehand Books \$16.95), is described as a "perceptive ecological reading of Canada's North past and present." Based on her experiences in northern BC and the Yukon, these poems have been described by DON MCKAY as "exquisite frostbitten brevities."

978-1-55111-851-2

continued on page 6



"*Yarn Bombing* has worked its way into the popular vernacular. It has been used in cell phone campaigns in Ireland, mentioned by Queen Latifa on Martha Stewart, used by Arthur Black in an essay, and even been the subject of a Threadless t-shirt. The book has been a spark which has helped ignite knit graffiti into a worldwide social phenomenon." — LEANNE PRAIN

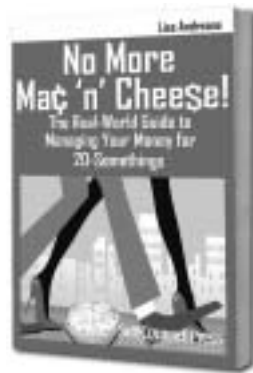
SelfCounsel Press

No More Mac 'n' Cheese: The Real-World Guide to Managing Your Money for 20-somethings

by Lise Andreana

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- Learn the key questions to ask when assessing home features such as location, privacy, and security.

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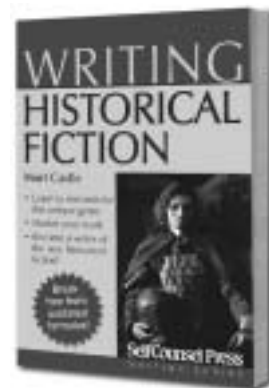


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continued from page 5

S is for Schroeder



WHILE ADDING TO his list of twenty books with a new Young Adult non-fiction title, **Duped!** (Annick \$12.95), **Andreas Schroeder** is seeing his classic fictional account of a real-life Saskatchewan shipbuilder, **Dustship Glory**, re-issued by University of Athabasca Press \$19.95).

Duped: 9781554513505; Dustship: 978-1-926836-22-5

T is for Toews-Andrews

AGNES TOEWS-ANDREWS' SELF-PUBLISHED **The Goddess Lives: Poetry, Prose and Prayers in Her Honour** (Isis Moon Publishing \$24.95) looks at the tradition of Goddess worship, particularly "Goddess Sophia," and the need for a matrilineal society today. Toews-Andrews recounts her travels to research Goddess worship around the world.

9780968676530

U is for Understated

BASED ON FIFTY ORAL HISTORY INTERVIEWS, **Daphne Marlatt and Carole Itter's Sound Heritage** classic from 1979, **Opening Doors**, was the first book about Vancouver's Strathcona district, near Main Street. In a re-released, large format version, **Opening Doors: In Vancouver's East End, Strathcona** (Harbour \$24.95), **Nora Hendrix**, who arrived in Vancouver in 1911, is described in a caption as the grandmother of **Jimi Hendrix** who "became a noted musician in the 1960s." 978-1-55017-521-9

V is for Valgardson

AFTER A PUBLISHING HIATUS OF MORE THAN a decade, **W.D. Valgardson** returns to adult fiction for **What the Bear Said: Skald Tales from New Iceland** (Turnstone \$19), a collection of short



Sheri-D Wilson

JAMES TWOROSM PHOTO



Nora Hendrix in 1977, at age 94

stories that was launched in Gimli, Manitoba, centre of all things Icelandic-Canadian. The stories capture the experiences of Icelandic settlers in Canada as **W.P. Kinsella's** mentor at UVic, **Bill Valgardson**, presents new myths and legends in the old style of eddas and sagas. Recently, he was the editor of **Lögberg-Heimskringla**, the Icelandic community newspaper in Canada.

978-0-88801-3804

W is for Wilson

EDITED BY **SHERI-D WILSON**, THE **Spoken Word Workbook: inspiration from poets who teach** (Banff Centre Press \$20), is a resource for writers whose vision is to say their words/sounds out loud. The collection brings together twenty-seven "poets, griots and bards" working in jazz, hip hop, dub, story-telling and sound from across North America. Wilson and **Mona Fertig** were headliners at the 2nd annual Hazelwood Herb Farm Writers Festival in Ladysmith in August. 978-1-894773-40-3

[Participating artists in the anthology include José Acuelin, bill bissett, Regie Cabico, George Elliott Clarke, Paul Dutton, Ian Ferrier, John Giorno, Louise (Sky Dancer) Bernice Halfe, Bob Holman, Kaie Kellough, Shane Koyczan, Cheryl L'Hirondelle, Billeh Nickerson, Hilary Peach, Robert Priest, Steven Ross Smith, Quincy Troupe, Anne Waldman, Sheri-D Wilson and d'bi young. With essays by Brian Brett, Klyde Broox, Corey Frost, Heather Haley, Richard Harrisonm, Wendy Morton, Sarah Murphy and Eugene Stickland.]

X is for Xtraordinary

WITH ALMOST 1,000 PARKS AND PROTECTED areas, B.C.'s provincial parks cover more than 13 million hectares or 12.26% of the province's land base. There are 340 campgrounds, 126 boat launches and 6,000 km of hiking trails. **James D. Anderson's British Columbia's Magnificent Parks: The First 100 Years** (Harbour \$44.95) brings supernatural B.C. to your coffee table. 978-1-55017-507-3

Y is for Yamauchi

WILLOW YAMAUCHI'S ADULT CHILD OF **Hippies** (Insomniac Press \$19.95) looks fondly at her own counter-cultural upbringing with deprecating wit, mixed with a nostalgic respect for idealism. As



Willow Yamauchi

an ACOH (Adult Child of Hippies), she believes this group of survivors is under-represented in present-day culture. Some of her retro-vision is hilarious, and all of it is alarmingly true. Yamauchi recently appeared at the Galiano Island Writers Festival. The blissed-out-looking hippie chick on the book jacket is her sister. 978-1-897415-24-5

Z is for Zero

THE ZERO-MILE DIET: A YEAR-ROUND **Guide to Growing Organic Food** (Harbour \$32.95) by **Carolyn Herriot** has been short-listed for the 2011 Canadian Culinary Book Awards. It follows a year of sustainable homegrown food production, growing healthy organic food, eating seasonal recipes from the garden, saving seeds for future harvests and storing food for the winter.

In 2011, Herriot wrote **A Year on the Garden Path: A 52-Week Organic Gardening Guide**. Also shortlisted is **Michele Genest's The Boreal Gourmet** (Harbour \$26.95) written after Genest moved to the Yukon in 1994 and discovered how to incorporate indigenous boreal ingredients.

Zero 978-1-55017-481-6; Boreal 978-1-55017-475-5

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Rolf Knight



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Opening Doors: Vancouver's East End
Daphne Marlatt & Carole Itter, eds.



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\$24.95 • Apr. 2011
Harbour Publishing

Who Killed Janet Smith?
Edward Starkins



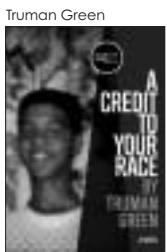
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I Just Ran

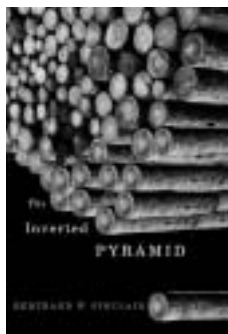
Percy Williams, World's Fastest Human

Samuel Hawley

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a struggle to deal with fame and the harsh realities of elite amateur sport. When asked to explain the secret of his speed, Percy himself would only shrug and say: "I just ran." This is the story he did not want to tell. With 45 b&w photos.

978-1-55380-126-9 332 pp \$23.95

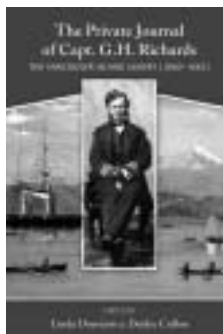


The Inverted Pyramid

Bertrand Sinclair

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The Private Journal of Capt. G.H. Richards

The Vancouver Island Survey (1860–1862)

Linda Dorricott & Deidre Cullon, eds.

Published for the first time, this journal is an exciting addition to the history of BC with valuable insights into the native peoples and colonial society. With 40 b&w photos and maps.

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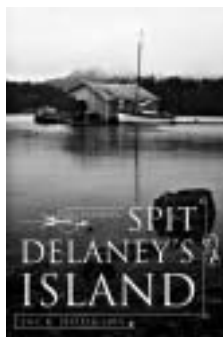
The Opening Act

Canadian Theatre History, 1945–1953

Susan McNicoll

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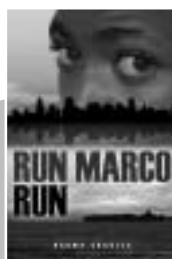


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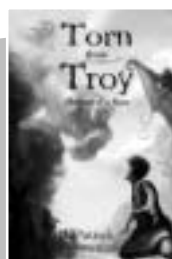


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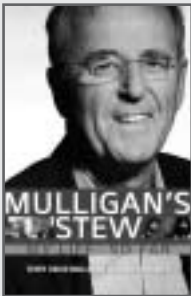
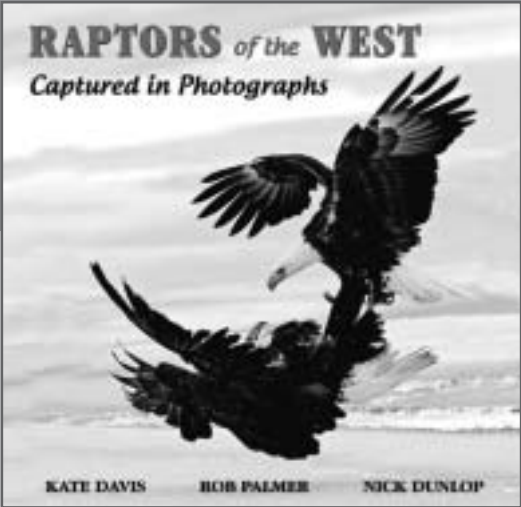
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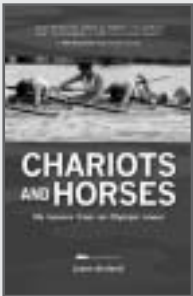
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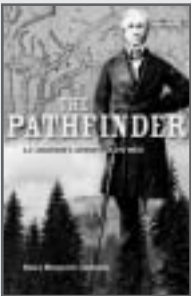
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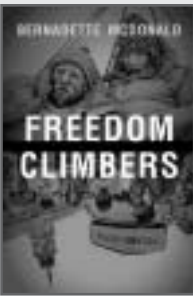
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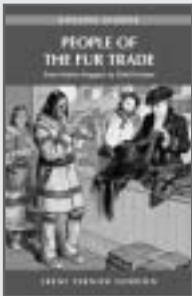
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Images from the Likeness House Dan Savard

Winner of a 2011 BC Book Prize – the Roderick-Haig Brown Regional Prize *Images from the Likeness House* explores the relationship between First Peoples in BC and the photographers who recorded them and their cultures from 1850 to the 1920s.

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These four women were working on the Avis farm in Perry's, on July 1, 1946, after the internment of Japanese-Canadians officially ended.

CROP CIRCLES

The Third Crop: A personal & historical journey into the photo albums & shoeboxes of the Slocan Valley 1800s to early 1940s by Rita Moir (Sono Nis \$24.95)

RITA MOIR'S *THE THIRD CROP* is much more than a tribute to her home of thirty years. This pictorial history of the Slocan Valley illustrates the process by which disparate immigrant groups work through natural disasters and bitter conflicts to forge a coherent community.

Moir has taken her title from the annual harvest: It produces an anticipated first crop, then, with luck, a second. Rarely, it yields a third crop, one that ensures livestock will prosper through the winter.

For Moir, that's "a metaphor for what happens when a group of people work hard enough and long enough, go that extra mile, and celebrate together, too: somehow they get to that third crop—a strong culture."

Moir's metaphorical third crop of Slocan Valley people includes the younger generation who want to stay, continuing the hard work of those who have gone before, celebrating their varied heritage.



THE EARLIEST INHABITANTS OF THE Slocan Valley were obviously the First Nations, who lived unhindered by Europeans until the late 1800s when the precious metal galena—containing silver and zinc—was discovered. The subsequent boom brought immigrants, mines and railways, sending the Ktunaxa and Okanagan tribes west to the East Kootenay, and the Sinixt south to Washington State.

The next wave of immigrants consisted of six thousand Doukhobors, aided by **Leo Tolstoy**, who fled Russia to escape from orthodox churches, secular governments and militarism. Conflicts in Manitoba and Saskatchewan dispersed them further west to the rich agricultural land of the Slocan.

Rita Moir lets the pictures do the talking in her history of the people of the Slocan Valley, 1800s to 1940s

Tensions with the larger community severely strained the Doukhobor pacifist creed. They resisted public education for their children and refused military conscription in keeping with the Christian-based philosophy of Adamite simplicity.

Doukhobor means 'spirit wrestler.' It was first a derogatory term applied to them by the Russian Orthodox Church. They embraced it. In mid-1920s, Doukhobor protests in Canada took the form of nude marches. The Canadian government responded by criminalizing public nudity. Mass arrests ensued, resulting in three-year jail sentences on Piers Island, situated off Sidney, B.C.

As tensions arose within the Doukhobor movement between those adhering strictly to traditional values and 'modern' Doukhobors open to change and new customs, a radically fundamentalist splinter group, the

Sons of Freedom, dynamited the post office in Crescent Valley. When the orthodox Doukhobor leader, **Peter Verigin**, was mysteriously killed by a bomb blast in 1924, suspects included members of the Doukhobor community. The culprits were never found.

In the early 1940s, the Slocan Valley became the site of the Lemon Creek camp, one of the infamous internment camps in which, following the War Measures Act, thousands of Canadians of Japanese descent (among them **David Suzuki**), stripped of their homes and possessions, were held as "enemy aliens."

Moir illustrates the historical record with photographs from archival collections and from private memorabilia buried in the shoeboxes, trunks and attics of local families—

a painstaking search, since few families in the early days owned cameras. Many of the items she unearthed, like the pictures and sketches of the since-demolished Lemon Creek camp, depict scenes that, either through shame or neglect, have otherwise been long forgotten.

A friend advised Moir to make the photographs large

enough to show the clothing, hands and faces. In other words: "Let the pictures do the talking." Enlarged and elegantly reproduced, these images are woven in and around the text, confirming the narrative, or casting surprising, unexpected light on it.

The faces say so much—such as the anxiety etched on the faces of Japanese-Canadians being deported at the end of the war to Japan, a country they had never known. At the same time, the faces of interned children in class with other schoolchildren in the Slocan are surprisingly cheerful.

Without exception, the groups of galena miners and Doukhobor brick-makers look dour and suspicious. Were they angry at having their work stopped, being lined up for such a frivolous purpose? In contrast, 68-year-old **Molly Stoochnoff**, the head cook, presiding over the borscht (fold, don't stir) for a traditional Doukhobor wedding, looks proud and contented.

Many pictures depict orchards, fields of produce, and baskets of fruit that testify to the abundance of the land; others give details of celebrations and occupations. A white sturgeon, caught during a blasting operation (the largest one ever caught in the area, it weighed 462 lbs) appears to be seven feet long. A rare First Nations picture shows three fishermen in a sturgeon-nosed canoe used by the Sinixt and Ktunaxa.

There is one photo that illustrates the third crop of the title. In order to preserve their yield, the farm family cut down hundreds of small trees, planted them in potholes, cut off most of the branches and hung the green hay on the remaining ones to dry. The family recorded their feat in winter when their handiwork was covered by several inches of snow. 978-1-55039-184-8

Joan Givner writes regularly on biographies and autobiographies. She lives in Mill Bay.



Joan GIVNER



A 462-lb. white sturgeon caught in 1925



Doukhobor workers display bricks they have made from the clay of the Slocan River banks at Kirpichnoye, north of Winlaw, in 1914. The bricks were used in Doukhobor villages in the Slocan Valley.

ACTIVE PASSAGES

*As a neophyte Gulf Islander, **Grant Buday** describes his evolution from urban wordslinger to humble recycle depot attendant.*

Stranger On A Strange Island: From Main Street to Mayne Island by Grant Buday (New Star Books, Transmontanus \$19)

IN STRANGER ON A STRANGE Island: From Main Street to Mayne Island, city boy and novelist Grant Buday describes how he made the leap that many of us dream about: trading frantic, traffic-choked city life for an idyllic Gulf Islands existence.

[Here we cue some gently lapping waves and a close-up of gnarled arbutus trees.]

Buday moved with his wife Eve and their young son Sam from East Vancouver to Mayne Island initially for economic reasons. His teaching job was gone, and \$600 rent will get you a three-bedroom house perched above Active Pass. Their move came during the dog days of summer, which then transformed into the gloomy gales of fall: numbing isolation, power blackouts (unprepared, they had no candles or lamps, and a serious lack of flashlight batteries) and a growing compulsion to hoard firewood.

There's not much call for a novelist on Mayne. Buday manages to survive by stitching together odd jobs, including hooking up with an all-rounder named Evan who can fix motors, run a fishing boat and build almost anything. One of their first jobs together involves retrieving an illegally moored fishing boat on a rainy winter day, then relocating an uncooperative float and ramp away from lashing winds.

Our greenhorn narrator doesn't have a clue, and isn't dressed for the job.

"My wet denim stuck to me like depression," he writes. "My pale and pink hands resembled bled pork, my back was in spasm.

"As for my teeth, I was clenching them so tightly against the cold that I feared for my dental work. Evan was carrying on quite nicely in all-weather gear."

The two men come to an agreement: Evan will trade his know-how and survival skills for a word-of-the-day from his bookish colleague. They begin with *sprezzatura* which means, "grace under pressure," something Buday sees and admires in Evan in spades.

Eventually Buday lands a part-time job at the local recycling depot, and this makes him "feel as though I'd established myself, however modestly, however humbly, however grubbily. Within days of starting, I was transformed into a recycler."

Buday learned a lot about his fellow islanders from how they separated their plastics, and the number of scotch bottles they left behind. He also learns the mysterious ways of the B.C. Ferry service (a classic love-hate relationship, but necessary to cross the "watery divide"), how to earn the trust of quirky and eccentric island neighbours, and how to understand where one fits into the island's social hierarchy.

"Only newly-arrived ourselves, we were rated slightly higher than the week-ender." Tourists occupy the bottom rung, mocked because they tend to, "drive along at one-and-a-half kilometers an hour, wander the roads three and four abreast, or halt in the middle of the street to snap photos of deer."

Mayne Island life includes the intricacies of what Buday calls non-verbal communication. When encountering another driver on the road one can simply nod or flash a peace sign.

That's just for starters. "Some people thrust their entire arm out the window and flap it around, the equivalent of a slap on the back and a bellowed: "How are you?"

