

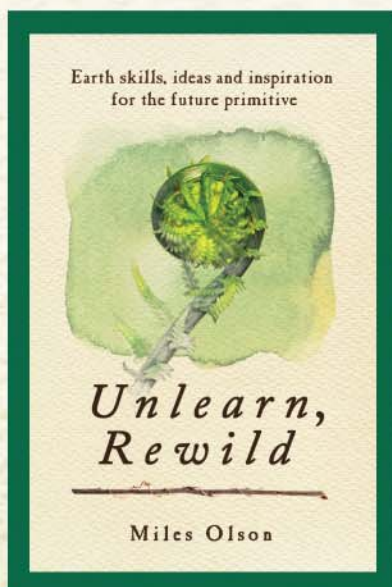
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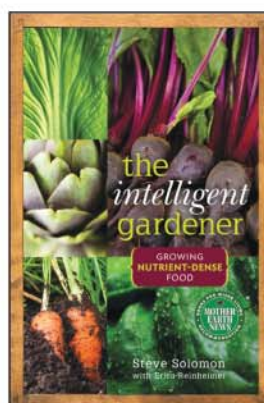
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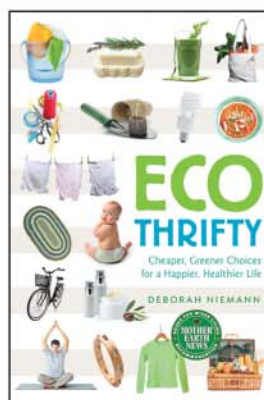
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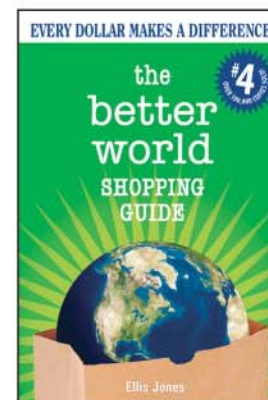
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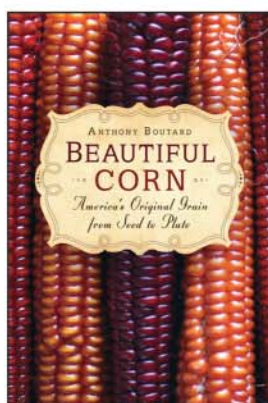
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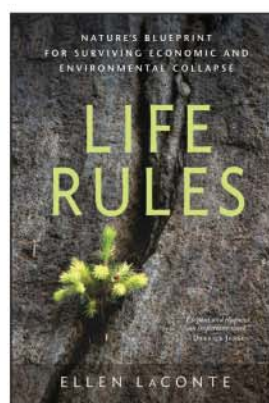
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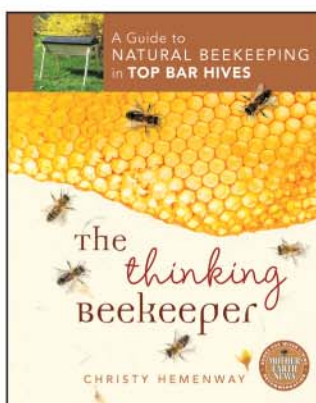
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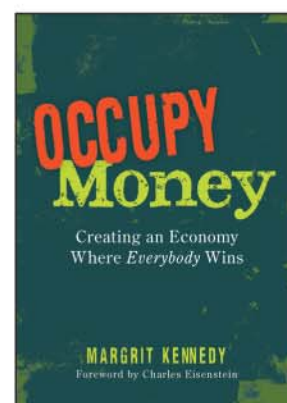
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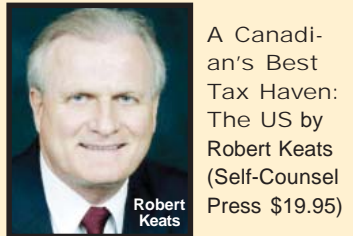


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major BC publishing companies, in no
particular order.

GO TELL IT TO THE MOUNTAINS

A Kilimanjaro epiphany connects the wealthy with the poor

ONCE UPON A TIME, YOGA TEACHER Amrita Sondhi was hiking up Grouse Mountain when she met Chip Wilson, who shared his vision for a new clothing company to be called Lululemon Athletica. After Sondhi suggested his company should carry yoga wear, Lululemon went global. It was not her first foray into fashion. Working from her parents' basement, Sondhi had started a clothing company called Tayari and opened a successful boutique in the Point Grey neighborhood of Vancouver, but thieves robbed the store, twice, prompting her to conclude, "the universe must be staying STOP."

REBECCA SALMON PHOTO



**Amrita Sondhi: After
suggesting Lululemon
carry yoga wear, the
company went global.**

Prior to turning 40, Sondhi left Lululemon and hiked up Mount Kilimanjaro in Tanzania, next to her native Kenya, and returned to Vancouver to launch her own clothing line specializing in sustainable fibres. Having detoured in 2006 to publish *The Modern Ayurvedic Cookbook*, into its third printing, she has now produced her second Ayurvedic cookbook.

The Tastes of Ayurveda: More Healthful, Healing Recipes for the Modern Ayurvedic (Arsenal Pulp \$26.95) includes modern interpretations of Indian cuisine (spicy paneer zucchini kabobs and mango and coconut kulfi), and Ayurvedic spins on vegetarian fare (barley rainbow pilaf and raw zucchini hummus). The book also includes yoga and breathing exercises easily done at home or at work, full-colour recipe photos, and information on sprouting/fermenting techniques and backyard gardening.

The Ayurvedic diet is based on the concept of three "doshas": vata (air), pitta (fire), and kapha (earth). Each of us has a primary dosha that we can strive to maintain at a healthy balance, but which can cause problems in excess. The book includes a questionnaire so readers can determine their own primary dosha and then look for recipes that will help them maintain or reduce it for optimal health.

Ayurveda, the 5,000-year-old healing tradition from India linked to the development of yoga, is based on the concept that one's physical, mental, and spiritual well-being comes from a number of sources, including a healthful diet based on one's individual constitution.

On Kilimanjaro, Sondhi had an epiphany: she would connect westerners with the local people she met in Tanzania who were poor but community-minded, resulting in her creation of The Pamoja Foundation. Now living on Bowen Island, she donates 10% of the proceeds from her Movement clothing line and her cookbooks to her foundation (www.pamoja.org) that supports grass roots entrepreneurs in making their way from poverty to self-sustainability through micro-loans.

Modern 1-55152-204-7; Tastes 978-1-55152-438-2

Citizen of the century
remains an enigma

JOE FORTES

THE TWO BEST-KNOWN VANCOUVERITES FROM THE TWENTIES were Pauline Johnson, a half-Mohawk "princess" and Joe Fortes, a black man from Trinidad. Their funeral processions outstripped those for any politician, sports hero or entrepreneur.

The large and hugely likeable lifeguard was voted "Citizen of the Century" because he taught literally hundreds of children how to swim at English Bay. Now there's a swanky restaurant named after Fortes, as well as the West End branch of the Vancouver Public Library.



Joe Fortes

But who was he? Lisa Anne Smith and Barbara Rogers' *Our Friend Joe: The Joe Fortes Story* (Ronsdale Press \$21.95) is a slim biography about a big man that gamely succeeds in collecting all that can be known. But Joe Fortes will remain an endearing and mysterious presence, a symbol for racial tolerance from an era when it was severely lacking.

978-1-55380-146-7



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Editor/Production:
David Lester

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Contributors: Hannah Main-van der Kamp,
John Moore, Joan Givner, Sage Birchwater,
Mark Forsythe, Louise Donnelly, Cherie Thiessen,
Shane McCune, Charlotte Cameron
Writing not otherwise credited is by staff.
Consultants: Sharon Jackson
Photographers: Barry Peterson, Laura Sawchuk
Proofreaders: Wendy Atkinson, Tara Twigg
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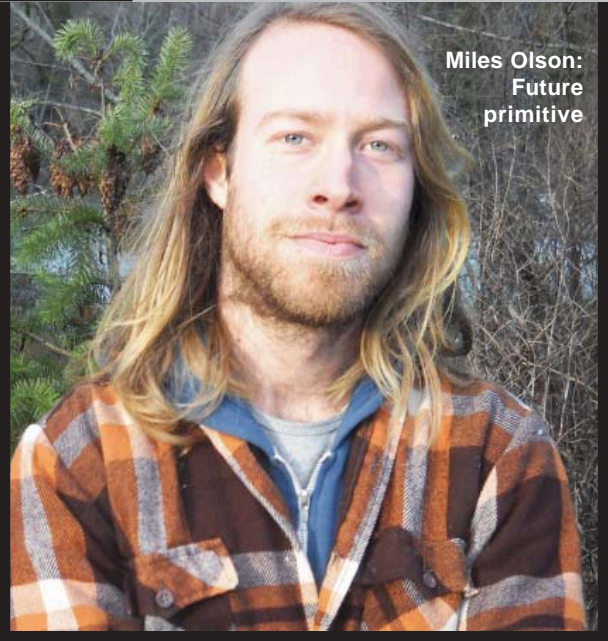


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Born to be rewild

FORGET LEFTIST POLITICS OR UBER-SYNTHETIC INTELLIGENCE. The real vanguard is rewilding. After a decade of foraging, hunting, gardening and gathering for his survival in a forested area near Courtenay, Miles Olson’s manual for radical self-reliance in harmony with nature, **Unlearn, Rewild: Earth Skills, Ideas and Inspiration for the Future Primitive** (New Society \$15.95) is also a philosophical treatise for those wishing to “heal themselves and the earth.” Whether dealing responsibly with wastes or learning how to tan and process animal hides, the reader is beckoned to embrace “the future primitive and experience their wildest dreams.” Just mix a little feral food preservation with harvesting unconventional proteins and natural methods of birth control and you’re away to the human races. It’s possibly the most radical B.C. book of the year.

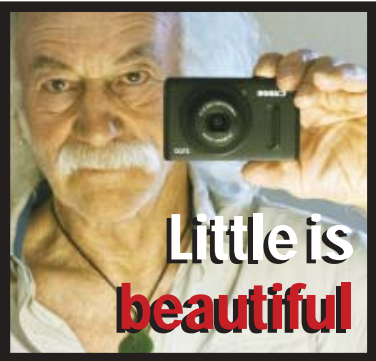
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ARTEFACTS & FICTION

ASKATCHEWAN-RAISED LESLIE HALL PINDER JOINED A prestigious Vancouver law firm as its first female litigator in 1977, but this firm held its monthly meetings at a club that did not admit women. Asked to use the servants’ entrance, she walked through the front door. Her employment ended—and her passion for social justice kept growing.

Pinder became the in-house counsel for the Union of B.C. Indian Chiefs, established her own law firm, and supported land claims for her First Nations clients from 1982 until 2005. She also published two novels and a 1991 chapbook, *The Carriers of No*, in which she criticized Judge Allan McEachern’s notorious decision against the Gitskan-Wet’suwet’en land claim.

Now her third novel, **Bring Me One of Everything** (Grey Swan \$16.95), blends fiction and fact to examine greed and expropriation of First Nations artefacts. It begins with a flashback to 1957 when an anthropologist cuts down the largest stand of totem poles in the world for a museum display, hoping to salvage the artistic remains of the Haida. 978-9834900-1-2



Lloyd Kahn: doing the sixties thing in his seventies.