Sometimes this communication smacks of show biz. "Some do what I call the Wayne Newton: this is a four-part greeting that consists of a point, wink, then a cluck of the tongue, finishing with a rakish, Vegas-style smile." And they warn us cell phones are distracting?

Island etiquette also frowns upon walking past a person without acknowledging them. City dwellers may find this awkward, being more accustomed to ignoring people. There are diversions into the joys of stacking and burning firewood (fir is best), how to tame a chainsaw and a mesmerizing whale watching excursion with his young son Sam.

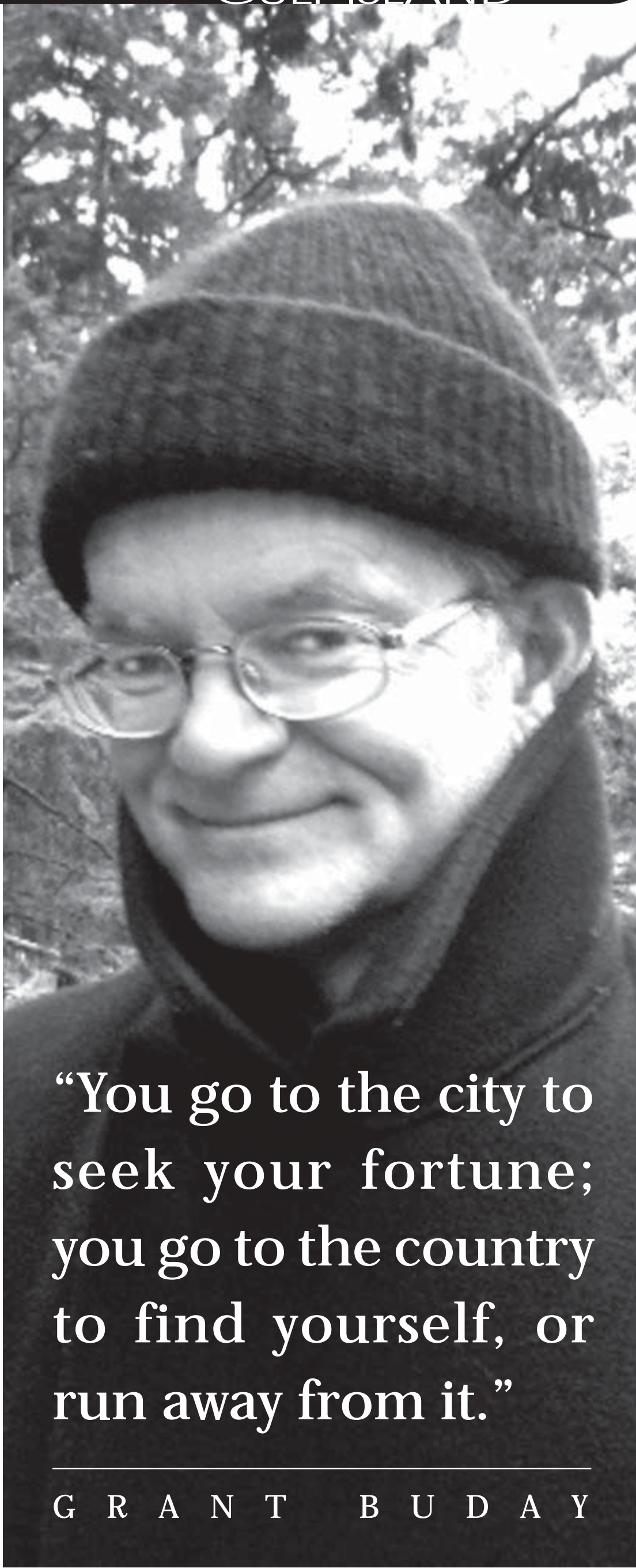
Buday's funny bone reverberates throughout this slim volume, and sometimes he veers into fictional waters. *HMS Plumper* charted the region in the 1850s, attaching crew members' names to islands, channels and coves at places like Bedwell, Pender and Mayne. At one point Buday fashions a tale that weaves together the exploits of Lieutenant R.C. Mayne—the island's namesake—and a pompous ship's surgeon named Billings, and a cocky island raven.

Leave a novelist on an island long enough, and he'll find his ground. 9781554200573

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

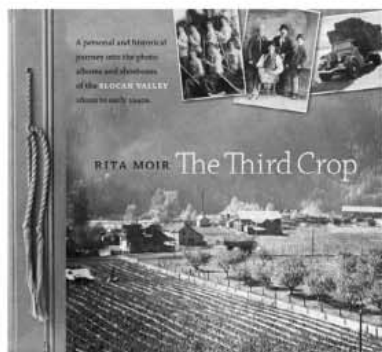


Mark
FORSYTHE



“You go to the city to seek your fortune; you go to the country to find yourself, or run away from it.”

G R A N T B U D A Y



The Third Crop

A personal and historical journey into the photo albums and shoeboxes of the Slocan Valley 1800s to early 1940s

Rita Moir

The Third Crop serves a visual feast to lovers of the province's history, with more than 160 historic photographs beautifully juxtaposed with contemporary images of the valley. Moir's insights into the history of a place she deeply loves and respects, and her reflections on her experiences living there, are a significant contribution to understanding this vibrant part of British Columbia.

1-55039-184-4 9.25 x 8.5 175 pages 180 photos paper 28.95



Working with Wool

A Coast Salish Legacy & the Cowichan Sweater

Sylvia Olsen

Cowichan sweaters, with their distinctive bands of design and untreated, handspun wool, have been a British Columbia icon since the early years of the twentieth century, but few people know the full story behind the garment. Sylvia Olsen tells the tale, drawing on her own experience, academic research, and her four-decade friendship with some of the Coast Salish women who have each knitted hundreds of sweaters.

Winner of the Lieutenant-Governor's Medal for Historical Writing

1-55039-177-1 • 8.5 x 9.25 • 328 pages • 165 photos • cloth • \$38.95



All That Glitters

A Climber's Journey Through Addiction and Recovery

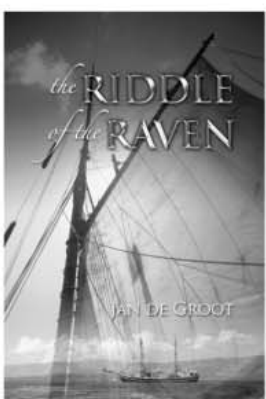
Margo Talbot

Margo Talbot's unflinchingly honest account of a childhood characterized by abuse and neglect, her descent into depression, addiction, and criminal activity is both heartbreaking and, ultimately, inspiring. Finding redemption and healing through her passion for the outdoors and, in particular, ice climbing, this memoir is a stirring testament to the power of the human spirit and the healing force of nature.

"This inspiring real-life story shows us that our lives' biggest challenges can also be our greatest opportunities for personal growth, transformation, and enlightenment. Margo is magnificent!"

—BILL PHILLIPS, AUTHOR OF THE #1 NEW YORK TIMES BESTSELLER, *Body-for-LIFE*.

1-55039-182-8 • 6 x 9 • 192 pages • photos • paper • \$19.95



The Riddle of the Raven

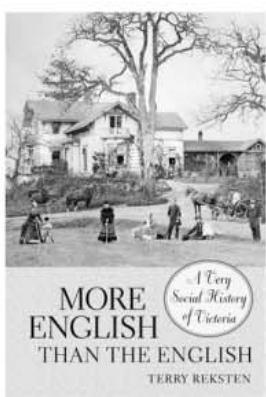
A Sailing Ship Possessed by a Ghost

Jan deGroot

When Jan de Groot decided to purchase *Raven*, a 140-foot gaff-rigged ketch, in order to provide sailing adventures for underprivileged children in BC, he had no idea of the bizarre adventure that lay ahead. His voyage began with a crew of thirty-one who set sail in the Bahamas to bring the ship to her new home in Vancouver. Almost immediately, strange events began to rattle the crew and all were affected by the presence of the ghost who haunted the ship and cursed the voyage with its paranormal skullduggery.

The Riddle of the Raven is a fascinating read for all those who love tales about ships and the sea, and for those who are intrigued by the paranormal.

1-55039-183-6 • 6 x 9 • 200 pp • photos • paper • \$15.95



More English than the English

A Very Social History of Victoria

Terry Reksten, foreword and revisions by Rosemary Neering

Twenty-five years ago, Terry Reksten, who died in 2001, wrote *More English than the English* "for those who might not usually find pleasure in reading about the past," and strove to create a social history that portrayed the spirit of the times from the mid-nineteenth century into the 1930s. Deliberately selective and anecdotal, this is a delightful collection of stories and sagas of the people who fashioned a fort, a town, and finally, a city on the rocks and meadows of southern Vancouver Island.

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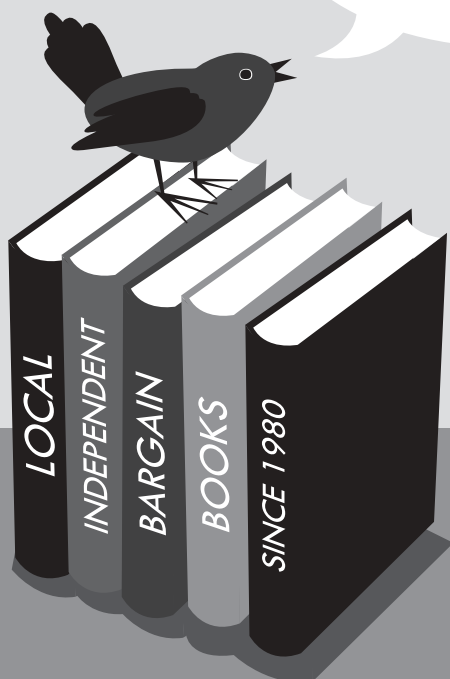
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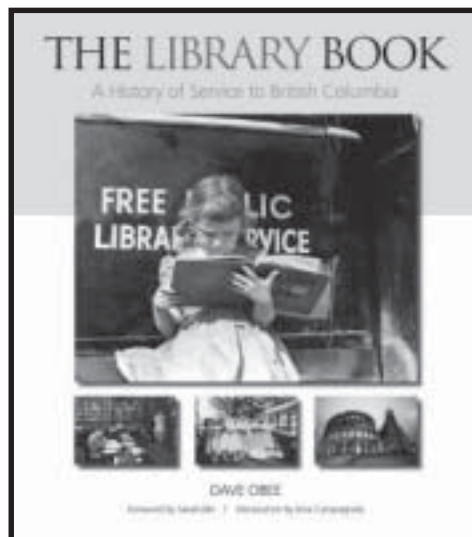
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THE LIBRARY BOOK:

A History of Service to British Columbians

by **Dave Obee** • Foreword by **Sarah Ellis**
Introduction by **Iona Campagnolo**



Written by *Times-Colonist* journalist and Friend-of-BC-Libraries **Dave Obee**, this handsome book marks the 100th anniversary of the British Columbia Library Association. A library retrospective, documented in anecdotes and many beautiful photographs, *The Library Book* starts with the circulating libraries maintained by the North-West Company in the years of the fur trade and progresses to the present day. Obee's

research brings to life some of the library world's more memorable predecessors and the events that shaped library development in BC.

"In The Library Book author Dave Obee, a brilliant and articulate chronicler, captures succinctly the exciting story of a century of library service to British Columbians. It is an incredible work of historical significance and indeed is an excellent read. A copy should be on everyone's coffee table."

— **Ray Culos**, Former head of the Library Development Commission

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Profits from the sale of The Library Book will support the British Columbia Library Association

\$50 (Bulk orders: \$40) 11"x12" hard cover, 264 pages, 300 photos, Adrian Raeside cartoons, extensive timeline and index; ISBN 978-0-9692614-9-0

BY JOHN MOORE

Policing the Fringe: The Curious Life of a Small-Town Mountie (Harbour \$24.95)
 Tragedy on Jackass Mountain: More Stories from a Small-Town Mountie (Harbour \$24.95).
 Both by Charles Scheideman

COP SHOP TALK

WITHOUT FEAR, FAVOUR or AFFECTION

Officers of Charles Scheideman's generation will never get credit for all the people they saved from tragic fates brought on by stupidity.

NUMEROUS LITERARY AND television accounts have been devoted to the glitz and squalor of urban police work. In Canada, television programs like *Corner Gas* and the old *Beachcombers* series have also tended to treat small-detachment Mounties as figures of fun, bumbling Dudley Do-rights. Forget that.

Charles Scheideman's two volumes of memoirs, *Policing the Fringe* and *Tragedy on Jackass Mountain*, provide an uncompromising look into the lesser-known world of small town law enforcement. In Scheideman's series of tales, crime-lab-less officers often find themselves responsible for not only a town, but its rural hinterland and a stretch of major highway as well.

We're not going to Dog River here.



THE HARDEST YEARS FOR CHARLES Scheideman, a straight-arrow farm boy from Stony Plain, Alberta, were those when he tried to be true to his RCMP training while serving under lazy or corrupt 'senior' officers inherited from the old BC Provincial Police service.

"During my police experience, I found that the smaller and more isolated a community was, the more colourful were the local characters," he notes. His stories abound with the kind of marginal characters who might fade into the wallpaper in an urban setting, but in a small community, they have the stature of titans, for good or ill.

Scheideman served in Williams Lake, where the local vagabond drinking fraternity was known as the Troopers. A friend of mine served in a similar unit called the Iron Creek Cavalry in another Interior town. No one has satisfactorily explained the cavalry nicknames these groups of wandering drunks adopt, but it may be simply a mocking reference to the Mounties, a.k.a. the Horsemen, who are the opposition to be outwitted. Familiarity with the cast of characters in a small town beat has advantages—when a case of whisky mysteriously disappears from the back of a truck,

you know where to look for the Troopers, the empties... and sometimes the bodies.

One of the funniest stories is recounted in "Clinton 1, Bikers 0," an event I recall from the newspapers in 1968 when a bunch of Hell's Angels wannabes calling themselves Satan's Angels tried to imitate the movie *The Wild One* by taking over a small Interior town. Unfortunately for them, being urban scum proved to be poor preparation for

intimidating a cowboy town like Clinton, B.C., where a rifle rack in the pickup is a functional accessory, not a decorative one.

After gang-beating a couple of cowboys in the tap-room of the old Clinton Hotel, the bikers soon found themselves surrounded by a large posse of cowboys, mostly Native and mostly heavily armed. They required an RCMP escort all the way down the Fraser Canyon. You could hear the laughter in Montreal. Satan's Angels disbanded soon after. Surviving members are probably still pushing brooms at your local Sunday school, glad just to be alive.

Scheideman's story "The Gunpowder Cure" recounts his harrowing visit to 'the Camp,' a collection of abandoned company houses on the edge of town occupied by eccentric squatters, one of whom has decided to end his marginal life by shooting himself in the head with a Lee

"Tip-toeing through a gruesome death scene, the young Mounties are startled by a resurrection as miraculous, and a lot messier, than that of Lazarus." — CHARLES SCHEIDEMAN

Enfield army rifle. Tip-toeing through a gruesome death scene, the young Mounties are startled by a resurrection as miraculous, and a lot messier, than that of Lazarus.

After extensive reconstructive surgery, "he never attempted suicide again," Scheideman observes dryly. "Whatever had been bothering him had apparently been shaken loose by the blast."



LAW ENFORCEMENT IS ARGUABLY THE most stressful job anyone can do—a routine of duty, rectitude and attention to detail, enlivened by unpredictable chances to be killed and, in countries with strong constitutional protection of individual rights, the frequent experience of watching the guilty walk smirking from the courtroom to re-offend at the first opportunity.

Some police officers fall into the bottle or vent the stress in ways that make for disgraceful headlines.

A few, like Charles Scheideman, write it all down in an attempt to set the record straight. For Scheideman, integrity is absolutely essential for any officer tasked with enforcing the law in any circumstance, not only in far-flung rural areas. The RCMP book says the law is to be enforced "without fear, favour or affection" and Scheideman recounts abundant incidents in

which combinations of all three weigh heavily on the judgment and interpersonal skills of the officer who answers the call.

Sometimes, the rule of law has to get bent in the interests of justice; when a woman is being beaten by her husband and a couple of her male relatives lay such a monumental shit-kicking on the guy that he becomes a model husband, you can forgive the local Mounties for borrowing the blindfold of justice for the evening. Discretion is the better part of policing.

Despite his distaste for lawyers adept at twisting the law to free the guilty and some opinions that will inflame the 'roids of the politically correct, Scheideman is also highly critical of the new breed of RCMP officers who subscribe to the doctrine of overwhelming force. He points out that the Taser-death of a Polish man at Vancouver Airport a few years ago could probably have been avoided if the call had been answered not by four Mounties, but by *one*—who would have had to use interpersonal de-escalation skills second nature to any small town officer, instead of relying on force to resolve the situation.

Many of the stories in *Policing the Fringe* are necessarily anecdotal, especially the stories

Scheideman recounts of misadventure on the highways due to driving unfamiliar roads, lack of sleep and over-supply of alcohol.

Police officers usually only see people at their worst, when impaired judgment and bad luck put them in harm's way. But they also see the *worst* people at their worst—frequently—and knowing the family history of some of those whose sad short lives he memorializes conveys a sense of how impossible it is to protect certain people from their fates, and how emotionally difficult it is to watch them go down without being able to save them.

What RCMP officers of Scheideman's generation will never get credit for is the number of people they probably did save from tragic fates brought on by stupidity.

Back in Scheideman's rookie years, when I was in my teens, I mouthed off at a six-foot constable who just laughed as he tapped me lightly behind the ear with a flashlight packed with four D-cell batteries. When I woke up, he informed me in the friendliest way that if I continued to lie down in the street, he'd have to arrest me for vagrancy. I never mistook a police officer for a legitimate target of my existential angst again.

They're just ordinary human beings doing a very extraordinary job.

Policing: 978-1550174823;

Tragedy: 978-1550175509

Novelist and critic John Moore keeps the peace in Garibaldi Highlands.



For 27 years, Charles Scheideman (seen here circa 1960s) served in the small communities of the Interior of B.C. His rookie years as a cop coincided with the RCMP's takeover of law enforcement from the sometimes corrupt B.C. Provincial Police.

HORROR IS IN THE DETAILS

BY ERINNA GILKISON

The Gate by Michael Elcock (Oolichan \$18.85)

MANY CANADIANS TODAY FEEL geographically and historically removed from the horrific events of WWII. **Michael Elcock** reminds us that our connections are not always as distant as we may think in *The Gate*, telling the “small, human stories” of those who cannot so easily forget.

★
 WE BEGIN IN SEPTEMBER OF 1984: Etienne drives his BMW from Vancouver to the farm in Pemberton where he grew up. He has not visited for many years. His grand-mère, apparently his only remaining family member, is dying.

He arrives in time for his grand-mère to recount a sketch of her past and that of his mother, who he believed until now had died giving birth to him. It turns out this story was a convenient lie, with the real story yet to be uncovered.