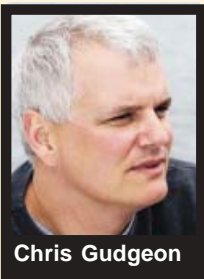
BORN IN 1935, LLOYD KAHN IS a former editor of 1960s magazine *The Whole Earth Catalog*. As a free-thinker influenced by Buckminster Fuller, green architectural movements and counter-cultural idealism, he became the founding editor-in-chief of his own imprint, Shelter Publications, Inc., to encourage and celebrate eco-friendly and non-conformist homes. Along with books such as *Shelter* (1973) and *HomeWork* (2004), he published numerous titles pertaining to physical fitness and featured many builders and carpenters from Vancouver Island and the Gulf Islands in *Builders of the Pacific Coast* (Shelter 2008), a photo-essay about ingenious, eco-friendly experimentalism in West Coast building styles and dwellings with mostly “hippie-style” contemporary architecture. For many years Kahn was based in Bolinas, a small town on the Pacific coast north of San Francisco, but upon moving to a converted bus on Hornby Island, he has published **Tiny Homes: Simple Shelter: Scaling Back in the 21st Century** (Shelter \$26.95). He continues to surf, paddleboard, and skateboard (longboard) in his late seventies. 978 0-936070-52-0



Leslie Hall Pinder: examining greed

KOSOVO, NOT VICTORIA

THE MATURITY OF CHRIS GUDGEON’S STYLISTICALLY European novel **Song of Kosovo** (Goose Lane \$29.95) will come as a surprise for anyone who might have viewed him solely as a literary arts administrator for the B.C. Arts Council. Gudgeon’s first novel is a sly, frequently amusing and penetrating distillation of individual estrangement and social chaos set during the Balkan wars of the late 1990s. Ostensibly a manuscript discovered by the narrator named Gudgeon while he was working as a post-war “social historian” in Pristina, Kosovo, for an international team of translators



and rebuilders, the novel takes the form of a young man’s memoir, written mostly in prison for his defence lawyer, recalling the shattering of former Yugoslavia.

The narrator, one Zavida Zankovic, must retain his sanity in the face of absurd charges, resulting in a darkly comic style reminiscent of Kafka, Josef Skovecky or Jerzy Kozinsky. This is not an attempt to reproduce the tragedy of war with documentary zeal; rather it is a literary journey emboldened by wit and artifice, a perfectly executed literary conceit. The intended recipient of the story is the lawyer Nexhmije Gjinushi of the Pristina School of Law and Cosmeticalogical Sciences. Throughout the horrors of the war, there is the protagonist’s urgent and abiding love affair with the beautiful Tristina. Our hero meets her at the Pavlov Museum outside of Moscow where, as students, they spontaneously decide they must steal two stuffed versions of Pavlov’s dogs. Gudgeon’s other books include biographies of folk singer Stan Rogers and poet Milton Acorn. He recently left his civil service job to concentrate on writing. 978-0-86492-679-1

ST. ANDREAS

BY HIS OWN ACCOUNT, ANDREAS SCHROEDER HAS SUFFERED bouts of cultural politics. As well as serving as chair of the Writers’ Union of Canada, 1976-77, he was the guiding force behind the establishment of Public Lending Rights in Canada, only ending his 34-year commitment working on behalf of PLR in 2008. This year he was named the fourth recipient of the Writers’ Union of Canada’s Graeme Gibson Award. Established in 1991 for “varied and remarkable contributions to improve the circumstances of writers in Canada,” the award was first given to Graeme Gibson; it was given to Pierre Berton in 1992 and to copyright warrior Heather Robertson in 2011. “Every Canadian writer has Andreas to thank,” said Greg Hollingshead, Writers’ Union chair. The rarely-given award is the TWUC equivalent to sainthood.



GBLT IS NOT A SANDWICH

ESTABLISHED IN 2007 FROM AN ENDOWMENT ESTABLISHED by artist Robin Pacific, the \$4,000 Dayne Ogilvie Prize annually rewards emerging writers who identify themselves as gay, lesbian, bisexual, or transgender [GLBT], and who have published at least one title. The 2012 winner is writer, filmmaker and performance artist Amber Dawn, author of the Lambda Award-winning novel *Sub Rosa* (Arsenal Pulp Press, 2010), editor of *Fist of the Spider Woman: Tales of Fear and Queer Desire* (Arsenal Pulp Press, 2009) and co-editor of *With a Rough Tongue: Femmes Write Porn* (Arsenal Pulp Press, 2005). Currently, director of programming for the Vancouver Queer Film Festival, Amber Dawn has an MFA in Creative Writing from the University of British Columbia.

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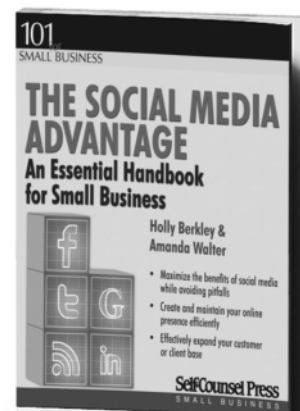
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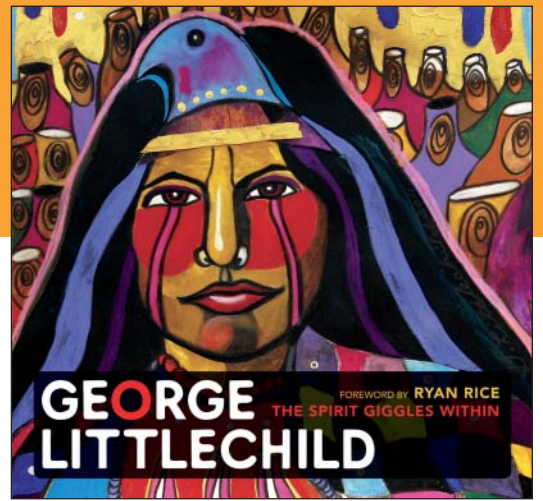


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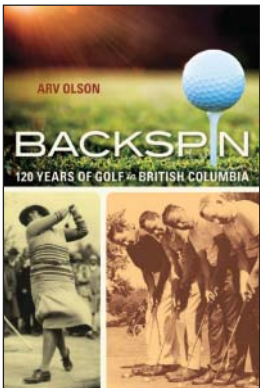
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George Littlechild, foreword by Ryan Rice

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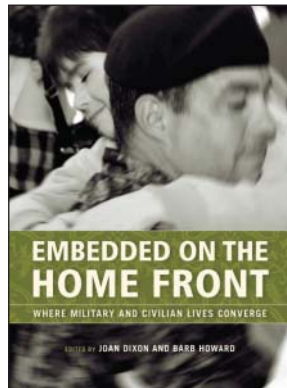
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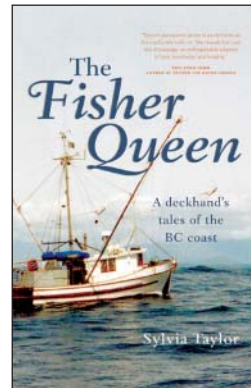
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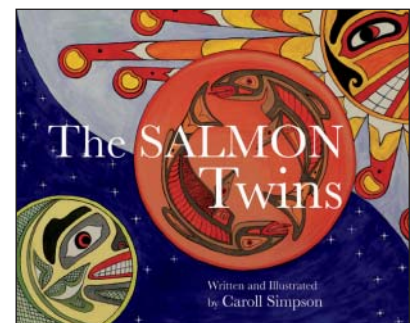
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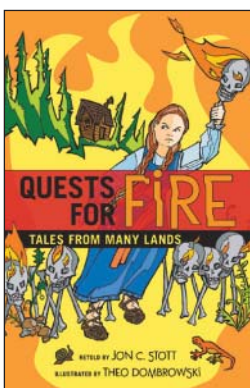


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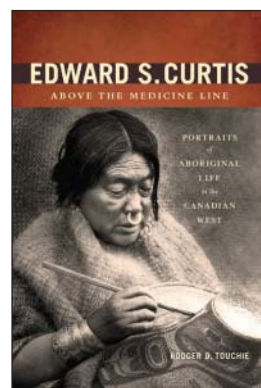
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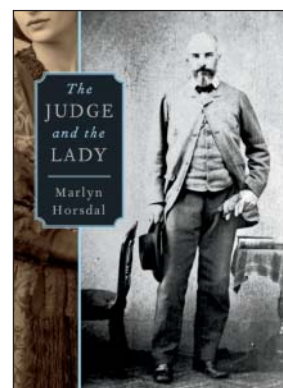
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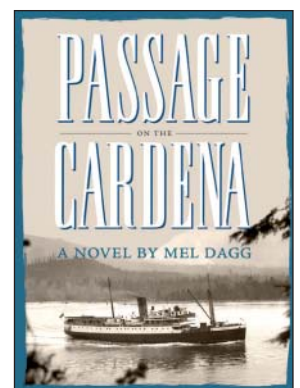


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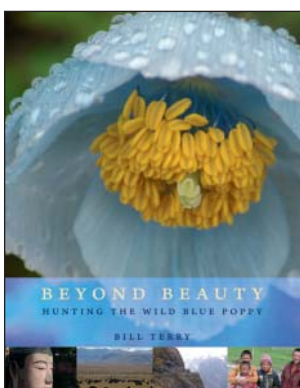


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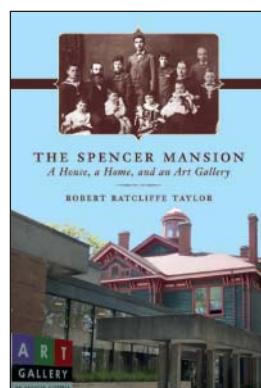
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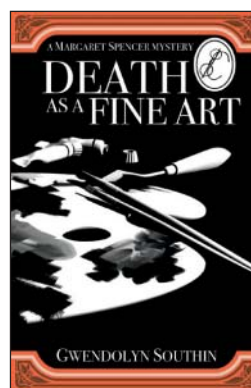
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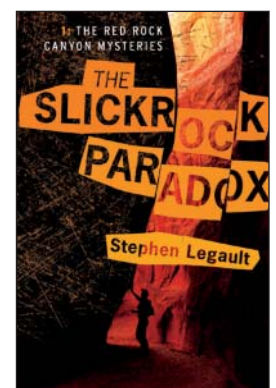


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Gwendolyn Southin

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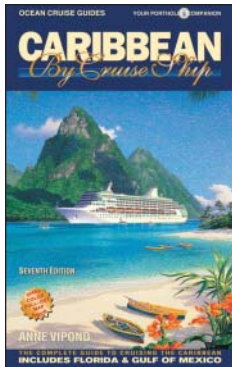
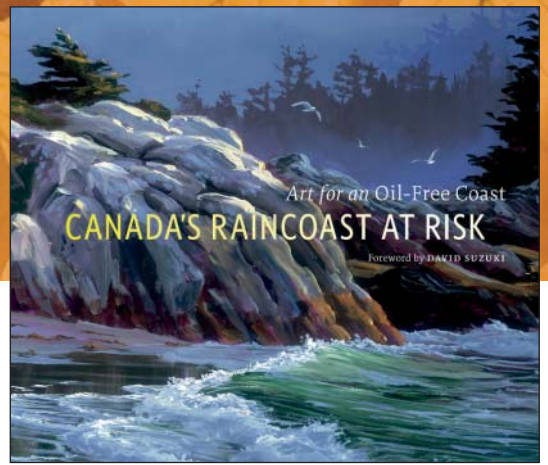
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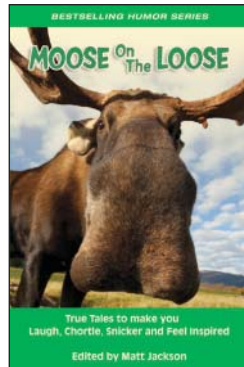


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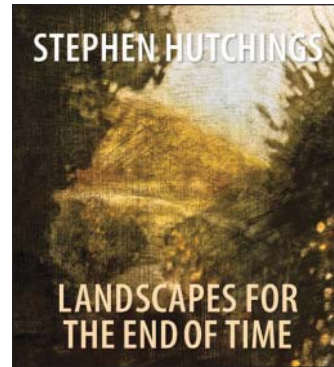