“‘The letter. You have the letter? . . . It will help you,’ she says in French. Her eyes are closed. ‘I am so sorry Etienne.’ They were her last words.”

In this letter, from people who call themselves his “aunt and uncle in Belgium,” they refer to Etienne as “a little miracle, and a brave one.” They remark that “his hands and feet have healed well.”



Michael Elcock of Sooke is the new BC/Yukon rep on the national council of the Writers’ Union of Canada.

After his grand-mère’s death, Etienne flies to Europe, meets with a client in Germany, and then sets out to find his mysterious relatives in Belgium.

Etienne has no reservations about doing business with Germans, but upon his arrival in a small Belgian village, the atmosphere changes. “*Vous êtes Allemand?*” asks an elderly woman, as her “narrow eyes” notice his German license plates.

Etienne finds his aunt and uncle, Françoise and Jacques, still living at the same address that was written on the letter. They are both shocked to learn that he knows nothing about them or his own early years in Europe.

Jacques explains to Etienne

that memories of WWII are never far from their minds. “There wasn’t a family in Europe that wasn’t touched by the war. I don’t believe it was the same in North America. There are still many of us here who haven’t forgotten about it.”

Jacques and Françoise proceed to tell Etienne the story of his parents and his infancy. In June of 1944, Etienne’s father, Pascal, parachuted into Belgium, landing near the Franco-Belgian border. The fictional Pascal was a member of an inter-allied Resistance mission with the code name Citronelle—an organization that actually existed.

After a botched mission, Pascal finds his way back to his wife Marie in Hirson, France, a town

near the Belgian border, and discovers she is due to give birth in two months. Marie hopes the Germans will have left France by then. “I don’t want him to come into the world while they are here.”

Marie, who has her own heartrending reason for having joined the Resistance, insists on accompanying Pascal to hide out in Signy, another French border-side village. In this uncertain territory, suspicion and duplicity abound.

Pascal arrives home one day to find German soldiers in his farmyard, waiting for him to return. He lies still and listens, his rifle beside him, the box of ammunition in his hand. He begins a desperate search for his wife

and newborn son in the nearby town of Montmédy, home of the regional headquarters of the SD (a branch of the German secret police).

A few days later, the Americans liberate Montmédy. With the help of a new friend, *la veuve de pays boisé* (the widow of the woodlands), Pascal begins to heal his mind and body. When the German offensive approaches once more, Pascal finds himself in Belgium, where an unexpected reunion awaits. But as is so often the case in wartime, his joy is fleeting.

One of the many horrific events of WWII is about to take place in the villages of Grune and Bande.

To tell any more is to say too much. Michael Elcock has used onsite research, including firsthand accounts of the key historical events, to create a heartbreaking and suspenseful novel.

★
 MICHAEL ELCOCK WAS BORN IN FORRES, Scotland, and grew up in Edinburgh and West Africa. He immigrated to Canada when he was twenty-one and worked in pulp mills, in the woods, on fishing boats and as a ski instructor, earning along the way a B.A. and M.Ed at the University of Victoria. He was athletic director at UVic for ten years, and then CEO of Tourism Victoria for five. In 1990 he moved to Andalusia to work on developing Spain’s Expo 92. Elcock has also published two works of non-fiction, *A Perfectly Beautiful Place* (Oolichan, 2004), and *Writing On Stone* (Oolichan, 2006).

978-0-88982-272-6

Erinna Gilkison is a Vancouver editor who previously reviewed Amanda Hale’s In the Embrace of the Alligator.

SUSAN, WE THINK

BY LINDSAY WILLIAMS

The Woefield Poultry Collective by Susan Juby (HarperCollins \$21.99)

It’s still possible that you haven’t heard of **Susan Juby**, the fast-moving, literary chameleon. Since her emergence in 2002, the Nanaimo-based Juby has mastered a time-traveling style of writing in which she channels her younger self.

First, her three Young Adult novels about a girl growing up in Smithers became the basis of a TV show, *Alice, I Think*. That trilogy was followed by two widely acclaimed Young Adult novels, *Getting the Girl* and *Another Kind of Cowboy*.

Then she switched genres for a memoir about overcoming teenage alcoholism, *Nice Recovery*, recently included in the Top 100 of 2010 by the *Globe & Mail*. As a succinct recollection of times gone very, very blurry, *Nice Recovery* was praiseworthy, but I grunted through the last fifty pages.

Nice Recovery, as a whole, was PG-13. I wanted more dirt and less calm revelation. I felt slighted until I realized that the most important thing about the memoir was to cross the genre boundary and make the recollections of a very adult matter available and readable to young people who need the benefit of someone else’s hindsight.

Now Juby is nicely cracking the adult fiction market with *The Woefield Poultry Collective*, published in the U.S. as *Home to Woefield*. A rather inauspicious-looking cover told me that I would laugh out loud, which is generally an indication that I likely won’t. In this case, I was wrong. I *did* laugh out loud.



Susan Juby

Woefield is a multi-perspective novel about a young urbanite name Prudence who inherits her uncle’s decrepit Vancouver Island farm.

Peripheral characters are sparkling with life and serve as a reminder of Juby’s wonderful and elastic imagination. We meet Sara, a precocious young girl with a group of clucking show chickens, and Seth, an alcoholic and selectively agoraphobic celebrity blogger. Earl, the grizzled farm foreman teeters on the edge of cliché with his heart of gold.

The age ranges that are used for these characters season this funny and contemporary tale. I, for one, am pleased to see Susan Juby’s departure (at least temporarily) from Young Adult fiction. Juby’s writing is too strong to be hindered by content and language restrictions imposed by the Young Adult genre. In *Woefield*, Susan Juby’s mature talents have come home to roost.

W.P. Kinsella once wrote, “I had just about given up on humour in Canadian literature, when, as I was wending my way through the sometimes good, sometimes bad, but generally humourless nominees for the Books in Canada First Novel Award, all of a sudden I started laughing out loud, and calling to my wife, saying ‘Listen to this! Listen to this!’ The book that excited me was *Alice, I Think* by Susan Juby.”

In whichever genre she chooses, Susan Juby is still laugh-out-loud funny.

978-1554687442

Lindsay Williams is a bookseller on Galiano Island.

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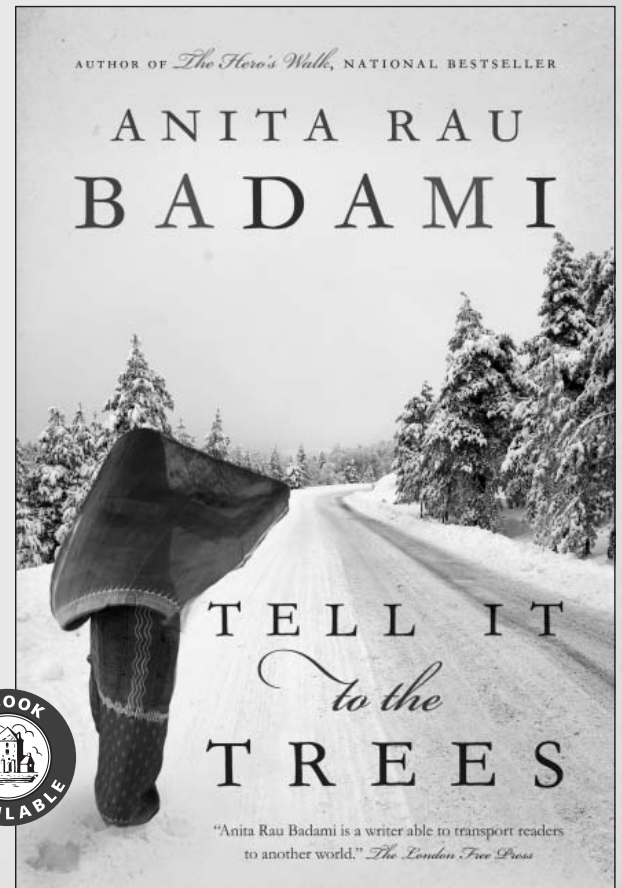
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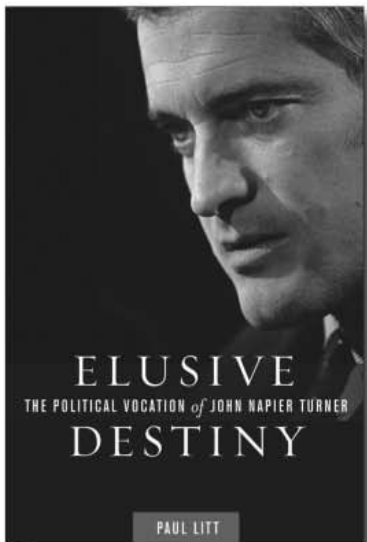


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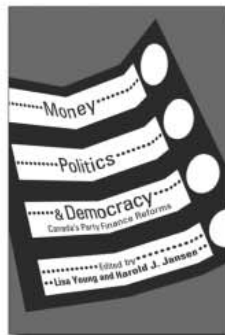
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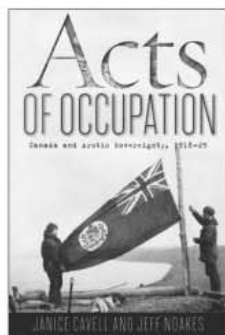
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In What is Real, Dex returns to his hometown to care for his father who has given up defending marijuana growers in his law practice—to become one himself.

BY LAURIE NEALE

What Is Real by Karen Rivers
(Orca \$12.95)

Reality is hard enough to find and understand when you're a teenager, but 17-year-old Dexter Pratt's life is more complicated than most. His parents divorced when he was young, his father has attempted suicide, and his beloved stepbrother died of a heroin overdose—or did he?

Dex has been a star basketball player, but now he is addicted to the pot that he and his wheelchair-bound father, an ex-lawyer, grow in their farmhouse basement. Suspended in limbo created by his drug use, Dex tries to navigate his way toward reality in **Karen Rivers'** YA novel, *What is Real?*

One of the most compelling aspects of this novel is that, just like Dex, the reader cannot fully

Karen Rivers

Teenage WASTELAND

MEG VANDERLEE PHOTO

decipher what is real. The book is written from Dex's point of view, and since Dex cannot grasp reality, the reader cannot either.

What is real? Can you really trust your memory's account of the past? Can the nerve impulses that bombard your brain with raw sensory data be trusted, and can your brain be trusted to properly interpret these signals?

And most of all, do you want it to?

Rivers' prose is splintered and abrupt, just like human thoughts can be, and her writing style creates a sense of immediacy and confusion by throwing the reader into the middle of the action, submerged in Dex's thought patterns, as clueless as Dex in his search for reality.

Dex's character is layered and convoluted. At the beginning of the book, you believe what he's telling you about his life. You meet him in the middle of a movie about his life in which he is the director. His only problem is that he has forgotten what the script is about.

Halfway through the story, you are no longer sure Dex can be trusted. He knows stuff that

he can't—or won't—admit. You discover Dex has been withholding information from both you and his conscious self. He simultaneously searches for reality and obscures it, editing and re-editing his history like a filmmaker editing the final cut.

It's difficult to put down *What is Real*—literally—because we want Dex to discover the truth so we can, too. We search and question with him. We want to find out if Olivia is real, if aliens did create those crop circles, if Our Joe is really a pedophile, or if it's all part of Dex's suppressed, drug-induced imagination.

Ultimately, *What is Real* deals with the challenges of being a teenager and the difficulty of sorting through emotions, grappling with truth, and losing your innocent views of the world.

Karen Rivers has capably illuminated the teenage struggle to cope with life's challenges: losing loved-ones, being neglected, realizing you may not achieve your dreams and dealing with failure.

And, disturbingly, she effectively reveals how sometimes living in reality isn't actually as desirable as living a lie.

9781554693566

Laurie Neale is with the Print Futures program at Douglas College.

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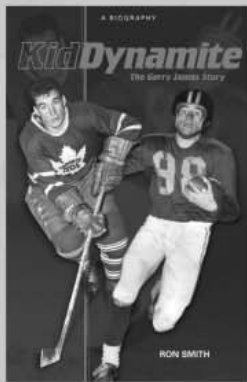
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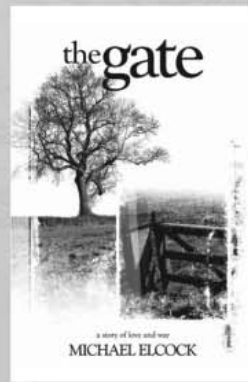


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Ron Smith

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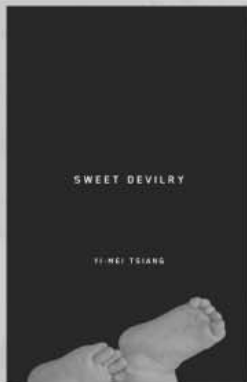
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Michael Elcock

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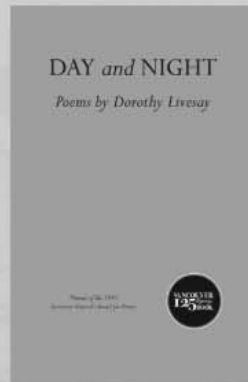
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"Witty, poignant, wise, memorable, this is a book to savour, and, oh, what the hell...I totally love this utterly great new poet and think everybody should read her book."

~SUSAN MUSGRAVE



Day and Night

Dorothy Livesay

978-0-88982-281-8
Poetry - 72 pages
Paperback • \$18.95

This new edition of Dorothy Livesay's Governor General's award-winning *Day and Night* provides an opportunity to revisit Livesay's work in the context of the 125th Anniversary of Vancouver's founding.

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Sleep, You, A Tree by E.D. Blodgett
(University of Alberta Press \$19.95)

SEA GAZING IS MUCH LIKE GAZ-
ing at lilacs, the moon, and
apple trees in blossom or
a familiar field in snow. It's al-
ways the same and always differ-
ent.

This same is not "same old
same old;" that would be boring.
This gazing is a new "same old"
and that induces trance states.
E.D. Blodgett would under-
stand.

His new collection of
unrhymed sonnets, *Sleep, You, A
Tree*, is a long contemplation in
seventy-eight parts—with re-
peated motifs that include infin-
ity, eternity, silence, unsayability,
darkness, whiteness, childhood,
paradise, God, moon and stars—in
which almost every poem includes a tree.

Blodgett's weaving
of form and content is
rare in contemplative
poetics. "*And so the col-
our of the air is the colour
of the sea when it in absolute trans-
parency wells up before our eyes, the
clouds the only waves, and all that
comes in sight is what eternity holds
up, the sound of it inaudible and
lapping at our skin.*"

Blodgett's rhythms, both for-
mal as in traditional sonnets but
also relaxed in their line ends
and break-up of rhythm, are de-
licious to the ear. Such poetry is
made to be read aloud. When
read silently off the page, these
pieces have a tendency to blur.
They are so alike in their soft-
edged, gentle ruminations that
a reader could be excused for
asking if she has not already read
this one.

It seems as if Blodgett has
used the same hundred words
for every poem. He held the
words in his hand, scattered
them and then made a new
poem out of their different ar-
rangements. It's a legitimate way
of poem making ... if the poet
has no intent for linear sense.

"*If God / is everywhere, then he
is here in this passage where you have
stopped / but it is God that is the
simplest tree that bears the air alone
/ above itself, and all that moves
within its compass stands within the
large divinity of all that passes.*"

What do such passages
mean? They are not rational nor
are they childlike pre-rational.
It is a different mind that can
receive this kind of writing, a
transrational mind. They are like
kirtan chanting in Sanskrit of the
sacred names.

Mystical poetry is an elusive
door. The content in *Sleep, You,
A Tree* is not the point; rather it's
the effect that chanting pro-
duces. You either really get it or
you don't. The knowing is not-
knowing, the unknowability of
divine things. When inner re-
ceptiveness is present, the
"transported" state can be elic-
ited in a moment by a phrase.

Of course, there is the irony
of a poet saying skillfully how
unsayable are these things: in-
finity, paradise, death and the
tears of God. A reader who is
looking for specificity, the name
of the bird, or the star, will be

THE DIVINITY OF ALL THAT PASSES

*Mystical poetry is an elusive door in
E.D. Blodgett's Sleep, You, A Tree*

frustrated. There isn't a single
hard edge in this collection.

For some readers the re-
peated petals falling or wind
over snow will seem too bland,
but mystics, contemplatives and
dreamers will find this lack of
substance appealing.

In *Drifting*, a poem ostensibly
about lilacs, Blodgett allows their
scent to drift him into memory:
"*How can we breathe without the
breath of childhood, the cries / that
rush among the leaves,
their taking of the world,
the stars that fill / their
eyes, the innocence that
sheathes their bodies,
childhood that is / its own
eternity where nothing en-
ters but itself.*"

Blodgett, who won
a Governor General's
award some years ago, has re-
cently moved to the West Coast.
Especially skilled at evoking
childhood, he is a welcome ad-
dition to the B.C. poetry scene.

978-0-88864 554 8

The Song Collides by Calvin Wharton
(Anvil Press \$16)

BY CONTRAST, *THE SONG COL-
lides* is a highly readable
and accessible collection
in which **Calvin Wharton** has a
flair for the felicitous phrase.
"*The humming bird busy sewing up
the morning light, birds lever out into
the open sky, the jitterbug of insect
wings, the subtraction that is au-
tumn.*"

Wharton is a complete con-
trast to Blodgett. His work is
humorous, mostly local and em-
bodied whereas Blodgett is uni-
versal and ethereal. Wharton
writes of real food (Chinese,
with onions and black
bean sauce), whereas
there's no mention
of real sustenance
in Blodgett.
W h e r e a s
Blodgett is
metaphysical
about death,
Wharton vis-
its the pallia-
tive care
ward with
its masks
and the
tubes, "*the
lungs' noisy
dream of oxygen.*"

W h e r e a s
Blodgett's se-
rene words are
those of an elderly
sage, Wharton's
phrasing retains a
youthful sparkle.
This is not so much a



**E.D. Blodgett: infinity, paradise,
death and the tears of God**



Proma Tagore: poetic outrage

difference in chronological age
as in perception. The world has
room for both perspectives. One
cannot know stillness unless one
has been raucous.

And again, trees...

*Not the seedy, pie-plate
splat of shit on the lawn
or the branch torn ragged
from the yellow plum tree
and left mangled, at the top
of the driveway;...
But this:
the visitor himself, mid-day
lumbering calm up the street
toward the trees....*

978-1-897535-68-4

Language Is Not the Only Thing
That Breaks by Proma Tagore
(Arsenal Pulp \$14.95)

TALKING UP CAUSES, A POET
runs the risks of erasing
poetry's subtleties. At
times, strong advocacy can result
in some predictable lines.

Born in India, **Proma Tagore**
is a political poet in the overt
sense of the term. She immi-
grated to Canada when she was
four years old and is now active
in anti-racist, feminist, queer
and migrant justice organizing.

In her first collection, Tagore
explores takes on Big Subjects
such as colonization, imperial-
ism, globalization, capitalism and
war, as well as the experience of
immigration as a child (she was
born in Kolkata), anti-racism,
same gender loving and femi-
nism. She almost succeeds to do
so without sloganeering.

*Language Is Not the Only Thing
That Breaks* is recommended for
readers who dwell on "higher
things" and have lost their en-
gagement with what really is: the
broken things.

From a poet whose first lan-
guage is not English, a poet
whose speech is "the hybridized
tongue of immigrant children,"
who breaks up the language
when it cannot express the
depths of grief, this is a notable
first book of poems.

Best of all, Proma Tagore
shows how a skilled poet can
convey outrage without losing
poignancy or tenderness.

"*You are mistaken for the ar-
mour you've become but don't know
how to carry...*"

"*... skin worn from keeping
too much quiet*"

978-1-55152-399-6

*Gazing at tides, Hannah Main-
van der Kamp, whose first lan-
guage is not English, trances out
on the Upper Sunshine Coast while
keeping a sharp eye for real bears.*

**Calvin Wharton: retains
a youthful sparkle**



**Cornelia
Hoogland:
saying yes to
the wolf**

SEEING RED

BY KARA A. SMITH

Woods Wolf Girl by Cornelia Hoogland
(Wolsak and Wynn \$17)

THE EARTHY SEXUAL TENSION
between a B.C. wolf and a
girl named Red is the subject for
Cornelia Hoogland's
Woods Wolf Girl, a series of
monologues, or victim reports,
in which readers experience the
rumbling, boiling interior of a
teenager who just needed one
instinctual meeting on a cross-
roads, in the woods, to have her
concealed interior explode.

This is fairy tale moralism
turned upside-down. In *Woods
Wolf Girl*, we meet the woods-
man, a Cardinal Richelieu-type
witch hunter, who pursues Red
simply to point out her original
sin. And, in contrast to the judg-
mental woodsman, we meet the
natural world, wolf.

Wolf acts as the catalyst for
Red's innate desires: "*he shows
her/ sapphire, the sky in fall/
when yellow poplars clap so
loud/ you just have to look up. /
Yes, she says,/ yes.*" For the
first time in her life, the woods
is released, and "*it was [Red]
doing the inviting.*"

Hoogland's lyrical narrative
draws the reader through the
meandering pathways of the
woods, our natural, shared,
feminist mythology of Red Rid-
ing Hood, and enables us to feel
the cemented girl breaking
through her social bars and be-
coming the food of the forest:
"*her mouth ripe as the berry
bush.*"

Why do we repress our in-
nate, natural selves? To what
purpose, and for whom? As Red
experiences a coming of age,
realizing, "*how [her] body has al-
ways wanted to be a basket of
gifts,*" readers will recognize this
girl's future perception of the ag-
ing wolf (and world) as just a
man, "*hoping to fluff up his hair.*"

This is an exceptional retell-
ing of an age-old fable.

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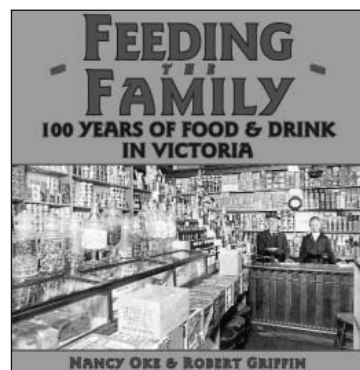
NEW from the Royal BC Museum...

Feeding the Family 100 Years of Food and Drink in Victoria

Nancy Oke & Robert Griffin

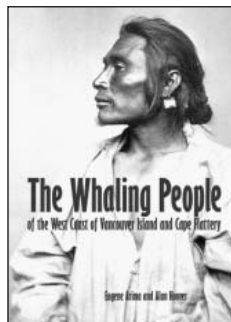
This richly illustrated book focuses on the bakers, butchers, grocers, brewers and other suppliers of food and beverages in Victoria's early years. It includes stories about the many colourful characters, the businesses that succeeded or failed, the innovators and the crooks.

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Eugene Arima & Alan Hoover

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October 2011

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Discover an extraordinary new novel from Frances Greenslade



PHOTO: STUART BISH

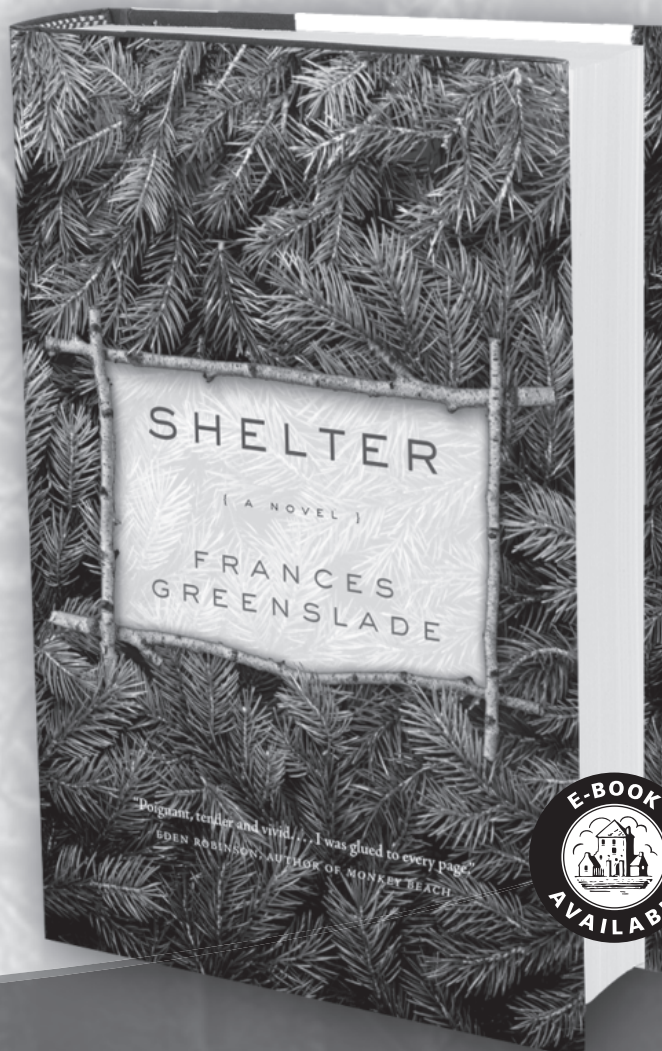


"Unforgettable.
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to every page."

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author of *Monkey Beach*

"This book casts
a strong spell."

—Jamie Zeppa,
author of *Every Time
We Say Goodbye*



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LOOKOUT

a forum for & about writers # 44

Growing up in Vancouver, I had always wanted to make books but had no idea how I'd go about it. How would I find the authors and good manuscripts? And how in hell would I finance the endeavour?

In 1991, I ran into a friend, Rachel Mines, who was pursuing her Masters in linguistics. She told me about her dissertation and wondered if it might be appealing to a general readership. I told her I'd give it a read. It was titled *A Toilet Paper: A Treatise On Four Fundamental Words Referring to Gaseous & Solid Wastes Together with Their Point of Origin*. This was a literary and scholarly work, and—most importantly—it was funny. So this odd little title became Anvil's first "book" even though it was only forty pages and didn't fulfil the UNESCO official definition of a "book" (i.e. having at least 48 pages).

A Toilet Paper was more of a pamphlet, saddle-stitched with historical illustrations provided by the wonderful world of the Public Domain, but we managed to break even on our printing and mailing costs.

Around this time Dark Horse Theatre had a call out for one-act plays to receive a staged reading at the Waterfront Theatre on Granville Island. I submitted a play I was working on, *Fragments from the Big Piece*, and it was selected as one of four plays to receive workshop treatment.

I met another playwright in the competition, Dennis E. Bolen, who had a novel that he'd been sending around to publishers without much luck. I told him I'd have a look. I also showed Dennis *subTerrain* magazine; he loved it and became involved immediately. That's how Issue #3 featured an excerpt from *Stupid Crimes*, his excellent novel-in-waiting.

We needed a real office and found it in the 'hood at 2414 Main Street (the pie-wedge building at the intersection of Kingsway and Main). We paid \$300 a month and three of us—myself, Dennis and Lawrence McCarthy—pitched in a hundred bucks each. We hung out our shingle: Anvil Press Publishers: Desktop and Graphic Design.

We had to do a good deal of commercial work (posters, brochures, programs, publications) to bankroll our first trade paperback edition, Dennis' perfect-bound novel, *Stupid Crimes*. The cover: an evening shot in front of Uptown Barbers (that's me and Dennis) suggesting a drug deal or a parolee and his parole officer. All noir and urban grit (photo by J. Lawrence), the design employed black, white, and a slash of red.

Thank god we didn't think we could afford a full-colour cover. The image was perfect for the content: a hard-drinking, hopelessly romantic, over-worked parole officer tries to guide his hapless charges toward a life without crime.

We worked with our first small distributor (Marginal Distribution) and waited. Now what? Would the

stores order more copies as the ones they had flew off the shelves? Would the big cheques start rolling in?

Well, not quite. But *Stupid Crimes* did do well. It received positive reviews across the country and we even managed to land a rave in the *Globe & Mail*. We noticed a spike in orders and a spike in sales.

An upstart crew from B.C. was making some noise. It felt good; it made us think that publishing was easy. Ha! We basked in our naïve optimism, but that wouldn't last for long. I couldn't have started a publishing company at a worse time (unless I was starting right now!).

The recession of the early '90s was in full swing. We published for six years before receiving our first BC Arts Council grant for Mark Leiren-Young's *Shylock*. The Canada Council's "Support for Emerging Publishers Program" didn't yet exist (I was told later that this program came into being due to cases like Anvil—we were putting out good books but there just wasn't any money to help.)

Around the same time, the late Bruce Serafin launched the original *VR (Vancouver Review)* magazine, a fresh breath of wonderfully cranky air, which seemed to be in line with our own aesthetic. Bruce put me onto the work of Grant Buday, someone who Bruce described as kind of a cross between Charles Bukowski and Charles Dickens. We published his story collection, *Monday Night Man* that became a finalist for the City of Vancouver Book Award. We would later publish his outstanding Vancouver labour novel, *White Lung*, also a City of Vancouver Book Award Finalist.

Anvil Press was attracting more writers and friends willing to help out. People like Isabella Legosi Mori, Angela Rhodes McIntyre, and Heidi Greco—three fine poets whose work comprised the volume *Siren Tattoo: A Triptych*.

from the late '80s to the mid-1990s.

Michael Barnholden's history of Vancouver riots, *Reading the Riot Act*.

Eve Lazarus's *At Home with History* (finalist in the Vancouver Books Awards).

Signs of the Times, a print and poetry collaboration between Bud Osborn and Strathcona printmaker and muralist Richard Tetrault.

Gabor Gazstonyi's *A Room In the City*, a collection of intimate and emotionally stirring portraits of residents of five DTES single-room occupancy hotels.

I THINK THESE TITLES STAND TO EXEMPLIFY WHAT ANVIL came to be known as—a publisher not so much from the academy but from the street.

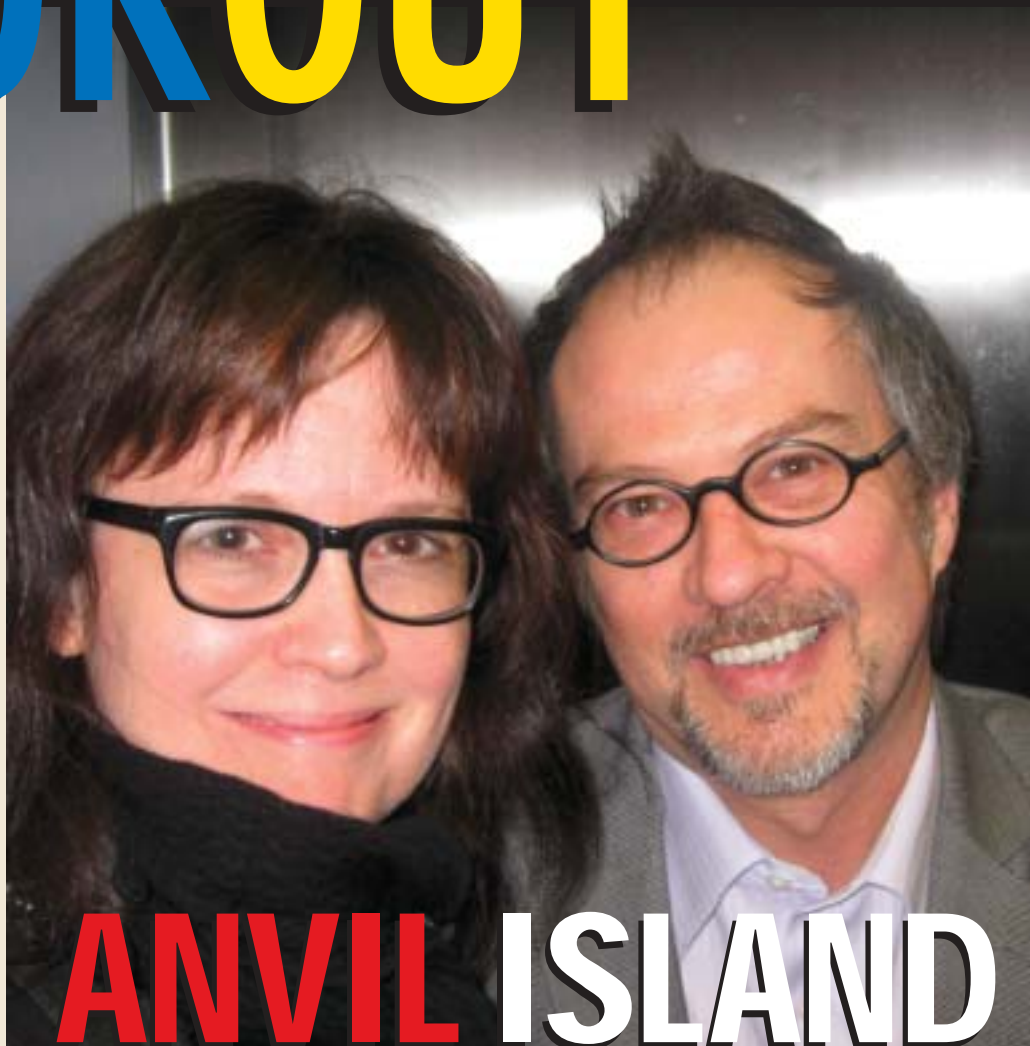
The writers we tend to publish write out of life experience and not so much from schools of thought or theory (less dogma and more of the real meal deal). So the tales they tell tend to be more immediate, palpable, more pulsing and expectant than residing up in your head.

I'm thinking of titles such as *Salvage King, Ya!* by Mark Anthony Jarman, *Stolen* by Annette Lapointe (Giller nominee) and *Animal*, stories by Alexandra Leggat (Trillium Prize Finalist)—and many, many others that I can't list here.

Collectively, they make me proud to have been given the privilege to find a vocation in the world of literary publishing.

[The Anvil Press imprint was preceded by Brian Kaufman's *subTerrain* magazine. Issue #1 of *subTerrain* appeared twenty-three years ago this August. The early history of *subTerrain* can be found under Brian Kaufman's entry on abcbookworld.com]

This is the seventh installment in BC BookWorld's ongoing series on the history of B.C. publishing.



ANVIL ISLAND

Brian Kaufman describes how his Anvil Press imprint evolved into one of the country's most enduring venues for audacious writing.

Karen Green and Brian Kaufman of Anvil Press

TWIGG PHOTO

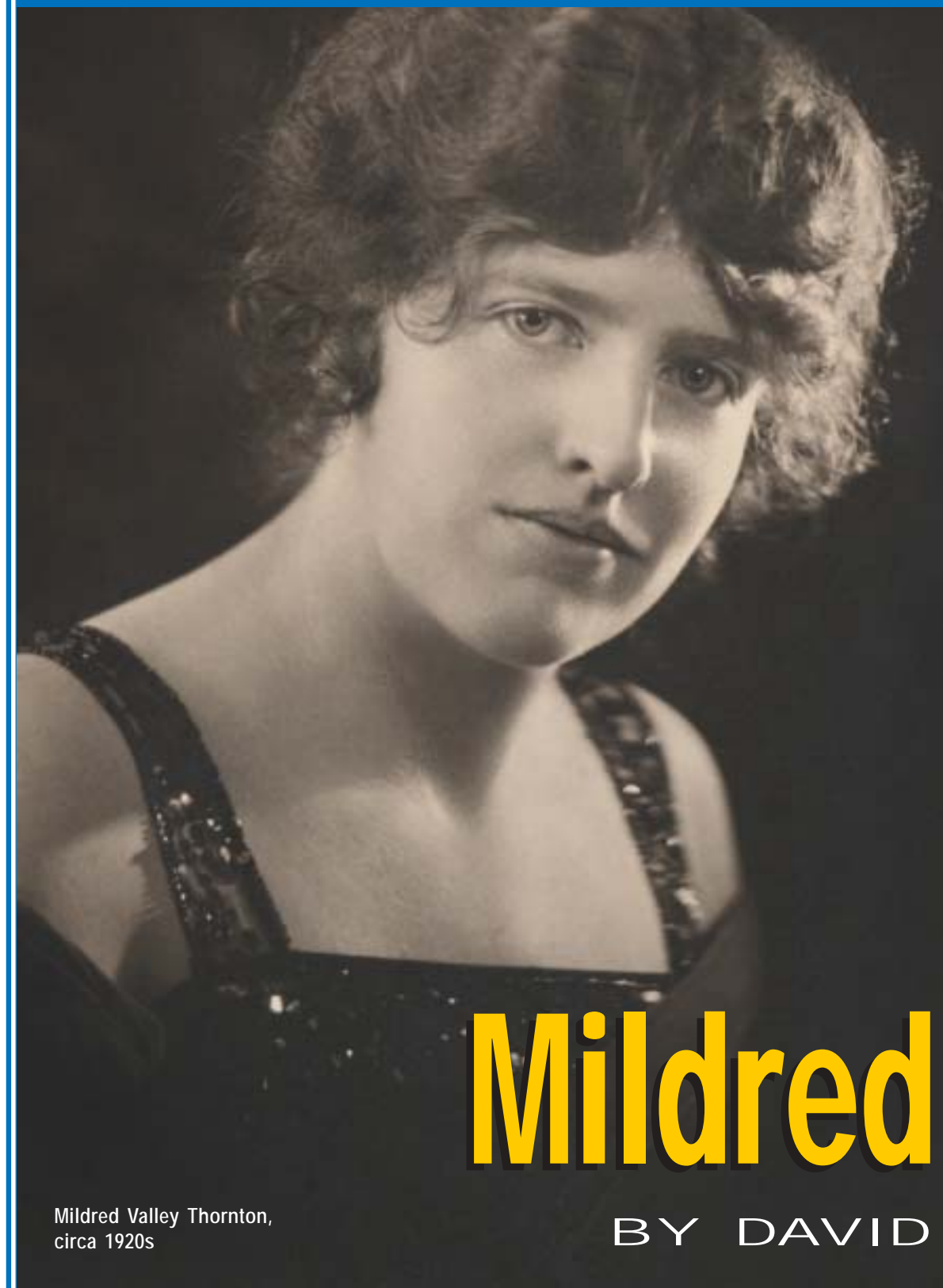
ANOTHER WRITER FROM THIS period was Bud Osborn. We published his debut collection, *Lonesome Monsters*, (unless you count *Black Azure*, a rarity printed up by a friend who worked at Coach House Books in Toronto). Bud's work came at us like a scream from the cellar. His stories of addiction, poverty, and family violence were like raw nerve wires snapping and zapping all your senses at once.