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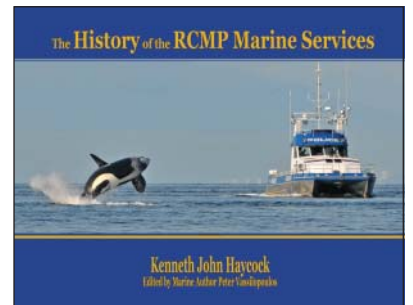
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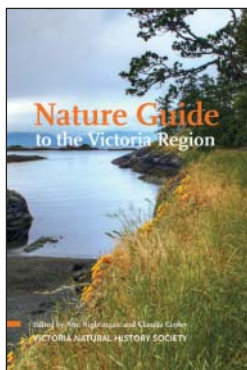


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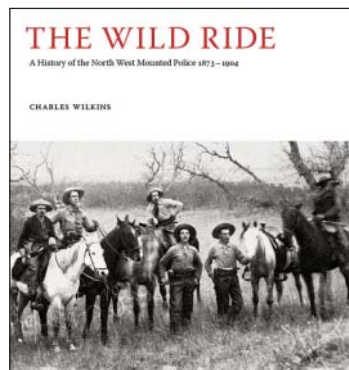


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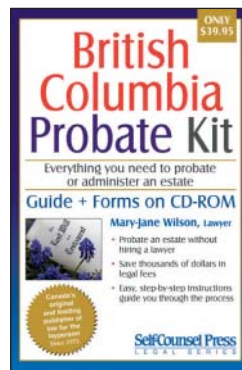
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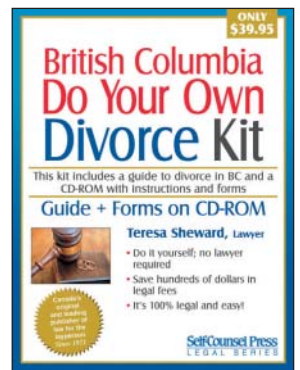
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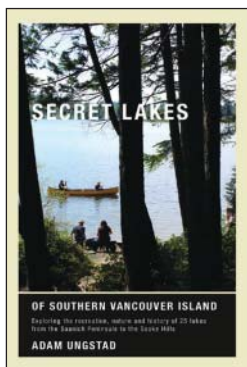


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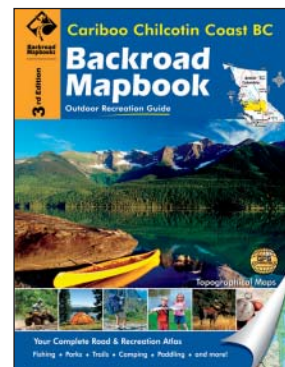
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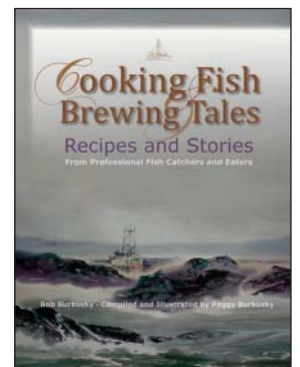
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NOW THAT FIDEL CASTRO HAS turned into an ailing ex-dictator in sweat pants, courting the blessings of the quivering autocrat, Pope Benedict, perhaps the world is ready to be curious about Castro's lover and advisor Celia Sánchez, a.k.a. "The Mother of the Revolution," a thoroughly admirable social reformer who served as Castro's conscience until her death in 1980.

Sánchez helped liberate Fidel Castro from prison, salvaged his failed invasion and handled logistics for the Castro brothers' uprising. Without her, a few rag-tag intellectuals and peasant soldiers could never have ousted the U.S.-backed and Mafia-serving dictator, Fulgencio Batista. Equally important, it was Celia Sánchez who kept Castro's monstrous ego in check and encouraged him to pursue progressive educational and health policies.



IN HER NEW NOVEL *THE WOMAN SHE WAS* (BRINDLE & Glass \$21.95), Rosa Jordan introduces Celia Sánchez through the life and times of a contemporary Havana paediatrician, named Celia Cantú, as she juggles the complexities of her work in Havana with her fractured love life—two competitive brothers and a secret lover in the mountains.

The Woman She Was provides a vivid and complex representation of what it's like to live inside Cuba, outside the realm of tourism.

The story gains drama when Dr. Cantú goes on a quest across Cuba in search of a missing niece—thereby blending a travelogue into the narrative—as Jordan skillfully blends historical information and the nuances of Cuban manners.

Dr. Cantú is scouring the island to find her 16-year-old niece Liliana, hoping she can prevent her from turning into one more *jinetera* out to hustle tourists. Simultaneously, Dr. Cantú is being pressured to choose between two would-be lovers who are brothers—Luis, a high-level bureaucrat in Havana, or her former fiancé, Joe, who has returned from Miami.

Joe's arrival from Miami, with lots of money at his disposal, and Liliana's teenage turbulence, force the contemporary Celia to examine the discrepancy between her country's ideals and its often frustrating reality, thereby encouraging her to summon the example of Celia Sánchez to give her strength.

The use of Celia Sánchez's photo on the cover of the novel leads the reader to want more information about Sánchez than has been provided in the book's dense, dialogue-laden 376 pages. And for anyone knowing precious little about Cuba, Jordan's use of flashbacks and hallucinations to evoke the heroism of Sánchez's namesake could be a bit of a stretch. But *The Woman She Was* is nonetheless an ambitious accomplishment: a smart and convincing novel about the politics of sexuality as much as a panorama of Cuba's countryside and politics.

Having already written two travel guides to Cuba, *Cycling Cuba* (Lonely Planet 2002) and *Cuba's Best Beaches* (CreateSpace 2011), Jordan has again highlighted Celia Sánchez in her new non-fiction offering, *Cuba Unspun* (Oolichan \$22.95), a travel memoir due in October.

Jordan has explored the island many times since 1996, camping in a military compound, cycling through hurricane-hit towns, spending a rainy night in the jungle without a tent, picking up hundreds of hitchhikers, once coming face-to-face with Fidel Castro, and visiting various sites that commemorate Celia Sánchez.

So who was Celia? We asked Rosa Jordan for this summary.

Fidel Castro with Celia Sánchez, 1950s



WHO IS CELIA?

To this day, **Fidel Castro** often retreats to the unpretentious apartment he shared with **Celia Sánchez** for 21 years, sometimes to prepare a meal for special friends like Nobel Prize winner **Gabriel García Márquez** and his wife, but more often, it is said, simply to be alone.

BY ROSA JORDAN

BORN IN 1920, CELIA SÁNCHEZ Manduley grew up in eastern Cuba. By 1950 she was already organizing for the overthrow of Cuba's undemocratic regime—this while Fidel Castro, six years younger and 1000 kilometres away at the University of Havana, was still embroiled in student politics.

In 1953, when Castro and his followers were apprehended after a botched raid on the Moncada army barracks in Santiago de Cuba, it was Celia Sánchez who organized island-wide protests that resulted in the rebels' release. Fidel promptly went to Mexico to prepare for another challenge to the Batista dictatorship. Sánchez, who was by then communicating with Castro but had not yet met him, remained in Cuba to lay the groundwork for a guerrilla war. By the time of the invasion (December, 1956), she had convinced him to launch the uprising at the end of the island she knew so well: the rugged Sierra Madre.

At the time and place designated for the rebels' arrival, Sánchez was waiting on the beach with trucks to transport Castro and his 81 men to safe houses in the mountains. However, they got lost, not making landfall till two days later and in the wrong place—a mistake that resulted in a bloodbath at the hands of the Batista army. The 16 survivors, scattered, disoriented, and without supplies in rugged, unfamiliar terrain, were rescued by Celia's friends.

Despite Fidel's record of two disastrous military engagements, Celia convinced her co-conspirators that he should command the rebel

army—fighters she and her people would have to recruit since most of his had been killed. However, she personally took charge of finances, strategy, organization, community relations, and about everything else essential to a successful guerrilla war.

Dictator Batista confirmed her threat to his regime by putting a \$75,000 bounty on her head. Ché Guevara, commenting in his diary on a false report that Sánchez had been captured, wrote, "Celia was our [the guerrillas] only known safe contact... her detention would have meant isolation for us." The CIA reported, "Celia Sánchez is one of the most powerful figures in the 26th of July Movement. *All functions not strictly military are under her jurisdiction.* All intelligence agents report to her." Tete Puebla, an officer in the rebel army and now a general in the Cuban military, mentioned in her memoir an astonishing array of activities that were supervised or personally handled by Sánchez during the war, concluding simply, "Celia organized everything."

Sánchez's efforts to bring a true social revolution to Cuba continued after the war. While the men in government were dealing with terrorist attacks, economic woes, a US-backed invasion, and other foreign policy issues, she focussed on projects that would improve the lives of ordinary Cubans: housing, hospitals, schools, and much more. Her ideas were highly original and she implemented them with astounding alacrity.

As a doctor's daughter, she knew the effect of parasites on children who ran barefoot in the same mud as pigs. She educated herself on shoe-making and had factories built because, she said, no child, however poor, should have to go barefoot. Free shoes were soon available to all Cuban children, and still are.

She had hospitals designed specially for children. One, on beautiful Tarará beach, would later treat more child victims of the Chernobyl disaster than all G-8 countries together. Today Cuban doctors involved in Operación Milagro use the facility to provide blind children from poor countries with free eye operations and post-operative care.



Celia Sánchez in the 1970s

Celia Sánchez had the huge Copelia ice cream parlour built as a gathering place for Habaneros and she created Parque Lenin, Havana's equivalent of NYC's Central Park, to give urban families easy access to recreational activities among flowers, meadows, lakes, and trees—especially trees, which she regarded as sacred.

She established municipal museums all over the island, and scores of *campismos*—simple huts in the mountains and on beautiful beaches where families and young people could stay practically free. She designed cottages built of native materials to sit on tiny islands in Laguna del Tesores, a unique retreat still enjoyed by Cuban honeymooners.

These were among hundreds of projects she created, constructed, and completed in the 21 years she lived after the war. In *A Butterfly Against Stalin*, Celia Hart wrote of Sánchez, “She had the magical power to join heaven and earth without showing off. She was a perfect mediator between the work of the revolution, its people and leader.”

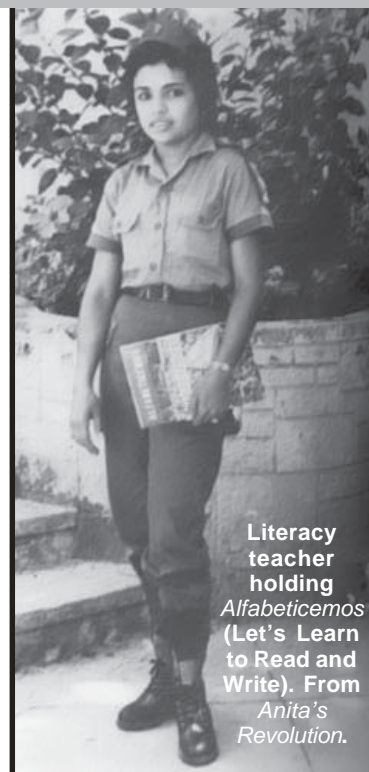
The inflexible Cuban bureaucracy that grew after the war was Sánchez's great enemy. Had she lived longer she might have prevailed over demands for conformity and political correctness that often took precedence over humanitarian considerations. But her death in 1980 left Castro and the Cuban revolution to be influenced by others.

Close friends of Fidel have said that from the time he met Celia in 1957 until lung cancer claimed her 23 years later, he never made an important decision without her concurrence. Shortly before her death, she advised him to marry a friend of theirs, Dalia Soto del Valle, which he later did. Although he and Dalia have now been married more than three decades and have six sons, Fidel often retreats to the unpretentious apartment he shared with Celia for 21 years, sometimes to prepare a meal for special friends like Nobel Prize winner Gabriel García Márquez and his wife, but more often, it is said, simply to be alone.

In Cuba you can find books and articles about Celia Sánchez, three small museums, some impressive monuments,



Rosa Jordan (left on bicycle) in front of mural in Pinar del Río, Cuba



Literacy teacher holding *Alfabetemos (Let's Learn to Read and Write)*. From *Anita's Revolution*.

and scores of charming handcrafted memorials. Cubans probably find it ironic that most foreigners, if they have heard of Sánchez at all, suppose she was just Fidel's secretary or possibly his lover, and have no idea how powerful and pivotal she was.

Woman 978-1-926972-46-6; Unspun 978-0-88982-289-4

ALSO PUBLISHED

INVITED TO THIS YEAR'S INTERNATIONAL BOOK FAIR IN Havana as a member of the Canada Cuba Literary Alliance, David Doyle of Summerland presented a dramatic recreation of the trial of Louis Riel for the Cuban Writers Union based on his newly revised **From the Gallows, An Enquiry into the Career of Louis Riel** (NorthWest Educational Productions \$20). Doyle was a First Nations school principal in Mount Currie and in Chemainus. 978-09867767-1-7

SHIRLEY LANGER'S DEEP AND ABIDING KNOWLEDGE OF Cuba since the mid-1960s has resulted in a marvelous young adult novel, **Anita's Revolution** (Shirleez Books \$15.95), recalling Castro's literacy campaign of the early 1960s when school children were sent into the countryside to teach one million illiterate Cubans how to read and write. Some were killed by counter-revolutionaries. Cuba's literacy rate today is almost 100%.

www.anitasrevolution.com 978-09812538-1-7



ALTHOUGH IT'S A GUIDEBOOK DERIVED FROM EXPERIENCES focused on Havana, dancer Chen Lizra's attractively packaged **My Seductive Cuba** (Latidos / Red Tuque \$26.95) is an excellent introduction to Cuban manners in general. “Cuba is the kind of place that inspires you to re-think your life,” says the Israel-raised Vancouverite. She has been visiting and dancing in Cuba since 2005. www.chenlizra.com. 978-0-9868910-0-7

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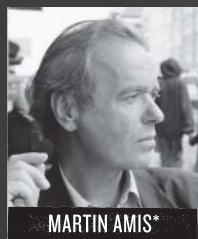
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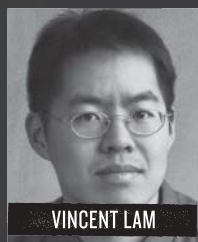
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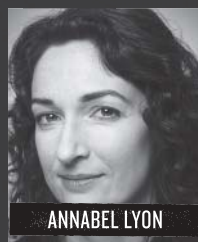
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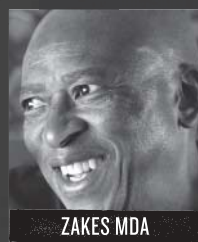
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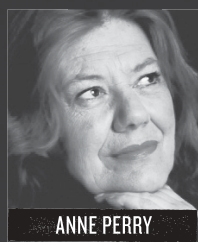
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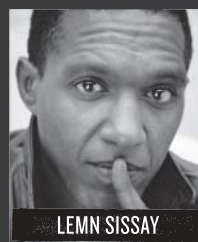
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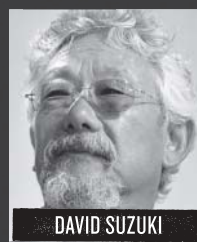
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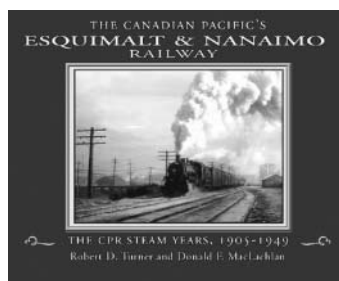
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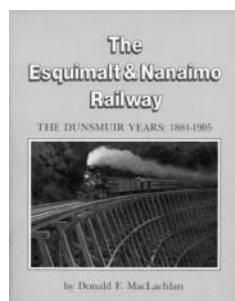
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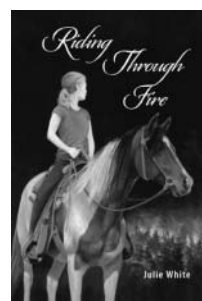
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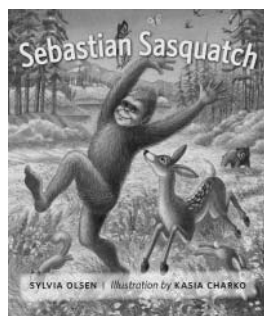
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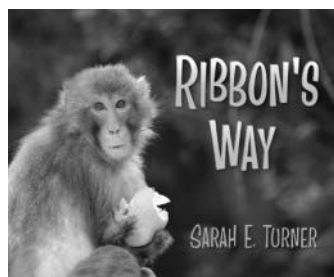


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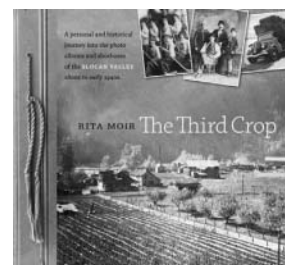
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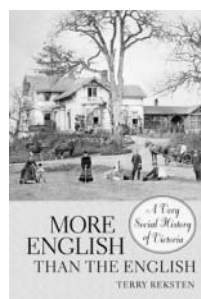
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Kapoor Singh Siddoo,
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his wife Besant Kaur,
Switzerland, 1951

Kapoor Singh Siddoo dined with lumberjacks and Indira Gandhi.

Jewels of the Qila: The Remarkable Story of an Indo-Canadian Family by Hugh Johnston (UBC Press \$85)

IT IS TEMPTING TO LIKEN **Hugh Johnston's** remarkable **Jewels of the Qila: The Remarkable Story of an Indo-Canadian Family** to an Horatio Alger story.

Having reached San Francisco in 1906, the modest hero, **Kapoor Singh Siddoo**, arrives in British Columbia in 1912, dispenses with his Sikh turban and cuts his hair—while the *Komagata Maru* is still stranded in the Vancouver harbour—and overcomes racial prejudice and legal discrimination to transform himself into a forestry millionaire.

It gets better. Inspired by their thoroughly admirable mother, **Besant Kaur**, Kapoor's two daughters attend Kitsilano High School, enter medical school, create a short-lived Krishnamurti School on Vancouver Island and eventually establish a hospital named after their father in the Punjab—following their meeting with Prime Minister **Nehru**.

But Johnston's *Jewels of the Qila* is not just a success story about one unusual family. This is a splendidly serious, smart and multifaceted investigation of events and characters in both India and Canada. Using Kapoor's wide-ranging life as a prism, Johnston has provided an authoritative and engaging overview of Sikhs in B.C.



BORN IN PUNJAB IN 1885, KAPOOR, at age nine, was engaged to marry

Besant Kaur, aged four. Educated and pious, she would marry him at age 15 but would remain unable to join him until 1923. At age 33, she would become the first South Asian woman in Kapoor's multi-racial logging villages on Vancouver Island.

Persuaded to leave India by his friend **Piara Singh Langeri**, Kapoor sailed third-class steerage to San Francisco. After six years of labouring jobs, he was refused entry to Canada at the Blaine border, but landed in Victoria in 1912, where he bought a small dairy operation.

Kapoor's role in the origins of Sikh journalism on the West Coast, as outlined below, is but one sliver of *Jewels of the Qila*.



IN VICTORIA, KAPOOR MET UP WITH his friend Piara Singh Langeri who introduced him to two literate activists, Dr. **Sundar Singh** and **Kartar Singh Hundal**, nicknamed "Scissors." This highly educated pair was producing *Sansar* [The World], handwritten in Punjabi and dubbed 'The Only Hindustani Paper in Canada,' as well as an English-language monthly, the *Aryan*.

Kapoor soon joined their efforts to gain equality for British subjects who were Sikhs, as promised by Queen **Victoria**. Whereas the four-some wanted their printing press on Speed Avenue to produce a secular paper, other devout Sikhs wanted a faith-based publication, leading to the short-lived rival paper, *Hindustance*.

During the *Komagata Maru* incident—when 376 Punjabis arrived in the Vancouver harbour, only to be refused entry—militants threatened to destroy the moderates' headquarters, setting fire to the *Sansar* office.

With the *Komagata Maru* marooned in the harbour, England-educated Dr. Sundar Singh rushed to Ottawa, hoping to resolve the crisis, but his charm offensive with federal politicians failed. Kartar Singh Hundal, Piara Singh Langeri and Kapoor Singh Siddoo all followed him to Ontario nonetheless where, before he mysteriously vanished, Dr. Sundar Singh started a new publication, *Canada and India: A Journal of Information and Conciliation*.

While Kartar assimilated into Toronto society as a Theosophist, Piara would not forsake his turban and beard, and so he urged Kapoor to return to India with him to fight for independence with the Ghadar movement. Piara would soon be imprisoned in India for sedition, and

narrowly escaped hanging, while Kartar was hobnobbing at the Toronto Literature Club with the likes of poet **Bliss Carman** and influential McClelland & Stewart editor **Donald French**.

Kapoor took the middle path between Piara and Kartar.

In 1917, former bunkhouse cook **Mayo Singh**, while he was winding down his logging venture in Chilliwack, sent Kapoor money for his passage back to B.C. to work as his bookkeeper and English spokesman. They undertook logging and milling operations in the Cowichan Valley, at the village of Paldi (originally called Mayo) and the village of Kapoor, both northwest of Duncan, and near the Sooke River. Neither man wore turbans; both shaved.

Eventually Kapoor became an equal partner in the Mayo Lumber Company Ltd., as well as partnering with **Doman Singh**, father of future forestry magnate **Herb Doman**. Despite several incidents of suspected arson, racial resentment and economic depressions, the partnership with Mayo Singh endured for 26 years until Kapoor started his own lumber mill in Vancouver.

The Mayo Sawmill was on the E&N Cowichan Subdivision. The Kapoor Lumber Company mill was located at Mile-35 on the CNR line at Sooke Lake, now part of the Greater Victoria Watershed. The Kapoor Mill operated from 1928 to 1940. Kapoor Lumber Company still owns lands in the area and the Kapoor Regional Park Reserve, at the end of the Galloping Goose Regional Trail, includes almost two kilometres of riverfront land.

Kapoor remained active in moderate politics. By 1920, he was elected as the first president of the B.C. branch of the United India Home Rule League (affiliated with Mahatma **Gandhi's** Congress movement), then as president of the Hindustani Sabraj Society and the Canadian Hindustani Congress.

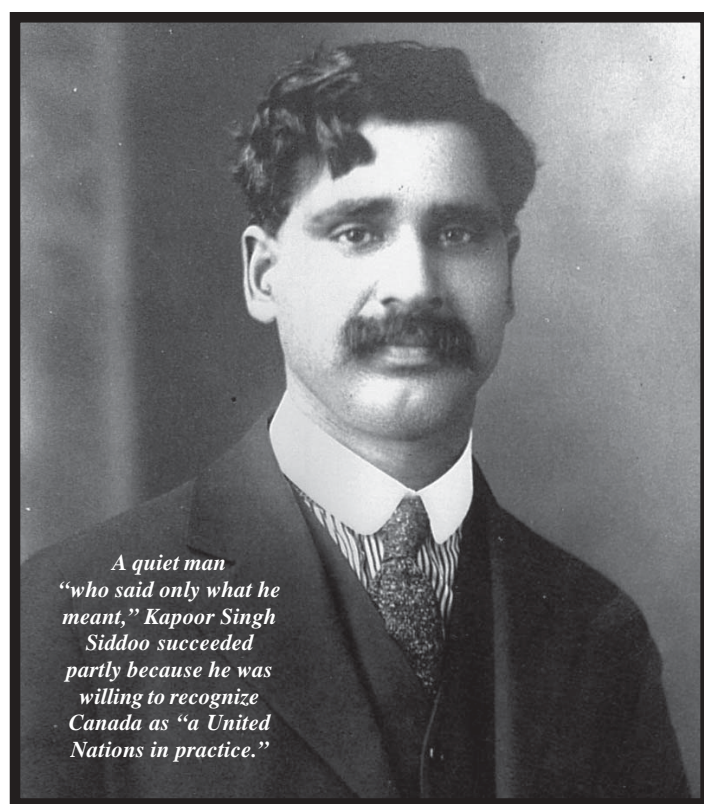


WHEN NOBEL PRIZE-WINNING author Sir **Rabindranath Tagore** (1861-1941) made his only visit to Canada in 1929, the Bengali poet spoke four times in Vancouver and once in Victoria, to overflow crowds.