Publishing Bud would start a long-time commitment to publishing books about and by residents of the Downtown Eastside, work that dealt with the grittier aspects of our city of glass.

Others that would follow in this loose "Vancouver Series" would be:

Bart Campbell's *The Door Is Open* (about his years spent working in a Downtown Eastside soup kitchen).

Lincoln Clarkes' *Heroines*, a collection of photographs that documented the plight of hundreds of marginalized and drug addicted women of the DTES



Mildred Valley Thornton,
circa 1920s

Mildred Valley Thornton & Emily Carr

BY DAVID STOUCK



Mary George, 1943 (top);
Willie Seaweed, 1946 (bottom).



Mask Dance of the
Bella Coolas, 1943

Sheryl Salloum's *The Life and Art of Mildred Valley Thornton* (Mother Tongue \$35.95) challenges the assumption that Emily Carr stands alone. Historically these roughly contemporary B.C. painters have been compared because they were women and because they painted this province's landscapes and Native subjects. But the comparison has not been kind to Thornton who has been dismissed as technically inferior and lacking an artistic vision.

When researching her subject Salloum showed Gordon Smith photos of Thornton's work. She tells us he was surprised by how "really, really good" Thornton is. "She did not make pretty pictures" like most women of that era, he observed: "she was gutsy." Smith's response is key to this book and its place in Mona Fertig's important "Unheralded Artists of BC" series because, as part of a younger generation that included B.C. Binning and Jack Shadbolt, Smith had dismissed Thornton chiefly because she was not moving towards abstraction. As art critic for the *Vancouver Sun* she had carried the banner for representational art into the 1940s and 50s and seemed dated, out of touch. But Smith now sees her work differently, as containing something of "the freshness of Tom Thomson," and has pronounced certain pieces such as the remarkable *Hao Hao Dance of the Bella Coolas* as "terrific."

Terrific is also a way of describing the production values of this fourth volume in the "Unheralded" series: selected watercolours and oils have been given excellent reproduction to highlight the vibrancy of their rich colours and the painter's bold brush strokes. Thornton may not have embraced abstraction, but she was thoroughly modern when she highlighted the act of painting itself by making visible the rough textures of paint and brush, this post-impressionist technique is especially evident in the book's cover scene of boats at Kitsilano Beach.

Salloum gives us a lucid, engaging account of the artist's life. Mildred Valley Thornton (1890-1967), the seventh in a farm family of fourteen children, was born and raised in southern Ontario, attended classes at the Ontario College of Art



Sheryl Salloum

and, like Carr, had some training in the United States. In 1913, when she was 23, she moved on her own to Regina where she met her future husband and established herself as one of Saskatchewan's prominent artists. But the Depression ruined her husband's restaurant business and they relocated with twin sons to Vancouver in 1934 where Thornton immersed herself in the city's artistic and cultural communities. Her generous, outgoing personality and energetic style were the opposite of the shy and abrasive Emily Carr. Forthright and sociable, she was a devoted wife and mother, and enjoyed friendly relations with her clients and members of the community. But she was like Carr in that she was a woman determined to realize her ambitions as an artist.

Especially important to that goal were her relations with First Nations. Salloum gives us a very balanced view of those relations. Thornton admired and respected Native people and worked hard to dispel negative stereotypes on their behalf, but in today's terms her efforts were limited by being outside the culture. For example, she advocated for better educational opportunities, but did not recognize the destructive nature of residential schooling. Her retelling of Native myths and stories was unintentionally



Mildred Valley Thornton in
her Vancouver studio, 1959

romantic and patronizing.

At the same time her admiration and respect for Native people was at the heart of what she regarded as her life's mission—to paint portraits of as many Native elders as possible. Like Carr, she wanted to record a way of life she feared was disappearing and, again like Carr, she went on long expeditions to find her subjects. She travelled wherever she could get a ride, toting her heavy supplies, and sometimes her young sons along. The result was more than 250 portraits of the Native people of western Canada. It was what she considered to be the heart of her life's work, but it also became the source of heartache. Her goal was to find a gallery or government agency that would buy her "Collection," but as she was excluded from the art establishment none was to be found. In her last years, Salloum tells us, she experienced the kind of discouragement that Carr knew much of her life, and in a codicil to her will she directed that her First Nations portraits either be auctioned off or destroyed. Fortunately that codicil was improperly witnessed and the work remained intact.

ULTIMATELY, THORNTON AND CARR SHOULD NOT BE compared because, in what is perhaps their best work, they do very different things. Carr, who painted few portraits, moved beyond Native ma-

terials to paint the forests and the skies. Here lies her transcendental, what some might call self-absorbed, romantic vision. Thornton's vision, on the other hand, remained earth-bound. She created her monumental collection of Native portraits, but went on in her larger canvases to portray the activities of the aboriginal people—carving, whaling, assembling for potlatch, engaging in ceremonies, dancing. She is especially good at portraying women at work—cleaning fish, erecting teepees on the plains. These were different subjects and required different technical skills.

THERE IS AN UNFORTUNATE NOTE IN AN OTHERWISE informative foreword supplied by Sherrill Grace. She writes that for every major artist like Emily Carr there are hundreds of artists like Thornton who play minor roles in the development of an art form, its appreciation by the public, and its acquisition by less wealthy art lovers. To keep Thornton in the shadows this way is exactly what Salloum's book does not want to do. Rather it is designed to celebrate a painter whose work is unique and to extend the boundaries for making judgments about art. This Salloum does exceptionally well. 978-1-896949-05-5

David Stouck is a novelist, short story writer and the biographer of Ethel Wilson.



Taking My Life

JANE RULE

Afterword by Linda M. Morra

Discovered in her papers in 2008, Jane Rule's autobiography is a rich and culturally significant document that follows the first twenty-one years of her life: the complexities of her relationships with family, friends, and early lovers, and how her sensibilities were fashioned by mentors or impeded by the socio-cultural practices and educational politics of the day.

In writing about her formative years, Rule is indeed "taking" the measure of her life, assessing its contours of pleasure and pain, accounting for how it evolved as it did. Yet not allowing the manuscript to be published in her lifetime was an act of discretion: she was considering those who might have been affected by being represented in her work not as confidently emancipated as she had always been. She must also have appreciated the ambiguity of the title she chose, with all its implications of suicide: at the end of her writing life, she was submitting herself to critical scrutiny, allowing herself to be vulnerable as a person to the critique of her readers.

Deeply moving and elegantly witty, *Taking My Life* probes in emotional and intellectual terms the larger philosophical questions that were to preoccupy Jane Rule throughout her literary career, and showcases the origins and contexts that gave shape to her rich intellectual life. Avid followers of her work will be especially delighted to discover another of her books that has, until now, remained unpublished.

Autobiography · 288 pages
\$19.95 · 978-0-88922-673-9

Filled with deeply personal revelations, Taking My Life conveys the confusion, poignancy, defiant rebellions and historical realities of Jane's first footsteps toward womanhood, toward becoming a lesbian, toward her destiny as one of our great writers. —Katherine V. Forrest

With her signature wit, intellect, and insight, Jane Rule recounts her childhood, youth, and coming of age as a young lesbian in 1950s America, as it was on its crest toward the civil rights, gay, and women's movements. The seeds of Rule's passion for writing and for social justice resonate in this thoughtful, textured, honest memoir. —Karen X. Tulchinsky



The Strange Truth About Us

M.A.C. FARRANT

This tell-all book by self-proclaimed "anthropologist of the absurd" M.A.C. Farrant offers readers nothing less than *The Strange Truth About Us*.

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textual vishyuns: image and text in the work of bill bissett

CARL PETERS

bill bissett is recognized internationally as a pioneer of visual, concrete, sound, and performance poetry, yet very little critical work exists on his poetry, and almost no critical discourse exists on his visual work.

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EDITED BY STAN DOUGLAS

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Rebuild

SACHIKO MURAKAMI

Sachiko Murakami approaches the urban centre through its inhabitants' greatest passion: real estate, where the drive to own engages the practice of tearing down and rebuilding. The poems of *Rebuild* engrave themselves on the absence at the city's centre, its bulldozed public spaces. These poems crumble in the time it takes to turn the page, words flaking from the line like the rain-damaged stucco of leaky condos.

Poetry · 96 pages
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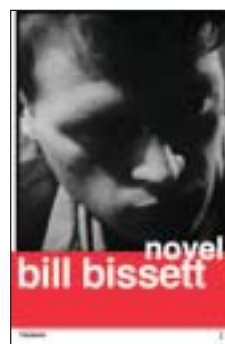


Ordinary Time

GIL MCELROY

This collection of poems sets out to give shape to time. Opening with childhood memories of impending Cold War armageddon, the book's second section, counted out on the Julian calendar, discovers that it is our movement through space that lends time its dimensionality. Its third section works within the Anglican lectionary to make manifest the arc of a year-long cycle of both "Sacred" and "Ordinary" time.

Poetry · 128 pages
\$17.95 · 978-0-88922-675-3



novel

bill bissett

bill bissett latest book, "a novel with conneking pomes n essays," is a demonstrative response to Derrida's famous argument in *Of Grammatology* that any investigation of meaning cannot escape the opposition of speech and language central to the Western philosophical tradition. Against this tradition, bissett posits Stein's modernist observation: "Everything is the same except composition ..."

Poetry · 176 pages
\$17.95 · 978-0-88922-671-5



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The future of books and so-called eBooks—as well as libraries, publishing, bookselling and reading—is undefined and daunting territory.

That's why Canada Council hired Paul Whitney, former chief librarian for the Burnaby Public Library and the Vancouver Public Library, to investigate the impact of eBooks for Canada's Public Lending Right program.

Whitney was interviewed by B.C. BookWorld's Alan Twigg.

BC BOOKWORLD: I just saw someone outdoors in a coffee shop, reading a real book. It was oddly uplifting.

PAUL WHITNEY: I prefer print-on-paper books, too. I take it you don't own a Kobo or a Kindle or a Sony Reader? BCBW: I live app-free and I see eBooks as the uglification of reading. It's an aesthetic stance.

PW: I'm happy to see folks reading in whatever format they choose.

BCBW: But faster, cheaper technology is not always a good thing. Look at what happened to the music industry.

PW: I don't think piracy will be as prevalent with the written text as with music. You have to remember publishing has been much slower moving to digital distribution, largely due to paranoia about losing control of the content. The executive director of the Association of Canadian Publishers [Carolyn Wood] pointed out to me that people shouldn't be surprised by this slow move to digital. Publishing is an industry which has experienced 1.5 format changes in 500 years. And that .5 change was paperbacks! [laughter]

BCBW: So no wonder people are in a tizzy.

PW: In the United States, in the first quarter of 2011, trade print book sales were down 19%. That decline is increasing. Even if you stop and consider the U.S. economy and the bankruptcy of Borders, the second largest book chain in the U.S., much of that decline of sales is attributable to people moving to eBooks. It's less pronounced in Canada, but it's early days yet. I worry that conventional trade book publishers will be increasingly vulnerable with more agile eBook-only publishers not encumbered by having to deal with moving physical objects around. But the most vulnerable sector in the short term is the brick and mortar bookstore. I deeply regret that I can't foresee a happy ending to this story. BCBW: I was in Victoria recently. They still have plenty of bookstores.

PW: I think Victoria is the exception which proves the rule, aided in part by its demographic composition. Meanwhile the climate for new bookstores in Canada is dismal. Just this summer, one

week after being named the specialty bookseller of the year by the Canadian Booksellers Association, the Flying Dragon Bookshop in Toronto closed. BCBW: Is it true that major Canadian research libraries are now deciding which libraries will specialize in certain kinds of books?

PW: There are discussions taking place on establishing "trusted repositories" across the country to coordinate the collection and preservation of both print and digital works. We are talking about

the major university libraries and the two large Canadian "national" libraries [Library and Archives Canada, in Ottawa, and Bibliothèque et Archives nationales du Québec, in Montreal]. Some say that they do not have the resources to collect and preserve everything anymore, so they are proposing a solution which distributes responsibility for collecting in certain subject areas. There has been vigorous opposition from the Canadian Association of University Teachers.

BCBW: What is this new, pan-Euro-

pean digital library called Europeana?

PW: Europeans got upset with the Google initiative to digitize all of the books in the world, so they want to control their own content in the digital environment. But currently European Union copyright laws are impeding library mass digitization efforts.

BCBW: French president Nicolas Sarkozy has pledged 750 million euros for the digitization of France's "cultural patrimony."

continued on page 24

FUTUREWORLD UTOPIA or ANATHEMA

Paul Whitney
has completed a
new report for
Canada Council
on the potential
impact of eBooks.

"Many commentators have compared eBooks today to the early days of the automobile. With the Model T, no one could have predicted the societal impacts which would play out in the ensuing decades."

—PAUL WHITNEY

TWIGG PHOTO

LIBRARIES, eBOOKS & YOU

continued from page 23

PW: The French always have valued their culture.

BCBW: And the Dutch are now digitizing every Dutch book, pamphlet, and newspaper produced from 1470 to the present. The Japanese Diet has voted for a two-year, 12.6 billion yen crash program to digitize their entire national library. Are Canadians lagging “behind” Europe in your view? Or are we right to be cautious?

PW: It’s not really caution, it’s respecting the law. Right now, we can’t digitize a local newspaper that ceased to publish in the 1950s because of copyright. The Dutch negotiated an agreement with their publishers to enable the digitization of “orphan works” [books still under copyright protection but not commercially available and the copyright owner can’t be traced]. When you have a relatively small group of publishers publishing in a language not widely spoken, such agreements are much easier.

BCBW: Many individual writers feel the emergence of eBooks is a juggernaut and they are losing control of their work. Who is looking after their interests?

PW: Every sector is nervous about loss of control and what the digital future will mean for their survival. For instance, with digital content, libraries can now effectively be denied the right to add content to their collections which is otherwise commercially available. Authors and publishers can dictate what digital works are sold to libraries and under what terms and conditions the work can be made available to our users. If they think availability of their work in libraries is detrimental to their economic interests, through licences they can dictate that the work must be sold for individual private use only and not for lending by libraries.

BCBW: Digitization has thus far most radically affected university libraries, has it not?

PW: Digital collections are now dominant in university and college library collections. That change reflects both the nature of academic publishing and the computer savvy user population. There are now discussions taking place which refer to “heritage print collections” of books to be stored in collaboratively-run, remote, storage centres. Libraries could concentrate on digital collections to be selected and licence-negotiated by a consortia of libraries, often national in scope.

BCBW: Aren’t they planting the seeds of their own destruction?

PW: They would argue that this approach is a pragmatic response to changes in publishing and the needs of students and faculty who often prefer the convenience of digital content in a “learning commons” approach to physical space in post-secondary libraries.

BCBW: Currently the library in Prince George has to pay the same amount for a book as the library system in Toronto that serves 2.5 million people. Can eBooks introduce a more equitable price model?

PW: The concept of licencing digital content using per capita service population to set the price is well established with electronic magazine and newspa-

per databases. Libraries could have a menu of purchase options for eBooks with the price determined by a range of variables: how long do you have the book in your collection? how many people can read it simultaneously? how many total “loans” are permitted? what is the size of your user population? We are still in the very early days of coming to terms with how to deal with this to address the needs of all parties.

BCBW: Should libraries pay more for an eBook than for a regular book? And what is the situation with publisher profits and author royalties?



Paul Whitney with one of his favourite authors Joy Kogawa, 2008

PW: These are important issues. Clearly there are advantages to libraries with eBooks; they don’t wear out or get lost, they don’t have to be moved around, labeled, emptied from the night return box etc. This could be a justification for libraries paying more. Publishers have lower costs due to no need for physical warehousing and shipping but they have been challenged by the insistence of monopoly distributors such as Amazon and Apple that retail prices are low. Authors appear to be receiving lower royalties in dollars from eBook sales, in part due to the lower list price. This is all a work in progress but it will get sorted out.

BCBW: Even though Amazon now sells more eBooks than print books, public libraries remain fairly conventional.

PW: True. While eBook use is growing quickly in society, it is still very small compared with the borrowing of print books. The spring survey we carried out for the Public Lending Right Commission in large urban public libraries indicated that in January and February of 2011 eBook circulation in those libraries was less than 2% of print book circulation.

BCBW: Ray Bradbury’s *Fahrenheit 451* imagined a hedonistic, anti-intellectual America, around now, when books were being burned. The antiquarian bookseller Don Stewart believes we are undergoing a 21st century equivalent of *Fahrenheit 451*—and libraries are complicit.

PW: I would say there is a big difference between seeking to suppress writing, as in *Fahrenheit 451*, and in seeking to increase access to writing through

digitization. The impetus behind many of the digitization projects underway is fundamentally democratic. The contentious issue is how libraries deal with the overwhelming book glut confronting us all. The harsh reality is that there are too many books in the world and they keep coming in unsustainable waves. Libraries have always discarded low-use titles in order to make room. We have to ensure that the right decisions are made when this is happening. Don has no doubt seen situations where libraries are getting rid of titles which he thinks are worthwhile.

BCBW: Margaret Atwood says “The librarian is the key person you don’t want to remove from a school.” What is the future of the teacher librarian?

PW: I agree with her, but I am not optimistic when it comes to the future of the well-staffed school library. The only way this can change is from political leadership at the provincial level which makes school libraries a priority in labour negotiations. We’ll see how things play out this fall with the BCTF contract negotiations. The necessity of an appropriately staffed and stocked school library should be raised with your local MLA. The Internet alone is not an acceptable replacement.

BCBW: Orca Books in Victoria now offers more than 400 of their own titles in digital format. Readers can purchase a “multi-user digital subscription” for children’s books. But their level of adaptation to the digital environment is abnormal in Canada, is it not?

PW: Yes. Orca and several other publishers are to be applauded for wading in and making an effort. eBook readers were marketed here [in Canada] later and publishers were slower to distribute their content than in the U.S.

BCBW: Do you think the eBooks trade will eventually gravitate towards a single use device, such as Kobo? Or a multi-use device, such as the iPad?

PW: I expect there will continue to be a place for the dedicated eReader which offers a more aesthetically pleasing reading experience, and that there will also continue to be many readers who choose to use other hand-held devices to access eBooks.

BCBW: One of the biggest questions is: Will eBooks deliver new markets or are they just repositioning readers in a different format?

PW: The potential exists to deliver new markets but this doesn’t appear to be happening to any extent as yet. The U.S. January–April publishing revenues showed print down 19% and eBooks up 163% with a combined first quarter decline of 4%. As these are dollar changes, it does not mean that fewer books are being purchased because eBooks most often sell at a lower price.

BCBW: Mike Shatzkin, CEO of book consulting company Idea Logical, claims overall shelf space devoted to printed books in the U.S. dropped 15 percent over the past year. He claims it will only take about three years for stores to cut space for printed books by 50%.

PW: Well, this sounds reasonable to me. Chapters notified Canadian publishers late last year that they would be reducing shelf space devoted to books by 25% and this certainly seems to be happening. Combine this with bookstores closing and it is not a pretty picture.

BCBW: Are all types of books equally successful as eBooks?

PW: Genre fiction sells particularly well as eBooks. This is borne out by the fact that the biggest decline in print sales has been with mass-market paperbacks—down 41% in April in the U.S. In 2010, romance and historical sagas comprised 14% of the global eBook market, 7 times their share of the print market. Science fiction and fantasy have a three times greater share of the eBook market than the print market.

BCBW: So what will our libraries look like ten years from now? And will there be fewer librarians?

PW: I believe public libraries will still be thriving in 2021. They will still be recognizable as libraries to anyone walking in from 2011, or 1970, for that matter. There will still be staff but the focus of some work will change. While the personal contact between staff and library user will remain important, I anticipate our users will be more self-sufficient. The staff number question will be subject to both operational changes—some adopted willingly and some possibly imposed—and at the end of the day the outcome will be determined by political will at the local level and global economic forces.

As we are currently seeing in the UK and California, if the money runs out, library service suffers. The political musings currently taking place in Toronto on closing library branches and outsourcing library services should serve as a warning that complacency regarding local politics is not cool.

While we are seeing unprecedented change, I believe that writers will continue to write and readers will continue to read. The intermediaries, publishers, retailers and libraries, will experience greater change, some of which will be wrenching, but they will still have a role to play.

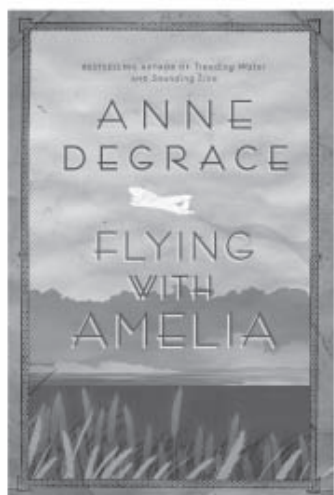
BCBW: And what do you think is the future for *B.C. BookWorld*?

PW: Irreplaceable!

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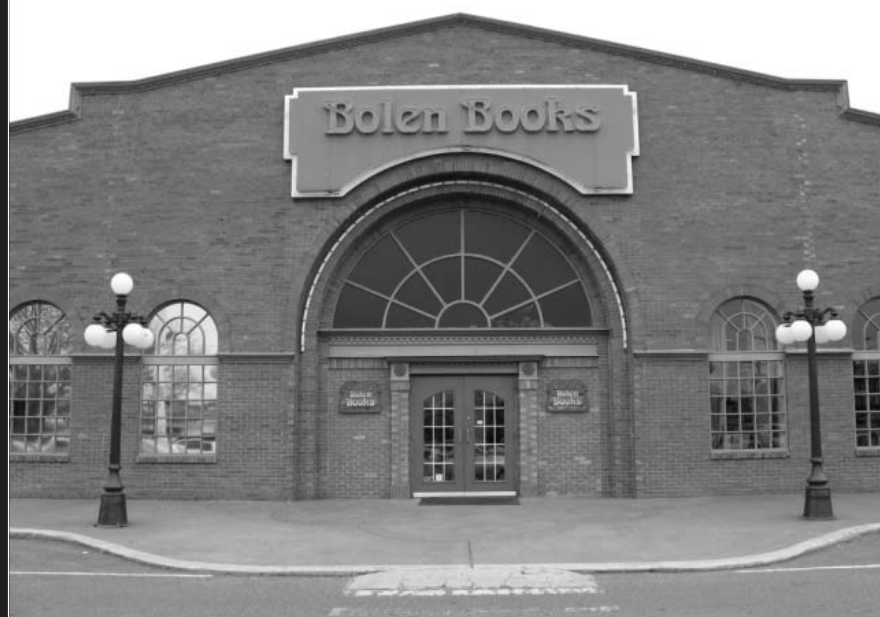
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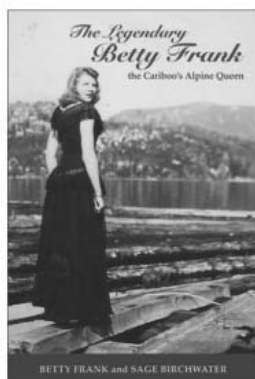
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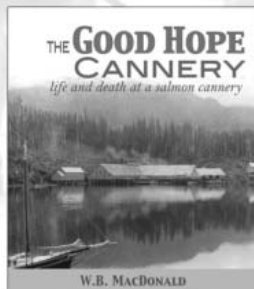


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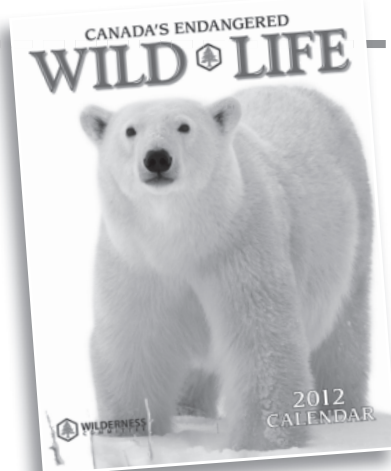
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LIBRARIES, eBOOKS & YOU

COMMISSIONED WORKS don't always engage a wider audience. The **Library Book: A History of Service to British Columbia** (BC Library Association \$50) is a welcome exception.

To mark the 100th anniversary of the B.C. Library Association, Dave Obee has told a fascinating tale of banned books, anti-communist witch hunts, skirmishes between libraries and dedicated souls who have served the province's book-lovers.

This is a large format book by and for book people, with plenty of illustrations, including incidental cartoons by Adrian Raeside.

Better still, *The Library Book* has pictures of bookmobiles. Lots of 'em.

There are bookmobiles wheezing up dirt roads in the Fraser Valley, edging along a snowy John Hart Highway (between Prince George and Dawson Creek) and stopped in the middle of nowhere, flagged down by eager readers.

When the Okanagan Regional Library retired its mobile



Shane McCune

unit in 1992, the North Shuswap hamlet of Celista took off the tires, put a flower box on the hood and made it a permanent branch.

As a boy I loved books and I loved trucks, so the bookmobile was second only to the ice cream truck in the pantheon of wheeled heroes.

Maybe Obee and book designer Roger Handling felt the same way.



ALONG WITH 2,500 OTHER COMMUNITIES in the English-speaking world, Vancouver, Victoria and New Westminster launched their first true public libraries with seed money from U.S. tycoon Andrew Carnegie, who spent the last years of his life giving away some of the fortune he had amassed by paying steelworkers \$10 for an 84-hour week and housing them in slums.

In an echo of that paternalism, the earliest lending libraries in remote parts of the province were often small book collections provided by employers in company towns and work camps.

It took the baroquely named Ethelbert Olaf Stuart Scholefield, B.C. provincial librarian at the beginning of the last century, to start the march toward organized public libraries throughout the prov-



CENTURY 1

Shane McCune reviews *The Library Book* by Dave Obee to mark the 100th anniversary of the BC Library Association

ince. The B.C. Library Association was launched at a meeting in his office.

He died in 1919, the year the Public Library Commission was created. It soon heard from book-hungry library trustees in Nanaimo, Duncan, Alberni and Sidney. All borrowed books from the Victoria library, to be exchanged four times a year, for a charge of \$65 for every 100 books.

When Victoria's city council demanded more money from neighbouring municipalities for use of its library, Saanich and Esquimalt balked, and their residents were cut off. Monitors were posted to make sure interlopers from the suburbs didn't slip into the reading room.

Such internecine sniping dogged the fitful growth of library networks for decades. The PLC's decision in late 1929 to launch the world's first regional library network in the Fraser Valley angered other regions, especially the Okanagan

and Vancouver Island.

The 1960s saw turf wars between the Greater Victoria board, which claimed dominion over all lands south of the Malahat, and the Nanaimo-based Vancouver Island Regional Library, which planted its flag as far southwest as Colwood.

Richmond was the biggest contributor to the Fraser Valley system until it pulled out in 1975, sparking a feud that took six months, a court action and a \$100,000 payment to settle. Surrey soon withdrew as well, though with less ran-

cour. But infighting among libraries has often been overshadowed by conflicts with municipal politicians. The most notorious example of this was the firing of John Marshall, to which Obee devotes an entire chapter.

In 1954, with red-baiting at a fever pitch, the Victoria Public Library Board fired Marshall two months after he had been hired to launch a mobile book service.

No reason was given, but it soon emerged that some "public spirited citizens" told the board that Marshall had

continued on page 28

In 1951, after the Burns Lake library moved to a new home, the original library still had its sign above the door.

PHOTOS COURTESY OF THE LIBRARY BOOK



THE FUTURE IS ALREADY HAPPENING

Honey, you smell like Shakespeare

According to the hype, the eccentric designer Karl Lagerfeld, as creative director for Chanel and Fendi, has announced a fragrance called Paper Passion. No, it won't smell like a musty, mouldy old paperback. The goal is to replicate the odour of a freshly printed hardcover. Here at *BC BookWorld*, we've never



heard of him either. But supposedly this guy has a personal library of 300,000 books. So, of course, Paper Passion will be marketed inside a hollowed book. Get out your Kindle, fondle your iPad. Sniff your partner. In the Dark Ages, a book was an exotic item. Welcome to the New Dark Ages.

Karl Lagerfeld: Ooo-la-la, books are sexy.

LIBRARIES, eBOOKS & YOU

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Victoria librarian
John Marshall



Sheila A. Egoff,
children's literature
librarian



Madge Aalto, chief
librarian, Vancouver,
1995



Basil Stuart-Stubbs,
UBC librarian



Members of the Aeriosa Dance Society bounce off
the Vancouver Public Library, 2010.

A tale of two cities

Toronto library cuts

DURING THE ABSURD HOCKEY riot in Vancouver, hooligans barely damaged the Vancouver Public Library, located near the hockey arena.

At the top of the list of civic amenities they value, Vancouverites recently chose their library system. The city has consistently recognized its library system as a budgetary priority for decades.

Meanwhile financial duress in Toronto has led some politicians to consider if libraries might be expendable. Here is a recent sign of the times from Ontario:

Petition

If you love the Toronto Public Library, you need to come to her defense right now! The cost cutting agenda of Toronto City Council could target the TPL within weeks. Local branches could be closed and some or all of the library's operations could be privatized, unless we act now. Please send a message to Mayor Ford telling him our libraries are not for sale. A copy of your message will be sent to members of the Toronto City Council Executive Committee and your own city councillor.

Please tell city council that our public libraries are not for sale.

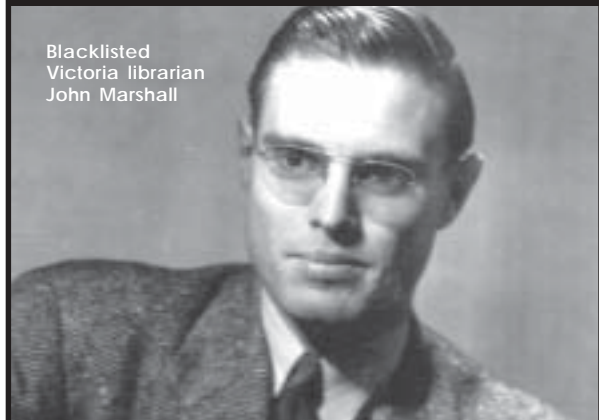
A Forum Research poll conducted on July 4, 2011 found that 74 per cent of Toronto residents disagree with the idea of closing local library branches as a way of solving the city's deficit.

The poll was commissioned by the Toronto Public Library Workers Union (TPLWU), Canadian Union of Public Employees (CUPE) Local 4948 representing 2400 Toronto Public Library workers.

The union gave Toronto's Mayor Rob Ford an oversized ceremonial library card to remind him that 1.25 million Torontonians have a library card and use it regularly.

"I have more libraries in my area than I have Tim Hortons," exaggerated Toronto City Councillor Doug Ford on July 14th. Shortly afterward, his brother, Mayor Rob Ford, launched his plan to dramatically cut funding to the Toronto Public Library.

Meanwhile Calgary has just allocated \$135 million for a new central library and Surrey has just opened a "spectacular temple to books" (according to *Maclean's*), the Bing Thom-designed, \$36-million, City Centre Library.



Vancouver Mayor Gordon Campbell with horseshoe in hand at
the ground-breaking for Vancouver's new central library, 1993

continued from page 27

worked for a leftist paper in Winnipeg and attended a Toronto peace conference widely believed to be a communist front.

The story hit the front pages and kept growing. Victoria Mayor Claude Harrison said he would happily burn any "subversive literature" found on library shelves in his furnace.

Author Roderick Haig-Brown called him a dimwit.

The B.C. Library Association passed a resolution condemning Marshall's firing, and its federal counterpart followed suit — prompting a *Vancouver Sun* editorial headlined: "No place for Reds in our public libraries."

Half of the library's full-time employees resigned and for years the library had trouble attracting qualified staff.

Decisions on whether and where to build libraries and how much to spend on them have been political minefields. When it came time to relocate Vancouver's main branch to Burrard and Robson, some civic leaders expressed fears that the Downtown Eastside denizens who took refuge in the Carnegie building would do the same in the new library.

And when it moved again in 1995, to its \$100-million home in Library Square, Vancouver Mayor Gordon Campbell was happy to cut the ribbon, but a year later he cut the budget, forcing the spiffy new library to shorten its hours.

Other dustups involved controversial books. In 1961 an RCMP officer arrived at the Vancouver library seeking to confiscate any copies of Henry Miller's *Tropic of Cancer*.

"The only copy was a circulating copy



Children's librarians and writers Sarah Ellis (left) and Judith Saltman at the
Dunbar Public Library in Vancouver

at my knees, under the desk, waiting to be picked up by the person who had asked for it," librarian Lois Bewley later recalled. "I thought, I'm damned if I'll give you a book."

On the other hand, the Victoria library locked James Joyce's *Ulysses* in its vault from 1922 to 1949.



DO LIBRARIES HAVE A FUTURE IN THE VIRTUAL universe? Absolutely, says Obee.

At its first meeting in 1927 the Public Library Commission mulled the possibilities of lending sheet music and phonograph records, and librarians have enthusiastically embraced every technological leap since then.

Pretty much every library in the country has Internet access, and many lend eBook download devices such as the Kobo. But it may be that the library's traditional charms—kindred souls in a relaxed sanctuary—will be valued even more in an age of impersonal gadgetry.

As librarian and author Sarah Ellis puts it in her foreword: "We go because we like to browse shelves and check out the displays and people-watch. We go because it is free and fun and because the folks there seem pleased to see us. When it comes right down to it, we go there for the chairs." 9780969261490

The Library Book is available online at:
<http://thelibrarybook.bclibraries.ca>

Shane McCune writes from Comox.

THE FUTURE IS ALREADY HAPPENING

Heads are Rowling

J.K. Rowling is now making all her Harry Potter books available electronically, via her Pottermore website—effectively cutting booksellers out of the profit picture.

After helping Rowling to become the richest woman in England, richer than the Queen, some booksellers say they are be-



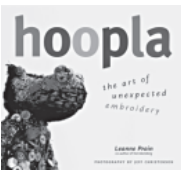
J.K. Rowling

ing banned from selling digital versions of the series.

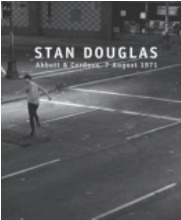
"It's another madness of the digital publishing world," said Tom Hunt of the Norfolk Children's Book Centre in England, "that doesn't support the booksellers that have sold the books and supported them. It's just another step on the path to death by 1,000 cuts."

A spokesman for JK Rowling declined to comment.