Revered as a writer and as a spokesperson for Indian independence, Tagore was joined by his English translator and editor **Charles Freer Andrews**, a missionary who was a close associate of Gandhi.

Kartar returned to B.C. from Toronto to serve as a translator and

continued on page 12



A quiet man
"who said only what he
meant," Kapoor Singh
Siddoo succeeded
partly because he was
willing to recognize
Canada as "a United
Nations in practice."

THE EMPIRE STRIKES BACK

*The landing of the Komagata Maru revisited***Undesirables: White Canada & the Komagata Maru** by Ali Kazim (D&M \$39.95)

IN 1914, VANCOUVER IMMIGRATION officials infamously enforced an exclusionary law that forbade arrival of 376 British subjects (340 Sikhs, 24 Muslims, and 12 Hindus) from India unless they had sailed directly from India. The *Komagata Maru* had embarked from Hong Kong. The ship could have landed in Port Alberni with-

out hindrance but the man who had chartered the ship, **Gurdit Singh**, was intent upon directly challenging the British Empire and exposing its racist policies. The ship was sent back to India with most of its passengers. The stand-off is now marked by a plaque in Vancouver harbour.

Having made *Continuous Voyage*, a 2004 feature documentary about the Komagata Maru incident, **Ali Kazim**, a film professor at

York University, has fashioned a hardcover equivalent with **Undesirables: White Canada and the Komagata Maru**. It contains an unprecedented array of contextual photos and images, including a photo of Dr. **D.P. Pandia**, the lawyer associate of Mahatma Gandhi who was influential in the efforts of Canadian Sikhs to obtain the right to vote. Ali Kazim was born and raised in India as a Muslim.

978-1-55365-973-0



Jackie and Sarjit,
Shawnigan Lake,
1943

continued from page 11

guide for Tagore and Andrews. "Do your best to prove yourselves 'Good Canadians'," Tagore advised.

With Kapoor's support, Kartar stayed in Vancouver and published seven more bilingual monthly issues of *India and Canada: A Journal of Interpretation and Information*, in 1929 and 1930. Both men befriended Theosophist and Group of Seven painter **Lawren Harris**, who also introduced Theosophy to **Emily Carr** and novelist **Ethel Wilson**.



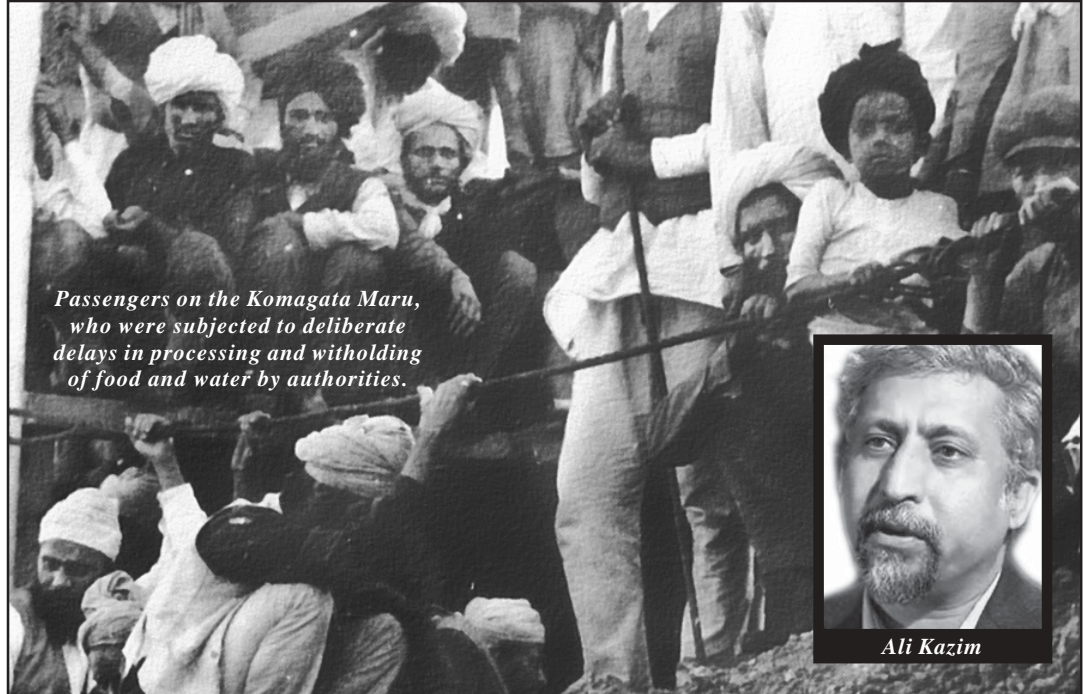
IN 1935, KAPOOR BROUGHT HIS family to live in the Kitsilano house he had built at 2416 York Avenue in 1921, but they found their renters were still occupying the house upon arrival. Rather than risk the indignity of possibly being rejected by a Vancouver hotel, the well-to-do

family slept in their Chevrolet for two nights beneath a steel bridge over the Capilano River.

The last issues of *India and Canada* were produced from Kapoor's basement in Kitsilano in 1936 by Kartar. One of those Vancouver-produced editions contains a brief biography of Kapoor, calling for Canada to grant the vote to Punjabis such as Kapoor who had proven their worth.

The story of how Kapoor Singh Siddoo's moderation eventually won the day—South Asians of Canada gained the right to vote in 1948—is ably told in *Jewels of the Qila*, which also outlines the considerable accomplishments of Kapoor's daughters **Jackie** and **Sarjit Siddoo** who currently maintain a Krishnamurti Centre on Swanick Road in Victoria.

978-0-7748-2217-6



Passengers on the Komagata Maru, who were subjected to deliberate delays in processing and withholding of food and water by authorities.

Ali Kazim



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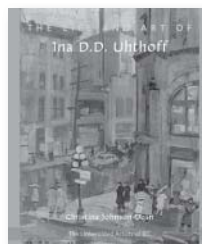
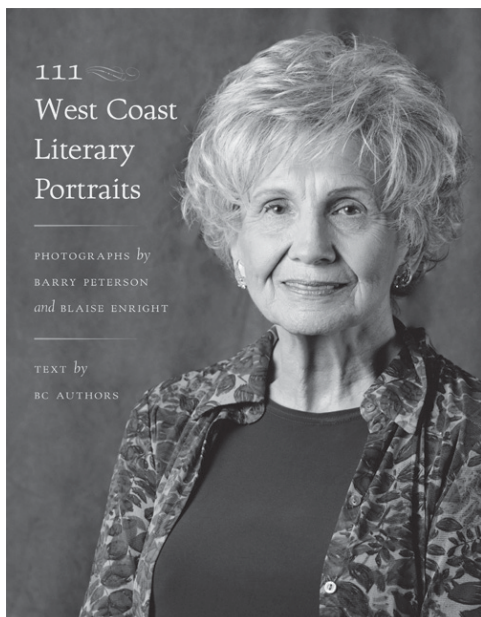
2012 Exhibitions

Oct 2-Dec 3rd, McGill Library, 4595 Albert St., Burnaby
Oct 20-27th, Mahon Hall, 114 Rainbow Rd. Salt Spring Island
Nov-24-Jan 31st, Nanaimo Museum, 100 Museum Way, Nanaimo

Book Launches & Events (Admission Free)

Oct 11th 8 pm, MTP 5th YEAR CELEBRATION & BOOK LAUNCH, Heritage Hall, 3102 Main St., Vancouver
Oct 20th 8 pm, BOOK LAUNCH & EXHIBITION OPENING, Salt Spring Island
Nov 7th 7-9 pm, Barry Peterson TALK McGill Library
Nov 17th 3-5 pm, BOOK LAUNCH, Comox Valley Art Gallery
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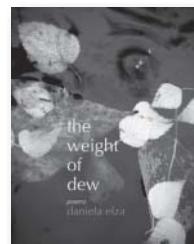


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The struggle against not forgetting

In our summer issue, we featured seven books by Chinese Canadians. Here are four new books from or about Japanese Canadians. These volumes recognize there are lessons that need to be re-taught and re-learned for new generations.

SHIPWRECKED JAPANESE SAILORS ARRIVED ON Vancouver Island as early as the 1850s. There was a Japanese curio shop in Victoria operated by Charles Gabriel in the mid-1880s.

Ann-Lee and Gordon Switzer's 380-page study of the Japanese presence in Victoria, **Gateway to Promise: Canada's First Japanese Community** (Ti-Jean Press \$29.95), fills a major gap in B.C. history, recalling particulars such as the Japanese Tea Garden in Gorge Park, Japanese baseball (first played in Victoria in 1910) and dozens of family stories.

Long before Ann-Lee and Gordon Switzer joined the Victoria Nikkei Cultural Society and began their research, Gordon had lived in Japan from age three to 20.

After exploring the Ross Bay Cemetery, the couple produced a booklet called *Japanese Pioneers of Victoria* in 2007. This led to extensive research in the provincial archives and countless interviews.

"A lost world had emerged," they write. "Pieces of a puzzle had to be assembled."

978-1-896627-21-2



HAVING WORKED AT *BOOKS IN CANADA* FOR MANY YEARS, Susan Aihoshi has written **Torn Apart** (\$16.99) as part of Scholastic's *Dear Canada* series. It explores the experiences of a young girl living in Vancouver in 1941 and what happens to her and her family after Japan bombs Pearl Harbor.

A protagonist named Mary is terrified when her family is torn apart and sent to various work camps. Separated from her parents, she and her two sisters are sent to a primitive internment camp in B.C.'s interior.

978-0439946605



The above family in Slokan, B.C., had agreed to be sent back to Japan by the Canadian government in 1946. From *Righting Canada's Wrongs* (Lorimer)

IN 1945, BEFORE THE END OF WORLD WAR II, THE CANADIAN government offered to "repatriate" any ethnic Japanese to Japan after the war ended, even Canadian-born British subjects. Signing up for the move was voluntary, but many felt pressured to agree.

In 1946, a year after the end of the war, some 4,000 Japanese Canadians travelled by ship to a Japan devastated by war—an action that violated international law at the time.

The story of those who moved to Japan after the war has been told for the first time in English by Tatsuo Kage, who has interviewed men and women who were teenagers in internment camps during the war.

Born in Utsunomiya, Japan, in 1935, Tatsuo Kage was the son of a military officer whose family settled in Tokyo in the early 1940s. In 1969, he became assistant professor at Meiji Gakuin University, teaching political science and European history.

After relocating to Vancouver, Kage worked as a Redress Implementation coordinator for the National Association of Japanese Canadians, corresponding with Japanese Canadi-

ans in Japan. As part of a joint delegation of the government's Redress Secretariat and the NAJC that visited Japan in 1989, he made 700 contacts with either exiled people or their family members.

Kage's research and interviews with the deportees in Japan and in Canada led to a bilingual discussion on their experiences at the 1992 Homecoming Conference, resulting in his publication of *Nikkei Kanadajin no Tsuiho* [*Exiled Japanese Canadians*] (Tokyo: Akashi Shoten, 1998).

Translated by Kathleen Merken, and reconfigured for a Canadian readership by Merken and Kage, that book has been republished as **Uprooted Again: Japanese Canadians Move to Japan After World War II** (Ti-Jean Press \$19.95).

978-1-896627-20-5



MAINLY A PICTORIAL HISTORY, PAMELA Hickman and Masao Fukawa's **Righting Canada's Wrongs: Japanese Canadian Internment in the Second World War** (Lorimer \$34.95) is an effective

educational volume in a series that will cover residential schools, Italian internment, the Chinese Head Tax and the *Komagata Maru* incident.