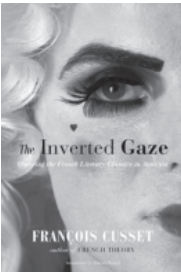
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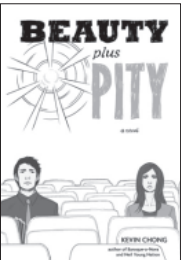
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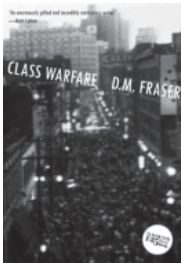
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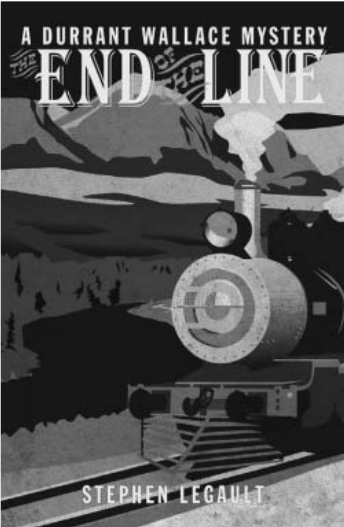
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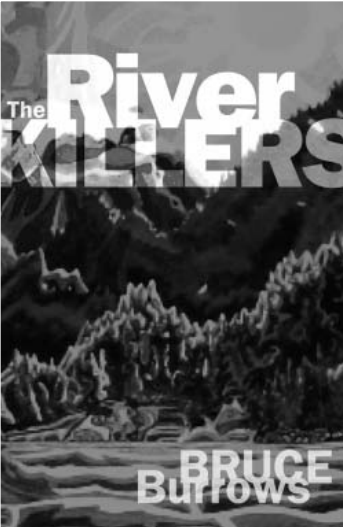
STORIES FROM CLOSE TO HOME



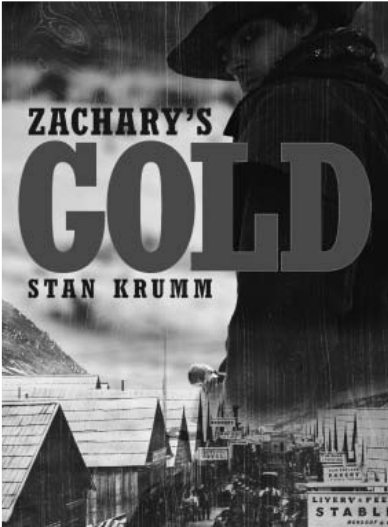
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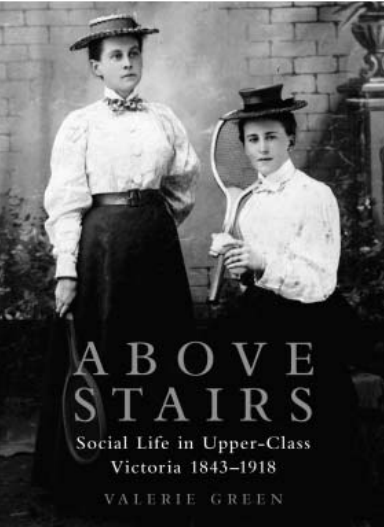
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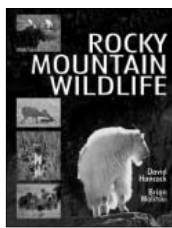


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Valerie Green
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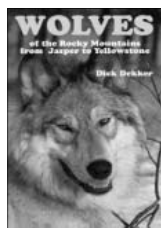
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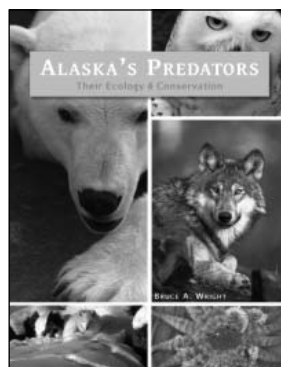
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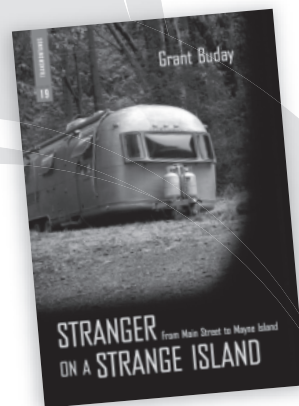
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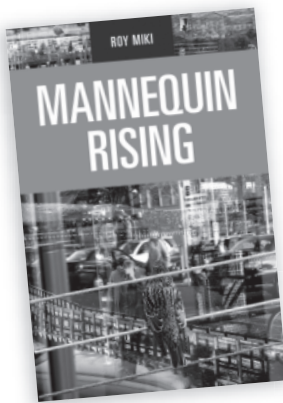
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LIBRARIES, eBOOKS & YOU

FANNY KIEFER: How did you get into the library business?

SANDRA SINGH: I've been a library user since I came to Canada when I was a child, and I remember my first library was a bookmobile, in Calgary.

FK: I *love* the bookmobile! Where did you live before?

SS: I came from Fiji. And I'm Indo-Canadian.

FK: That doesn't explain why you became a librarian.

SS: Well, libraries are also fundamentally about social justice and equality, and ensuring that everyone in the community has access to the same information and the same opportunities for self-development. So I have a real strong sense of the importance of that type of equity and that commitment to social justice. And, as well, there's the importance of information to a robust economy and democracy. I think that we're all better as a community if we're informed and we make well-informed decisions.

FK: We know about the fire chief and police chief. What does a chief librarian do?

SS: Basically I oversee 21 branches and our virtual branch. People borrow 10 million books a year from us, with six million in-person visits, and four million visits to our website every year. We answer a million reference and research questions every year. We're governed by a citizen board appointed by the mayor and council, and we really try to be community-led in our decisions.

FK: Tell me about the cybrarian part of your job.

SS: Back in the late 1990s, early 2000s, I was the head cybrarian for an online learning community called suite101.com. We were essentially an early web 2.0 community of people around the world—based out of Vancouver—people who had expertise in a variety of subjects and were interested in sharing that expertise.

For instance, we had grandparents who wanted to share about what it was like to be a grandparent; we had pediatricians who wanted to share about how to raise healthy children. It was my job to organize it all, to create the architecture underlying it, so that people could access the different articles, the different information.

FK: So you have a bit of geek background.

SS: I do. *[Laughter]*

FK: How could you be a librarian today without that?

SS: I don't think you could. Everything we do in libraries is fundamentally based on technology. I would say that the information and the digital revolution for information—for



Sandra Singh on Studio 4 with Fanny Kiefer. Much has changed in library land, but the friendly librarian persists.

ASK OR TWEET YOUR LOCAL CYBRARIAN

Two bookmobile lovers collide as
Fanny Kiefer interviews Chief Librarian
Sandra Singh of Vancouver.

people like us, the average consumer of information—started in the mid '90s. I think it was http that made networked information really friendly. From there it just skyrocketed. As you know, journal and magazine publishing moved online. Now we're heading into the age of digital books. Everything that we do is technology-based now in libraries.

FK: As people bring in their smartphones, their iPads, their Kindles, will they be able to download *War and Peace*?

SS: They can right now.

FK: You're allowed to use those devices in a library today?

SS: Absolutely. We have extensive e-book collections online. You can take

your device and download books to them using your library card. The publishing industry is really catching up right now to digital books. It has really accelerated this year. I think the next couple of years are going to be really critical to see how book publishing responds to digital books. And for libraries, that is something that we really need to be knitted into, that whole discussion and process. Because how they decide how to sell and license material will have a direct impact on us, and how we can serve our communities.

FK: You're not only the youngest chief librarian in the country, you also have a big social justice button. Tell me what you're doing in Strathcona.

SS: For the last ten years, the library has been trying to receive approval to build a full-service library in the downtown eastside and Strathcona neighborhoods. We're delighted that we received approval last October from city council to go ahead. What they told us, though, was to try to find housing, to partner up with the library. So we are really fortunate that Dr. Penny Ballem, the city manager, connected us with the YWCA. So we will be building the new Strathcona library along with housing for single mothers and their children.

FK: And you've also been involved with the Irving K. Barber Learning Centre at UBC?

SS: I was the director. Mr. Barber came back to UBC and said, "I want to build a learning centre. I want to evolve libraries into the libraries of the future." But he also said that it can't just be for UBC, it can't just be for Vancouver, it has to be for the entire province. So the learning centre has a mandate to serve the province of British Columbia.

FK: What advice did the former chief librarian, Paul Whitney, give to you?

SS: Paul is one of the great book men. I'm fortunate to have had him as a mentor for most of my entire career. He said, "Steady as she goes, one step after another, keep your eye on the future and read the news everyday."

FK: So what is the future of the library?

SS: The future of the public library will likely look different in each community. Each community is going to need to decide, How is our library going to uniquely contribute to our community's sustainability and development? And to the lives of the members?

Some public libraries are going to say, "Our unique contribution in this world is deep research." Others are going to say, "We're going to be the cultural hub of the community." Some will say, "We're the intellectual centre. We're where all

the thinking and the mulling over civic issues comes into play." Others will concentrate on children. Others will try to do a little bit of everything.

FK: Do we still have bookmobiles?

SS: We have the storybus. It goes around the city with children's programs. It's funded by the Vancouver Public Library Foundation.

FK: I loved when the bookmobile would come through the neighborhood. You know there was the ice cream truck, too, but then there was the bookmobile. You couldn't take your ice cream in.

SS: But it was a world of ideas.

"The future of the public library will likely look different in each community."

SANDRA SINGH



LAURA SAWCHUK PHOTO

RECORDED APRIL 4, 2011

THE FUTURE IS ALREADY HAPPENING

"Our future as a public library is far from certain," Sandra Singh told B.C. BookWorld, "and we need to fight for public libraries as cornerstone institutions in democratic society. The commercial sector would be more than willing to take over what we do for a fee, and that would have detrimental ramifications for society. We are doing a number of things now to position ourselves for the future, such as working at a national level with Canadian publishers on eBook licensing models, connecting with our equivalents in the US to see

how our work can support theirs, and working hard to position VPL as a centre for learning and knowledge exchange, including physical books and more. We want to give the community a greater sense of ownership through community engagement... I don't think most people understand that if we continue the way we have always operated, we will be in dire straits and that many of the changes we are implementing are about positioning the library so that we will be here and in full force in the future."

RANGANATHAN'S FIFTH PRINCIPLE

IN THE EARLY 1930S, LIBRARY PHILOSOPHER **Shiyali Ranganathan** created *The Five Laws of Library Science*.

1. Books are for use.
2. Every reader, his book.
3. Every book, its reader.
4. Save the time of the reader.
5. A library is a growing organism.

We invited **Debbie Schachter** to comment on how B.C. libraries are respecting these principles during this period of rapid change.



EBOOKS HAVE BEEN HERALDED AS THE NEW library-busting paradigm.

Early evidence of library patron demand for ebooks and the lending of ebook readers is in contrast to this prediction.

In keeping with Ranganathan's Fifth Principle, libraries have always adapted to changes in technology and publishing, as well as the expectations of users. The move by libraries to collect in this new format is merely evidence of how libraries are evolving.

Meeting the needs of patrons in a ma-



LAURA SAWCHUK PHOTO

"Print will continue to be the most popular and significant format for some time."

Debbie Schachter is the newly appointed Director of Learning Resources—a euphemism for chief librarian—at Douglas College in New Westminster.

jor urban library system has meant collecting in a wide range of languages, providing resources online and remotely, and providing many non-traditional types of materials.

For many years now, libraries have collected more than just print materials—videos, CD music, talking books as MP3s, and video games. As older formats are discontinued, we will consider streaming content.

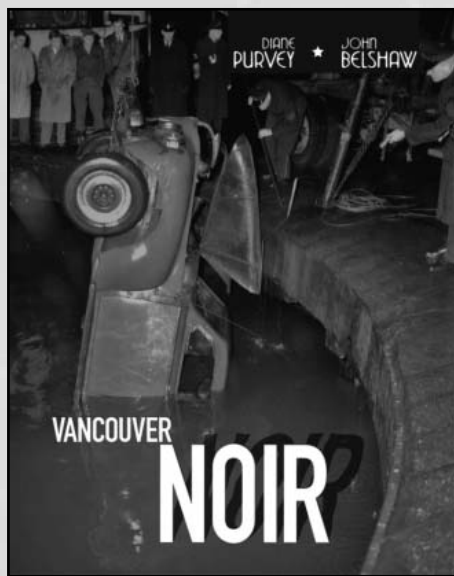
At the same time, market forces have had significant impacts on the publishing industry, impacting what to collect and from whom. Multinational mergers lead to some concern about the continued access to, and promotion of, Canadian content and authors in an increasingly digital age.

The concept of the "book" is expanding beyond its traditional format, and does not automatically lead to the demise of libraries. Print will continue to be the most popular and significant format for some time.

We will continue to purchase and maintain collections important for our local history and memory and interests, while at the same time innovating and experimenting to ensure our ongoing relevance to our patrons and our communities.

Prior to her new position at Douglas College, Debbie Schachter was Director of Collection Management for the Vancouver Public Library.

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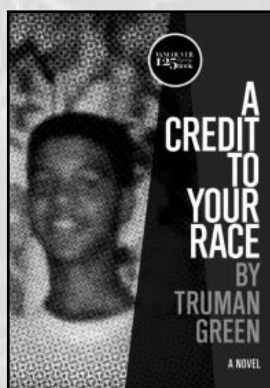


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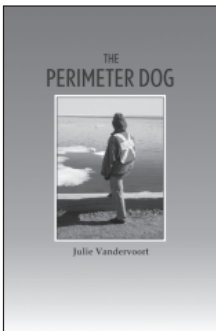
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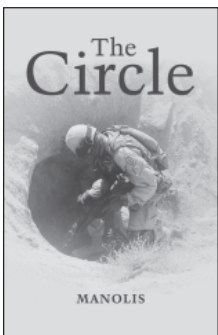
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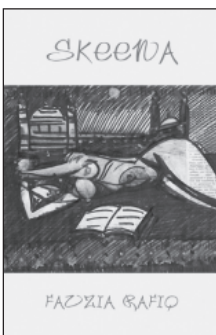
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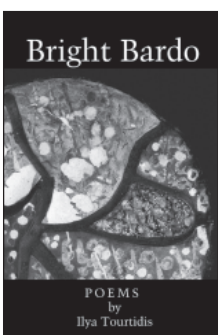
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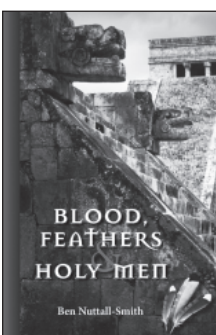
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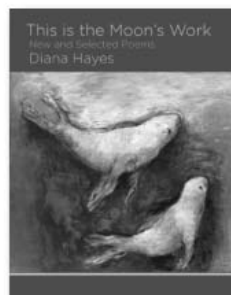
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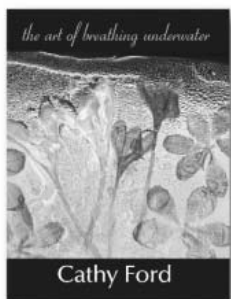
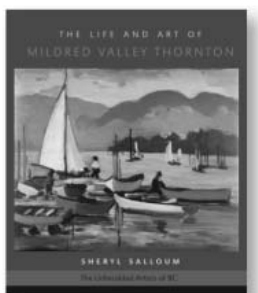
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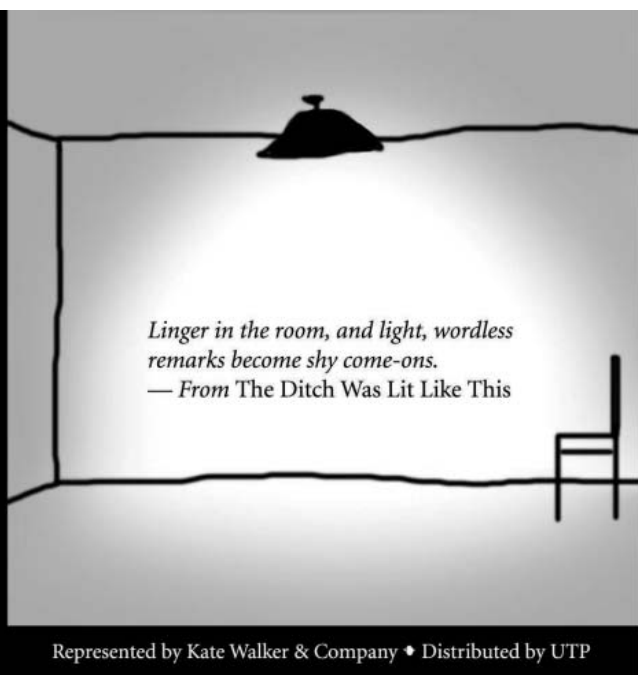


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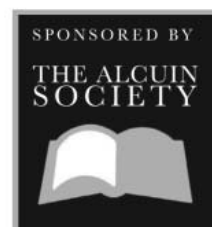
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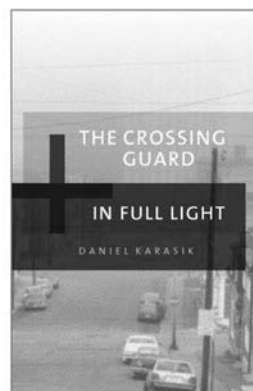
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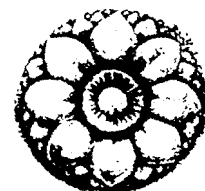
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LAURA SANCHEZ PHOTO

LORNE DUFOUR

I really do not wish to ascribe to the future. For the better part of the last forty years, and including this week, I have been logging with my horses. I found the horses and they found me, sort of like **Andre Segovia** being discovered by the guitar, all the magic and the music just waiting to be released forever.

My direction is cherishing the past while we move into the future. I see how the machinery is taking over the planet, how technology is slowly heading into the direction where only technology exists. F—k it; just spend a day pulling something like twenty logs out of the bush with a team and you will discover something no one else can discover unless they, too, will lay it all out on the face of existence and let the dice roll where they will.

By all that is held holy and spiritual, you will never discover the same revelation from some computerized gadget attempting to direct our thoughts and our lives. Writing and publishing, and the very fact that books are simply wonderful when they achieve what we aim to achieve—the cooperation of author, publisher and reader—will, to me, always keep us connected. Computers are attempting to replace writing; they have their own short-form vocabulary now.

So many of my old friends have been lost by replacing writing with instant, short-form communication. They are lost and I have lost them as old friends.

When me and my lady love started out with a team of horses, Andy and Prince, two beautiful Clydesdale wild animals, I wrote a poem about this very issue. I called it Profile of Death.

WHAT WRITERS ARE SAYING

TWUC's Ten Commandments

The Writers Union of Canada [TWUC] has issued a new Bill of Rights “To Respect the Rights of the Creators of Literary Works in Canada.” After extensive consultation with their membership, TWUC’s list of twelve recommendations for the digital age includes what could be described as ‘Ten Commandments’ from the “creators” of books—including a proviso that writers receive 50% of eBook net sales.

1. The publisher shall split the net proceeds of eBook sales equally with the author.
2. The author shall retain all electronic rights not specifically granted to the publisher or producer and shall have approval of any modifications made to the work.
3. The publisher shall not exercise or sublicense eBook publishing rights without the express authorization of the author.
4. When a book is out of print in print form, continuing sales in electronic form shall not prevent a rights reversion to the author.
5. For eBooks, the publisher in its contract shall replace the traditional “out of print” clause that triggers a rights reversion with a sales volume clause (e.g. less than a specified quantity of eBooks sold in a specified number of royalty periods) and/or a finite term of license (e.g. five years).
6. When rights revert, the publisher shall provide the author with the digital file of the book.
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TWUC executive director Kelly Duffin visited BCBW recently and talked about the future with a rabble-rousing BC author.

MICHAEL ELCOCK

I view my relationship with my new publisher **Randal Macnair** of Oolichan Books as a partnership... My contract gives the e-rights to Oolichan but they cannot exercise those rights without my express permission. I think that’s because Randal agrees with me that every eBook distributor (or seller) is different. Some have good security, monitoring and reporting systems, and a good many of them don’t.

None of my books—hard copy or e-versions—can go to libraries unless we have a guarantee that they will not be digitised elsewhere. And, in terms of bookstores, I’d be perfectly happy if my books just went to the independents. I

know I won’t get rich, or make much more than enough money to be able to write off, say, an annual research trip to the fleshpots of Europe. But that’s fine by me. That’s pretty well what my writing income does for me. It all keeps my brain from turning to porridge.

Lorne Dufour is a horse-logger near McLeese Lake who has written three poetry books; Ivan E. Coyote has written seven memoirs of humour and sexuality; George Fetherling has written 34 various titles; Joan Givner is a biographer, critic and children’s book author; Alan Twigg has written 16 various titles; Michael Elcock has written three non-fiction books. See abcbookworld.com for details.