We learn that the head of the military in Ottawa refused to allow military personnel to help in the round-up of Japanese Canadians in B.C. and a prominent clergyman at the time publicly likened the confiscation of property and belongings to the Nazis' treatment of Jews in Europe.

Raised in Steveston, Fukawa served as the main writer and managing editor for *Nikkei Fishermen on the BC Coast: Their Biographies and Photographs* (Harbour 2007) and *Spirit of the Nikkei Fleet: BC's Japanese Canadian Fishermen* (Harbour 2009).

978-1-55277-853-1



ANDREA GEIGER'S FIRST BOOK, **SUBVERTING EXCLUSION: Transpacific Encounters with Race, Caste, and Borders, 1885-1928** (Yale \$45) expands on the SFU history professor's previous research on race and class. The book examines how traditional Japanese notions of caste-based social status converged with North American race-based laws, and policies to produce a system of dualistic exclusion for Japanese immigrants in Canada and the U.S. Winner of the 2011 Theodore Saloutos Book Award, it is the first English-language book published on this subject.

9780300169638

Cross border dropping

How can we top *Real Housewives of Vancouver*? Well, how about an even scarier reality TV show, *Real Nukes of B.C.*?

"Just before midnight on February 13, 1950, three engines on Bomber 075 caught fire over Vancouver Island. The crew was ordered to jump, and the plane ditched somewhere in the Pacific Ocean. Nearly four years later, the wreck of the bomber was found by accident in a remote location in the coastal mountains of British Columbia, three hours' flying time in the opposite direction of where it was supposed to have crashed. How did it get there?"

The United States has finally admitted Bomber 075 was carrying a Mark IV nuclear bomb.

It turns out that massive U.S. Air Force B-36 intercontinental bombers—referred to as "Peacemakers"—regularly flew mock bombing exercises over major US cities, including San Francisco. During one of these training runs Bomber 075 caught fire over Vancouver Island.



The nuclear weapons carrier U.S. Air Force B-36 (right) next to the B-29, which killed millions in WW2.

So was the bomb on board blown up at the aircraft's resting place in the mountains? Or was it dropped and exploded over the Inside Passage?

In **Lost Nuke: The Last Flight of Bomber 075** (Heritage \$19.95), Dirk Septer of Cortes Island investigates the final hours of Bomber 075 and attempts to "unravel the real story behind more than 60 years of secrecy, misdi-

rection and misinformation."

Unfortunately, it's all too real. Dirk Septer was the lead investigator for a television documentary called *Lost Nuke*. He has published over 100 articles in aviation magazines in Canada and the UK and for years he wrote a regular column called "North of Sixty" in *Canadian Aviator*.

978-1-926936-86-4

CANADA'S 911

Air India bombing revisited

SINCE HIS IMMIGRATION TO CANADA IN 2001, *Georgia Straight* journalist and *Radio India* broadcaster Gurpreet Singh has been interviewing relatives of the 329 people killed on Air India Flight 182 on June 23, 1985.

The first-ever bombing of a 747 jet remains the largest mass murder in Canada's history and the worst fatal disaster to occur over a body of water.

Intending to write a book with the working title *Canada's 9/11*, Singh has published a preliminary study, **Fighting Hatred With Love: Voices of the Air India Victims' Families** (\$9.95), after talking to twelve families who lost loved ones. Launched at a memorial ceremony at Kwantlen Polytechnic University in July, it's distributed locally by Asian Publications of Surrey and published by Punjab-based Chetna Parkashan.

Singh has voiced criticism of the South Asian community in B.C. for failing to fully 'adopt' the terrorist attack as a distinctly Canadian story, instead preferring to view the event within a broader South Asian perspective. 978-81-7883-962-2

CHARLIE SMITH PHOTO

Gurpreet Singh

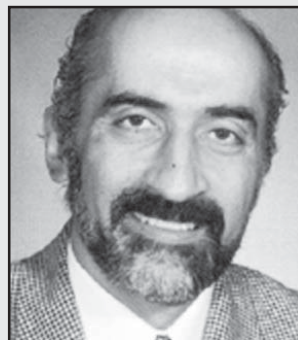
★
THE DEATH OF AIR INDIA FLIGHT 182 (W.H. ALLEN 1986) BY *Province* reporter Salim Jiwa examined India's political tensions within the context of the disaster only one year after the debris had settled in the Irish Sea.

★
LOSS OF FAITH: HOW THE AIR-INDIA BOMBERS GOT AWAY WITH Murder (M&S 2005) by award-winning *Vancouver Sun* reporter Kim Bolan appeared in the wake of the acquittal of Sikh leaders Ripudaman Singh Malik and Ajaib Singh Bagri. It also examines the same-day, terrorist explosion at Tokyo's Narita Airport that killed two baggage handlers for Air India Flight 301.

★
SALIM JIWA ALSO CO-WROTE *MARGIN OF TERROR: A REPORTER'S Twenty-Year Odyssey Covering the Tragedies of the Air India Bombing* (Key Porter 2006), with Donald J. Hauka, adding information about the 20-year Air India investigation and the 19-month trial that resulted in a verdict of not guilty for the accused in 2005.

TIMELINE: Sikh literature in B.C.

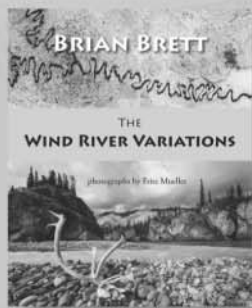
- *The Sikhs of Vancouver: A Case Study of the Role of the Media in Ethnic Relations* (Carleton University Press, 1975) by Joseph T. Scanlon
- *Amar Shahid Mewa Singh Lopoke* (Khalsa Bros, 1978) by Giani Kesar Singh. In Punjabi.
- *A History Book of the Sikhs in Canada and California* (Shromani Akali Dal Association, 1981) by Mahinder Singh Dhillon
- *Canadian Sikhs and Komagata Maru Massacre* (Self-Published, 1989) by Giani Kesar Singh
- *An Oral History of the Sikhs in B.C. 1920-1947* (UBC, 1991) by Sarjeet Singh Jagpal
- *Becoming Canadians: Pioneer Sikhs In Their Own Words* (Harbour, 1994) by Sarjeet Singh Jagpal
- *The Four Quarters of the Night: The Life-Journey of an Emigrant Sikh* (McGill-Queen's University Press, 1995) by Tara Singh Bains and Hugh Johnston.
- *Self Beyond Doubt: Ethel Wilson and Indian Philosophical Thought* (SNDT Women's University, 1996) by Anjali Bhelande
- *Paldi Remembered: 50 Years in the Life of a Vancouver Island Logging Town* (Paldi History Committee, 1997) by Joan C. Mayo
- *The Sikh Diaspora in Vancouver: Three Generations Amid Tradition, Modernity and Multiculturalism* (UTP, 2004) by Kamala Elizabeth Nayar
- *The Construction of Religious Boundaries: Culture, Identity and Diversity in the Sikh Tradition* (Oxford University Press, 1994) by Harjot Oberoi
- *Chanting Denied Shores* (Bayeaux Arts, 2010) by Tariq Malik
- *Zhindagee: Voices of Canadian Indian First Daughters* (Self-published, 2010) edited by Mahinder Kaur Doman Manhas
- *Punjabi Names & Their Meanings* (Asian Publications, 2012) by Rajwant Singh Chilana



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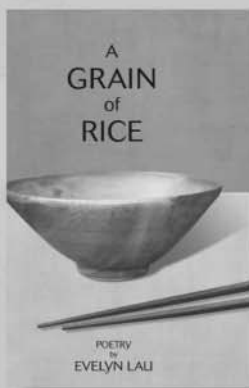
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continued from page 15

3 Rules of the roads

Hazelton ran a competition in 1911 to reward the first car to reach their new town. The winner arrived by driving along river beds and, it was later revealed, dismantling his car and packing the parts over trails, reassembling the vehicle when nearing Hazelton. Hayes's atlas depicts a 1919 tourist road map complete with the banner admonition "The Rule of the Road in British Columbia — Keep to the Left." He also reproduces a map that documents the changeover from left to right which began the following year.

The majority of the province outside of Vancouver Island and the southwestern mainland changed from left hand driving to right hand driving as of January 1, 1920. It was easy for them; there were few roads with more than a single lane. The rest of the province changed two years later. A two-stage change was possible because the two parts of the province were not connected by road. Construction of the Canadian Northern Pacific Railway (now Canadian National) in the Fraser Canyon had obliterated roads in many places. The Hope-Princeton highway was not completed until 1949. Maps indicated the necessity of shipping cars between Hope and Princeton by rail.

4 Baillie-Grohman's dream

In 1882 William Adolph Baillie-Grohman, a British sportsman and author, embarked on a fantastic project. He proposed to link the Upper Columbia River at its source — Columbia Lake — with the Kootenay River, in order to lower the level of Kootenay Lake, a considerable distance downstream on the



First car to reach Hazelton used riverbeds in 1911; motorists like this one on the Pacific Highway drove on the left hand side of the road until 1920.

Kootenay River, so that he could reclaim flat land that flooded every year at the southern end of the lake. It was a grandiose project that would make today's environmentalists throw up their hands in despair, but in the freewheeling 1880s no one seemed to disapprove. By 1889, employing mainly Chinese labour, Baillie-Grohman constructed a canal linking the Columbia and the Kootenay at Canal Flats, enabling Baillie-Grohman to claim a large land grant. He even began the first steamboat service on the Upper Columbia (brilliantly circumventing customs duties payable on a boat imported from the United States by declaring it was an agricultural implement, meant to pull a steam plow on the lands he was to reclaim). It takes a map to fully appreciate the visionary scope of Baillie-Grohman's land reclamation and development dream; Hayes's book contains one such published map to convince investors to chance their money in the scheme.

5 Boom and bust in real estate

British Columbia was thought to have a boundless future following the opening of the Panama



Canal. In his previous *Historical Atlas of Vancouver*, Hayes included maps from real estate ads just before World War I when real estate speculation was rampant. The war abruptly squelched speculators and by 1916 land that had sold for hundreds of dollars was being sold for taxes, with few takers.

Hayes has uncovered more real estate maps from

1907-1914. Although some parts of Vancouver owe their beginnings to this period, many more proposed schemes didn't get off the ground until very much later. When the end was in sight for land-grabbing opportunists, one magazine even offered free lots in White Rock with a subscription, and no, that's not a misprint: a lot free with a magazine subscription!

6 Defending the coast

Long before Pearl Harbor, the Canadian military had been preparing for a possible attack by the Japanese from the sea, an anticipation that came to a head in the months following the December, 1941 attack on Pearl Harbor when an oil refinery near Los Angeles was shelled by a submarine, and air attacks were thought to have occurred; in June, 1942 came the attack on Estevan Lighthouse, on the west coast of Vancouver Island. Shortly after the United States ordered all persons of Japanese descent removed from the coast, Canada did the same. Hayes's book shows maps of some of the detention camps set up in the interior to house them, maps drawn by internees themselves. As with many of the maps in the book, they are combined with old and modern photos to better convey what they were like.

978-1-92681-257-1

IT'S FALL. TIME TO HIT THE BOOKS.