GEORGE FETHERLING

Mark Twain was a major international celebrity when he took a cruise round the world, guiding a bunch of well-off tourists. Wherever the ship called, he was tendered banquets and introduced to all the local achievers. In South Africa, where the original diamond rush had been supplanted by a gold rush, he was feted by **Cecil Rhodes**,



George Fetherling

Barney Barnato and the other plutocrats. “I had been a gold miner myself,” he wrote, recalling his early days in California a half-century earlier, “and I knew substantially every-

thing these people knew about it, except how to make money.” I believe this is the stage at which e-publishing is at now.

ALAN TWIGG

By choice, I have published my last two books without any contract. I have a gentlemanly agreement with **Ron Hatch** of Ronsdale. Ten years from now, who knows, it’s easy to imagine I will be my own publisher and printer, and all books will be marketed electronically. I want to control my e-rights like I want to control my body. I have a body of work.

JOAN GIVNER



“Nothing makes me more depressed than walking into a university library and seeing computers instead of the lovely oak card catalogues full of 3 by 5 cards and the bank of newspapers and magazines along the walls.”

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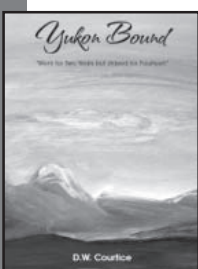
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Margaret Atwood

eBook sales compared with hardcover sales, publishers uniformly earn greater revenues and authors consistently earn lower royalties on eBook sales. As Margaret Atwood has noted, ‘Fair pricing is a work in progress,’ as is, apparently, consensus on eBook author royalties.”

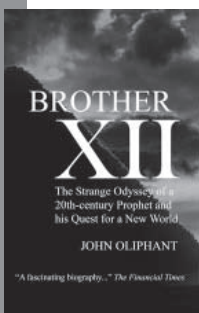
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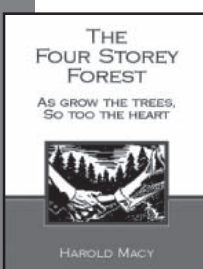
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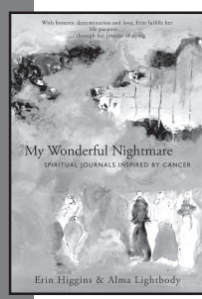
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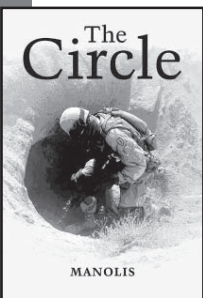
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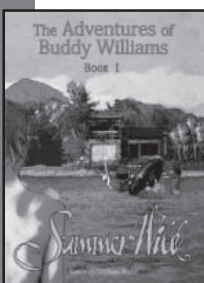
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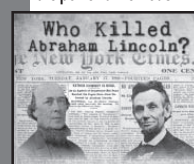
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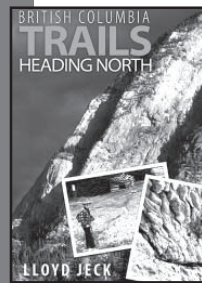
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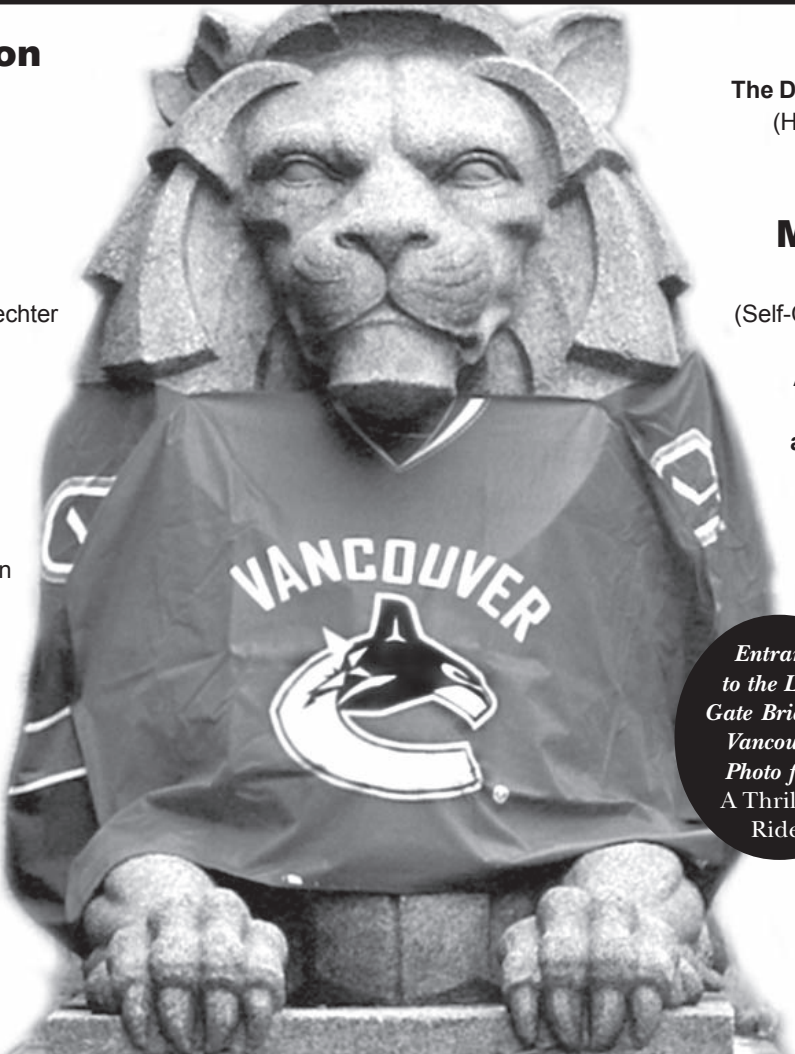
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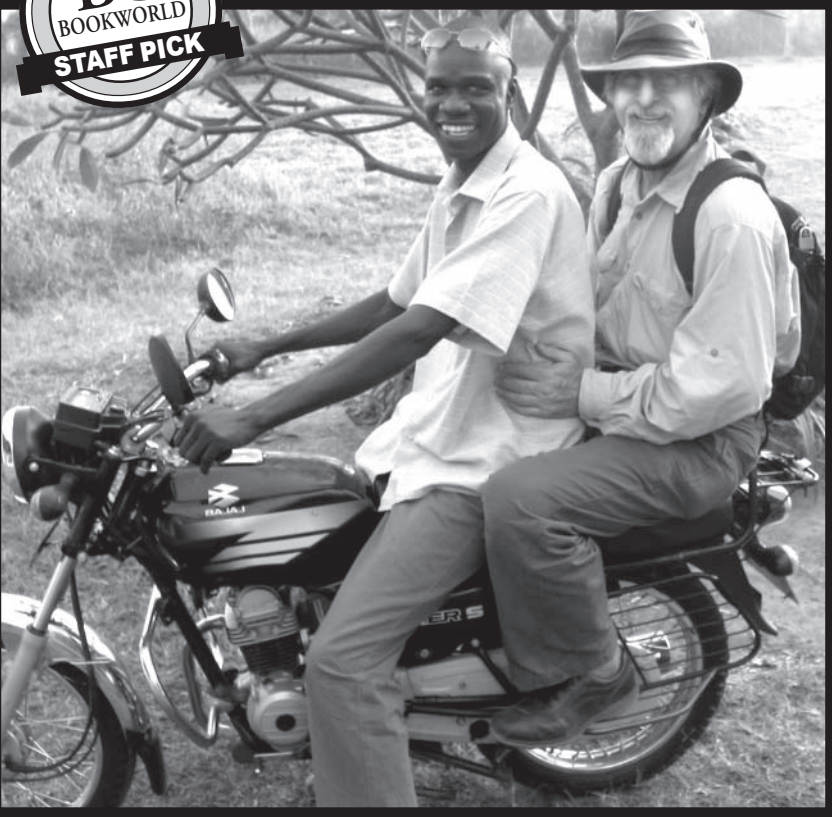
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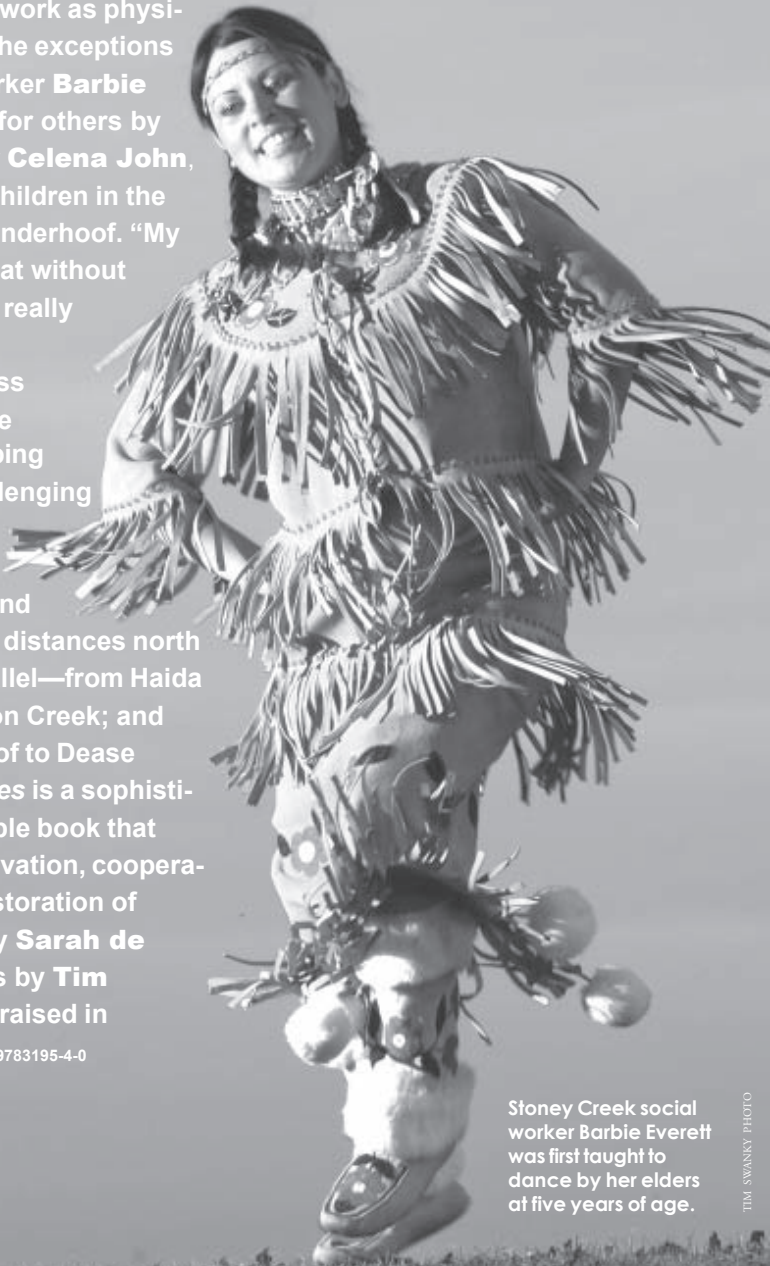


Gary Geddes (right) and a friend in Uganda

DANCING KEEN

Most of the 44 remarkable people profiled in *Front Lines: Portraits of Caregivers in Northern British Columbia* (Creekstone/Sandhill \$32) work as physicians and nurses. One of the exceptions is Stoney Creek social worker **Barbie Everett**, inspired to care for others by her maternal grandmother **Celena John**, who raised more than 15 children in the Saik’uz reserve outside Vanderhoof. “My grandmother taught me that without education,” she says, “we really have nothing.”

All the caregivers express positive attitudes about the privilege of helping others in a challenging environment that requires improvisation and travelling great distances north of the 54th parallel—from Haida Gwaii to Dawson Creek; and from Vanderhoof to Dease Lake. *Front Lines* is a sophisticated coffee table book that celebrates innovation, cooperation and the restoration of pride. Text is by **Sarah de Leeuw**, photos by **Tim Swanky**, both raised in the North. 978-0-9783195-4-0



Stoney Creek social worker Barbie Everett was first taught to dance by her elders at five years of age.

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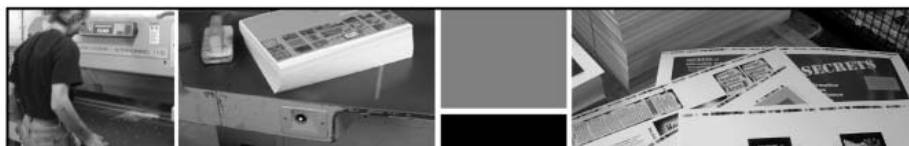
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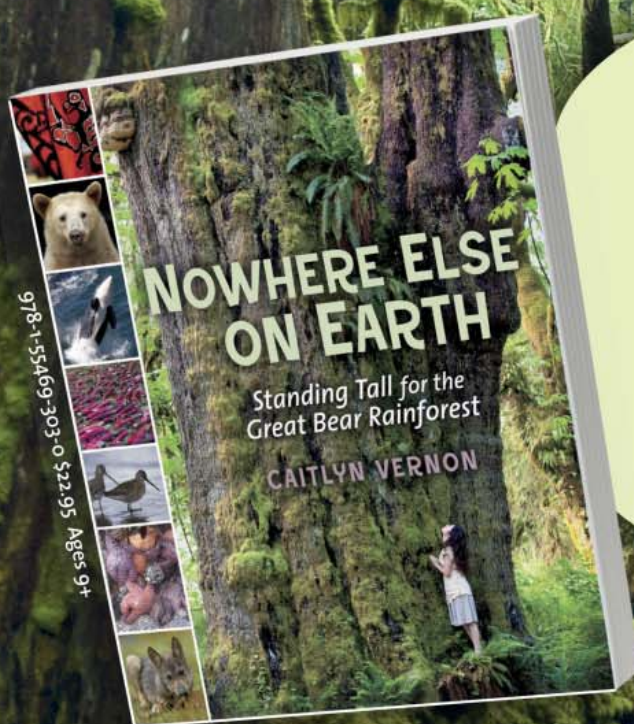
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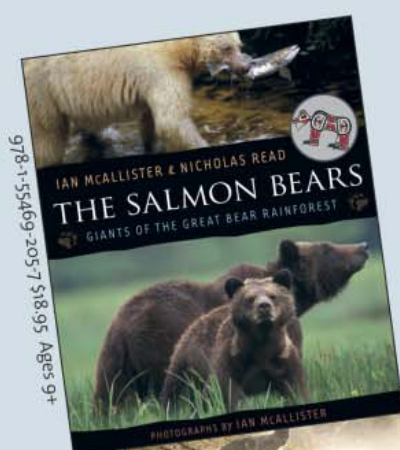
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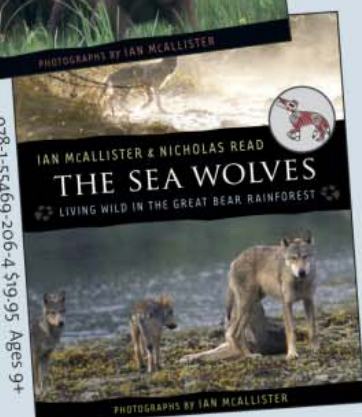


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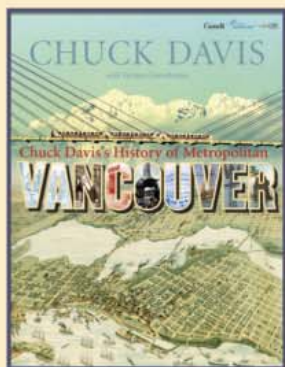
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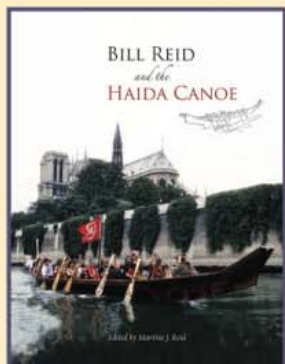


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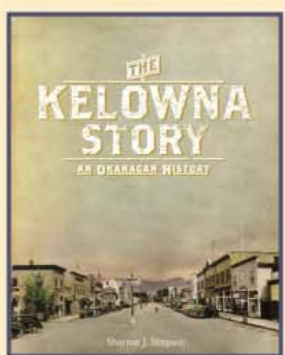


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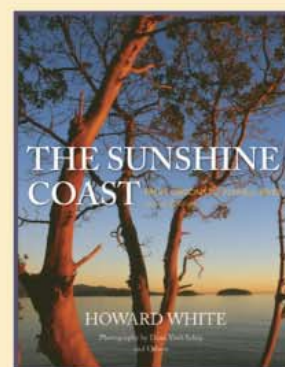


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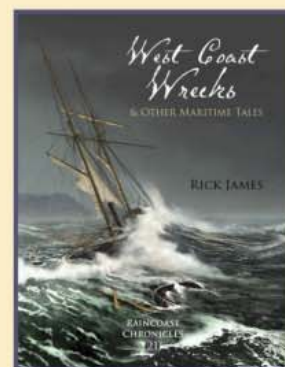
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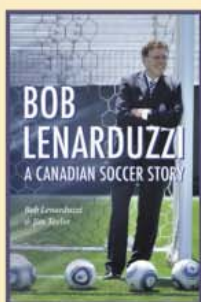
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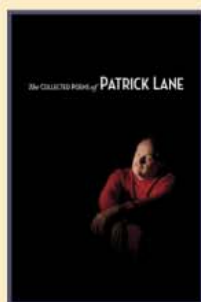


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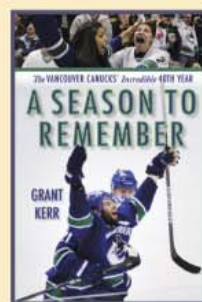
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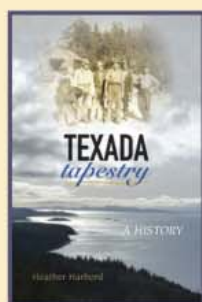
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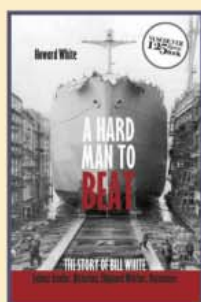


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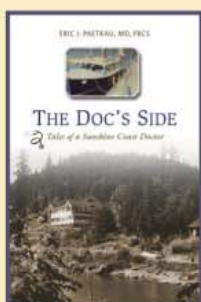


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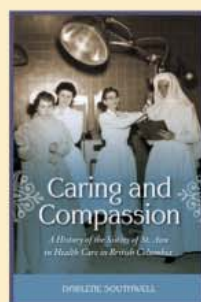


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