POLITICAL MARKETING IN CANADA EDITED BY ALEX MARLAND, THIERRY GIASSON, & JENNIFER LEES-MARSHMENT

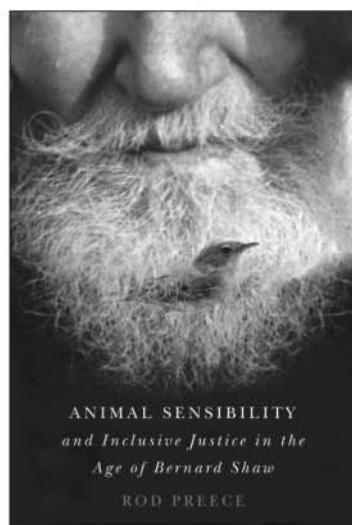
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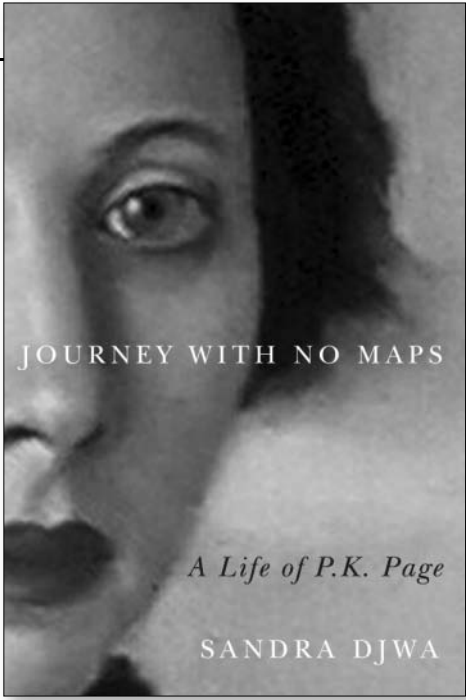
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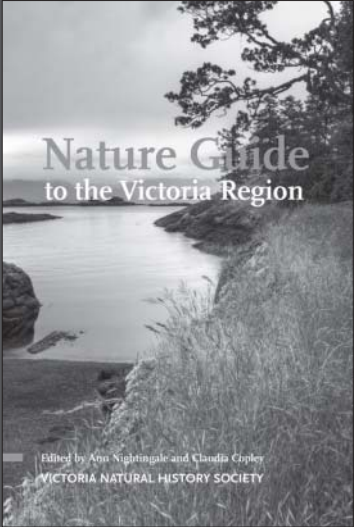


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Culturally Important Plants of the WUFG "People"

Nancy J. Turner and Richard J. Hebda

\$24.95

Botanists Nancy Turner and Richard Hebda worked for many years with elders from the Saanich Nation on southern Vancouver Island to identify plants that were traditionally harvested for food, for medicines, and to make tools and other useful items. In *Saanich Ethnobotany* the authors describe each plant, and then tell you where to find it and how it was used by the Saanich people.

SAANICH ETHNOBOTANY

Culturally Important Plants of the WSANEC People
Nancy J. Turner and Richard J. Hebda



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BRUNO and the BEACH

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Told by one of the creators of the series, the late Marc Strange, and by one of its stars, Jackson Davies (Constable Constable), *Bruno and the Beach* features previously unpublished photos from the cast and crew of *The Beachcombers* and behind-the-scenes stories about their challenges, disasters, and triumphs. It is the remarkable saga of a small, homegrown TV series that is still watched and remembered all over the world.

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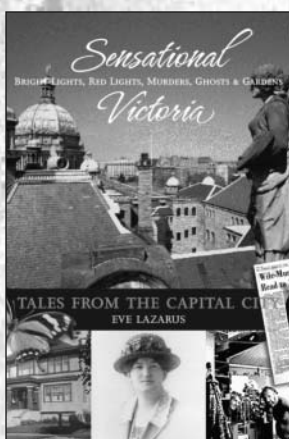
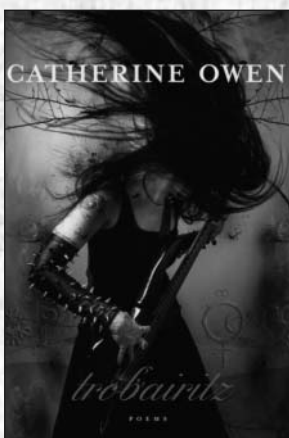
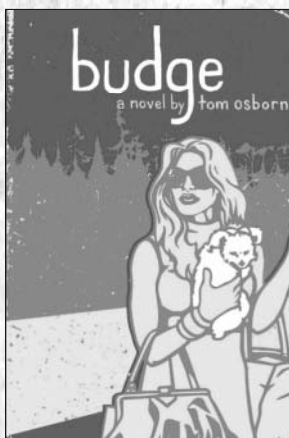
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HISTORY

Jan Peterson's chronic research syndrome

How forced retirement rendered ten books about Vancouver Island in twenty years

BY MARY ANN MOORE

JAN PETERSON OF NANAIMO finds and remembers stories wherever she goes.

When she looks out her window and sees Gallows Point on Protection Island, she knows Siamasit, the son of a Snuneymuxw chief, and Squeis, son of a powerful chief of a Cowichan tribe, were hung there in 1853 for shooting Peter Brown, a Scottish shepherd.

Scots are the basis for **Kilts on the Coast: The Scots Who Built BC** (Heritage House, \$22.95), her tenth book on Vancouver Island history, in which she describes settlement and growth during six critical years from 1848 to 1854. Entire families arrived in Fort Victoria from Scotland, indentured to the Hudson's Bay Company for three to five years, to engage in the fur trade and establish coal mining ventures.

In 1849, Snuneymuxw chief Ki-et-sa-kun, known as Coal Tyee, informed the Hudson's Bay Company of the presence of coal in the Nanaimo area. *Kilts on the Coast* traces the lives of "founding father" James Douglas and other "company men" as well as the miners who arrived from Orkney and Ayrshire to work in Nanaimo's mines.

Coal baron Robert Dunsmuir, whose Wellington Colliery became the largest producer of coal on Vancouver Island, built Craigdarroch Castle in Victoria (between 1887 and 1890) for his wife Joan. Hatley Castle, the present-day Royal Roads University, was completed in 1908 for his son James.

In *Kilts on the Coast*, Peterson calls Dunsmuir an "educated coal miner and an astute businessman."



CHINESE WORKERS GOT PAID HALF THE RATE of the white workers. Native men didn't get paid and instead received tickets they could exchange for goods at the HBC store. Over 600 men were killed over the years at 50 mining sites in the Nanaimo area.

As with all of her books, Peterson spoke to descendants of pioneers and consulted diaries, journals, letters, logs and reports at the British Columbia Archives and the Nanaimo Community Archives. The Hudson's Bay Company "daybooks" in the community archives were an essential resource as they note the names of the workers and their assignments.

Jan Peterson was twenty years old when she and her family arrived in Canada from Scotland on June 7, 1957. In 1963, Peterson met and married her husband, Ray. They moved to Vancouver, then Ladner, before heading to Port Alberni in 1972 with their three children.

Freelancing on the arts long before she got

paid for it, Peterson became a reporter for the *Alberni Valley Times*. In 1982, Peterson was one of three finalists to receive the Jack Wasserman Award for her first year of investigative journalism on social and environmental affairs. At the awards presentation at the Vancouver Press Club, Peterson was introduced as "the middle-aged housewife from Port Alberni." She says, "We always get a good laugh about that."

In early 1987, Peterson collapsed in the offices of the *Alberni Valley Times* and was diagnosed with chronic fatigue syndrome. She hasn't stopped writing books since.

First, she plunked herself down at the Port Alberni archives and produced *The Albernis, 1860-1922* (Oolichan, 1992), donating all royalties to the Alberni District Historical Society. During her tenure as president of the

Alberni Valley Community Arts Council, Peterson oversaw renovation of a heritage building that became the Rollin Art Centre and donated her royalties from *Twin Cities: Alberni-Port Alberni* (Oolichan, 1994) to the project.

Peterson and her husband "retired" to Nanaimo in 1996 where she continued to write. When she wanted to learn more about Barkley Sound, Peterson

went to the docks in Port Alberni with her friend, the late Dorrit MacLeod, and talked to people in the coffee shop. The result of her listening to the stories that emerged was *Journeys down the Alberni Canal to Barkley Sound* (Oolichan, 1999).

Her trilogy of books on Nanaimo are *Black Diamond City: Nanaimo – The Victorian Era* (Heritage, 2002); *Hub City: Nanaimo 1886 – 1920* (Heritage, 2003) and *Harbour City: Nanaimo in Transition 1920-1967* (Heritage, 2006).



WRITING IN *BC STUDIES* (WINTER, 2004), reviewer Patrick A. Dunae noted Peterson "has a keen eye and a good nose for local history" but he did criticize her books for being "long on action but short on analysis."

"That's not my purpose," Peterson responds. "Let the academics do that. I don't feel like analyzing. I feel like getting the facts out and letting people draw their own conclusions."

"I learned from my mother that you give as much as you take. Community has given to me so I give back to them," Peterson says.

Jan Peterson has been awarded many honours for historical research including Certificates of Honour from the B.C. Historical Federation.

With two more books in the works, she writes every day—never tiring of Vancouver Island stories. 9781927051276

Mary Ann Moore is a freelance writer based in Nanaimo.

LOOKOUT

#47

A quarterly forum for and about writers;
as well as a series about the origins
of B.C. publishing houses

3516 W. 13th Ave., Vancouver, BC V6R 2S3 • bookworld@telus.net

David Kos (green sweater)
with director Dang Vu
Dung and disabled adults
at Friendship Village, a
training centre for
victims of the American
War in Vietnam,
especially those hurt by
Agent Orange. The
Friendship Village was
founded in 1988 by an
American war veteran
and Vietnamese
veterans. More info:
www.vietnamfriendship.org



American-born **David Kos**, of Salt Spring Island, immigrated to Canada in 1971 and became a Canadian citizen in 1980. He has taught English literature in the United States, Canada, Nigeria, China, Thailand and Japan.

During two teaching stints in Vietnam at Can Tho University in the Mekong Delta, Kos became incensed at the Agent Orange-related suffering he saw in the Can Tho Children's Hospital, a 180-bed facility that treats children with malaria, dengue fever, dysentery and the effects of the chemical weapon Agent Orange. One particular child had been born without an anus.

Haunted by his memories, Kos has written **The Desserts of War** (Tagman Press), a novel that was originally self-published, and now has been republished in Britain. Here Kos outlines the facts about Agent Orange in Vietnam and its three million civilian Vietnamese victims, more than 100,000 deformed children and a recent miserly American offer to provide \$3 million dollars aid without any admission of guilt or responsibility. Some 10,000 American war veterans are receiving disability benefits for their exposure to the chemical. Here is an excerpt from *The Desserts of War* by David Kos.



FOR TEN LONG, WAR-TORN YEARS BETWEEN 1962 AND 1971 the United States sprayed up to 90 million litres or 23 million gallons of Agent Orange defoliant over Vietnam's jungles and countryside in 'Operation Ranch Hand.' The key Agent Orange dioxin is one of the most toxic chemicals ever produced and the campaign's purpose was to destroy the natural ground cover of trees and undergrowth, thereby exposing enemy Viet Cong fighters to American bombs.

But tragically it did much more than defoliate the jungles because the dioxin also poisoned the soil and water.

ORANGE FURY

Consequently peasant villagers, including women, children, and the elderly, became innocent victims and three million Vietnamese have suffered serious health problems. The unborn were, and are, especially vulnerable. According to the International Red Cross, more than 100,000 babies have been born deformed, physically and emotionally, because their mothers drank the water and ate the meat, fish and rice that had been contaminated by Agent Orange.

The central characters in *The Desserts of War* are American: Having worked at the hospital for 30 years, Dr. Seb Kloster is estranged from the United States, bitter about the devastation wrought by an unnecessary war, and sickened by the napalm-induced deformities and poverty of the people he treats. He has taken refuge from his pain with opium and with a lover named Ky who manages a high class brothel on the boats of the Mekong River. His two closest friends are a one-legged cyclo driver named Hao whose life he saved as a child after Hao stepped on a landmine at age ten and needed his leg amputated, and an heroic colleague at the hospital named Dr. Trang Anh Nguyen. Kloster's shaky equilibrium is upset by the arrival of an obnoxious, multi-millionaire American entrepreneur, Richard Samuelson, who wants to build a shoe factory that will pay Vietnamese workers 1/400th of what his factory workers would be paid in the U.S. Kloster discovers he cannot allow Samuelson to proceed unimpeded.

Fifty percent of proceeds from the sale of the book go to Doctors Without Borders.

Throughout the 1980s and 1990s the United States insisted that there was no evidence linking Agent Orange to serious health problems, including birth deformities. American corporations, specifically Dow Chemical and Monsanto, also denied any liability, claiming that they were ordered by the Pentagon to manufacture Agent Orange in patriotic support of the war.

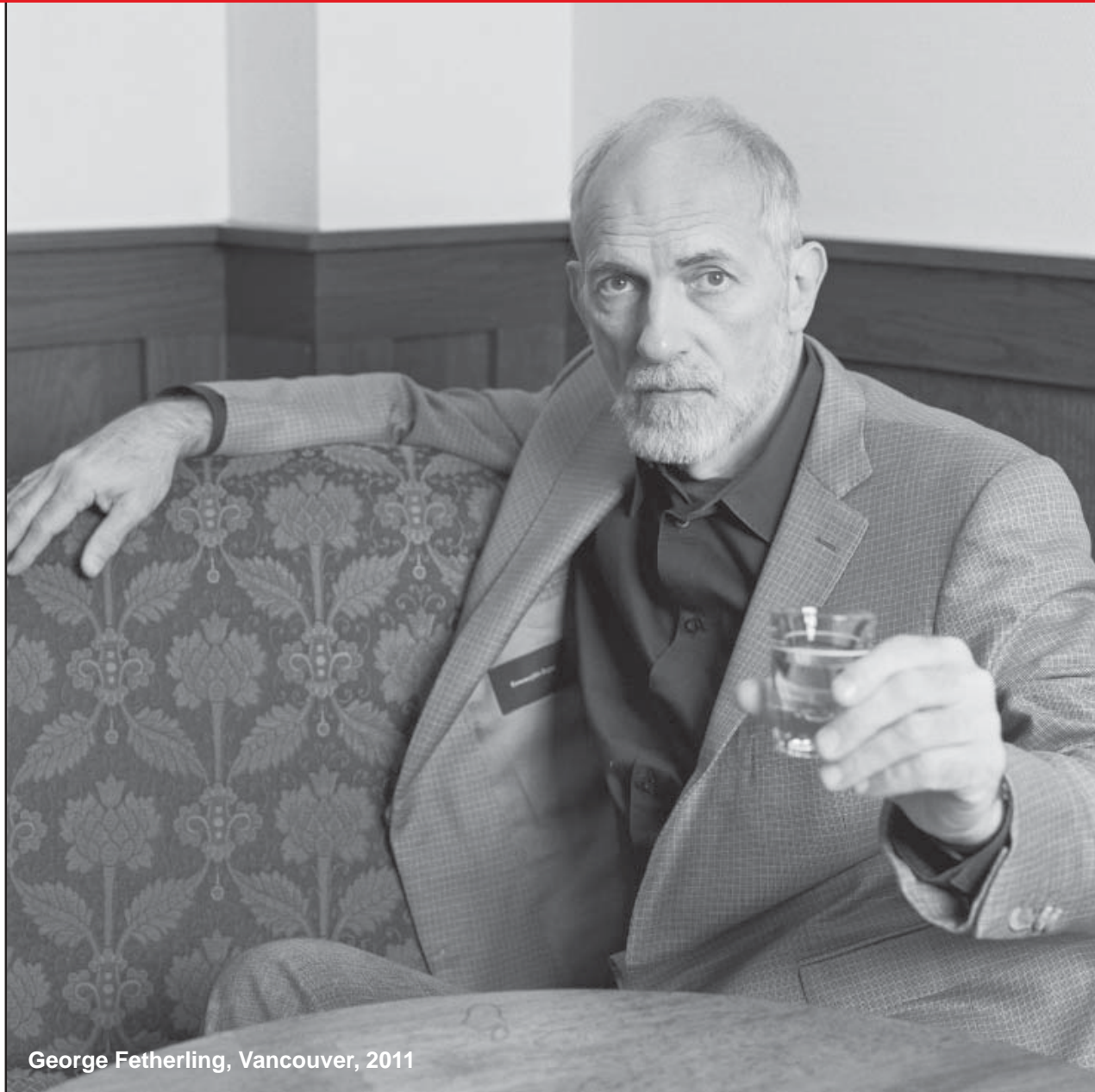
U.S. Presidents **Bill Clinton** and **George W. Bush** have both visited Vietnam, promising funding for scientific research, but nothing by way of monetary compensation is so far being provided to the Vietnamese victims. In fact, in 2005 the U.S. Federal Court ruled that the use of Agent Orange, although toxic, did not fit into the definition of 'chemical warfare,' and therefore did not violate international law. On September 12, 2007, the Canadian Government finally offered compensation to its soldiers and civilians who were exposed to Agent Orange at a Canadian military base, which the Americans secretly used in the 1960s with Canada's official approval to test the effectiveness of Agent Orange as a herbicide.

The U.S. Government has recently agreed to cooperate with Vietnam in an effort to contain the dioxin contamination in several Agent Orange 'hot spots.' But this was not accompanied by any apology which would have implied moral guilt and possibly triggered legal actions involving hundreds of millions of dollars in compensation. To date, the U.S. Congress has allocated a paltry \$3 million to this cooperative project. In my view this is a pittance in relation to the funding required to clean up the contaminated sites in Vietnam and provide proper health care for the innocent victims—past, present and future. Nevertheless more than 10,000 U.S. war veterans are presently receiving disability benefits for serious health problems caused by their exposure to Agent Orange. This to me seems to beg the question: Is the life of an American soldier more valuable, more deserving and more precious than the life of a Vietnamese child? I felt angry and sad on discovering all this at first hand in Can Tho. That anger has not subsided with the passage of time—and it became the mainspring for the writing of this novel.

978-1-903571-72-9



Linda Rogers, Victoria, 2000



George Fetherling, Vancouver, 2011



Caroline Adderson, Vancouver, 2011

I VAGUELY REMEMBER WHEN BARRY Peterson and Blaise Enright first arrived in my office. I was working out of a converted garage. They wanted some help meeting authors. I knew a few. I provided some contacts; I named their first photo exhibit Lit Happens and I facilitated their first public showing at the BC Book Prizes.

Since the mid-1990s, they made their own way, following their own instincts. After almost two decades of stamina and soft-spoken stubbornness, now Barry has found a receptive publisher whose self-elected mandate is to champion under-recognized artists. Perfect.

The result is **111 West Coast Literary Portraits** (Mother Tongue \$48). Complete with a short text from each of the subjects, it's an unprecedented collection of b&w portraits that makes me think of how far we have collectively come, and how quickly we have risen to public prominence as a literary community.

IN THE 1950S, IF BRITISH COLUMBIANS WERE ASKED TO name one B.C. author, most couldn't. Authors were people who lived somewhere else. Or were dead.

Vancouver's only literary landmark was dedicated to the Mohawk 'princess' Pauline Johnson, who lived on the West Coast for only the last four years of her life. Emily Carr had received the Governor General's Award for her first non-fiction book, *Klee Wyck* (1941), but she was not a household name.

Robert Swanson, who self-published poetry about loggers, was the province's equivalent of Robert Service, but his poems were far too popular among the working class to be accepted as literature. Outdoorsmen revered Roderick Haig-Brown, a lay magistrate in Campbell River who wrote about fishing.

BLACK & WHITE & READ ALL OVER

When it comes to West Coast literature, we have come from famine to feast in less than a lifetime. An array of portraits now celebrates this bounty. By Alan Twigg

A former Trotskyite at UBC named Earle Birney was trying to make a name for himself as a poet; much less conspicuous was a genteel novelist named Ethel Wilson who was married to a prominent physician in Vancouver's West End, but that was about as far as literary reputations went.

Whereas Eric Collier's Chilcotin memoir *Three Against the Wilderness* (1959) was republished by *Reader's Digest* and translated worldwide, almost nobody had read Malcolm Lowry's *Under the Volcano* (1947).

Now ranked eleventh by the editors of Modern Library in their list of the best 100 novels written in English in the 20th century, the manuscript of *Under*

the Volcano was completed on Christmas Eve, 1944, when the tormented alcoholic was living in a squatter's shack at Dollarton in North Vancouver. Soon after Lowry died 'by misadventure,' in Sussex, England, his shack was unceremoniously bulldozed into oblivion in 1957.

Probably the most esteemed B.C. author was *Province* columnist ERIC NICOL, the first living Canadian writer to be included in *The Oxford Book of Humorous Prose* and the first local playwright to have his work produced by the Vancouver Playhouse. He was widely respected. He had a real job.

FAST FORWARD SIX DECADES. THE LIKES OF Alice Munro, Douglas Coupland, W.P. Kinsella and William Gibson are world famous and their success does not strike anyone as freakish. British Columbia is a literary hotspot on the planet. There are now more than 10,000 B.C.-related authors on the public service website abcbookworld, hosted by Simon Fraser University Library.

This incredible growth in authorism—from ten known authors to ten thousand—was not accidental. The rise of an indigenous publishing industry has been fundamental to the growth of authors. The golden age of growth in B.C. publishing can be marked from the formation of the Association of Book Publishers in B.C. in the early 1970s—led by J.J. Douglas Ltd. that evolved into Douglas & McIntyre, western Canada's largest publishing company—to the publication

of the *Encyclopedia of British Columbia*, edited by Daniel Francis, in 2000—from Harbour Publishing, now the leading producer of regional titles.

So *111 West Coast Literary Portraits* is, in itself, a literary landmark of sorts. As English novelist John Fowles wrote in his novel *Daniel Martin*, "to draw attention to anything is to glorify it." Just as *BC BookWorld* has been an undertaking to glorify B.C. books, *111 West Coast Literary Portraits* is an effort to glorify the people who create those books.

BARRY PETERSON'S APPROACH AS A PHOTOGRAPHER is consistently non-pretentious, attempting to serve both the public and subject, in an honest fashion. The fact that his preferred technical approach is 'non-digital' seems fitting when one considers the epoch to which our attention is being drawn.

As we move into this increasingly digital-based 21st century, it is hard to imagine someone producing a "real book" such as *111 West Coast Literary Portraits* twenty years from now, at least not in this pleasingly old-school "coffee table book" format. Or maybe some people will prefer to access this information on their coffee table e-reader? Well, to each his own.

Just as many people are now fond of noting that durable vinyl records have a 'warmer' sound than flimsy CDs, I hope others will agree there is much to be said for Barry's method. Or, as Barry puts it, "Film photographs have a sense of depth to them that digital images can't duplicate at this point.

"Digital images are printed on the surface of the paper while film images are printed on layers of emulsion in the paper. Film and fibre-based prints have been around for over 150 years, and many of the first prints are still around—and that was before they knew how to archivally process prints."

Regardless of technology, Barry and Blaise have mostly wanted to be of service to the literary community. Readers will now be able to judge whether or not they have succeeded.

Barry Peterson and Blaise Enright's mission to represent the array of authors in the province—not simply the stars, but rather a representative panorama—reflects and celebrates a golden era of literary expansion in the province.

978-1-896949-23-9

Alan Twigg is the publisher of *B.C. BookWorld*



Evelyn Lau, Vancouver, 2005



Edith Iglauer, Pender Harbour, 1998

Photographer **Barry Peterson** writes: "Robert Gray thought a surreal photograph in the style of the painter Rene Magritte would work for him. So there Blaise and I were at English Bay on a Sunday afternoon with Robert in the water with his umbrella. I hadn't realized how many people sunbathe at English Bay on a Sunday. There were hundreds of people. As we walked into the water, people started yelling and screaming. They thought this was performance art. Or we were doing it for their entertainment. I could hear the shouting getting louder, and people splashing closer to us. I envisioned my costly equipment being destroyed in the ocean. A wave of fear went through me. Suddenly this huge man came up behind us and said, "Don't worry. I'll take care of this." It turns out he was a life guard. He saved me that day. I was never able to thank him so hopefully this will have to do: THANK YOU!"



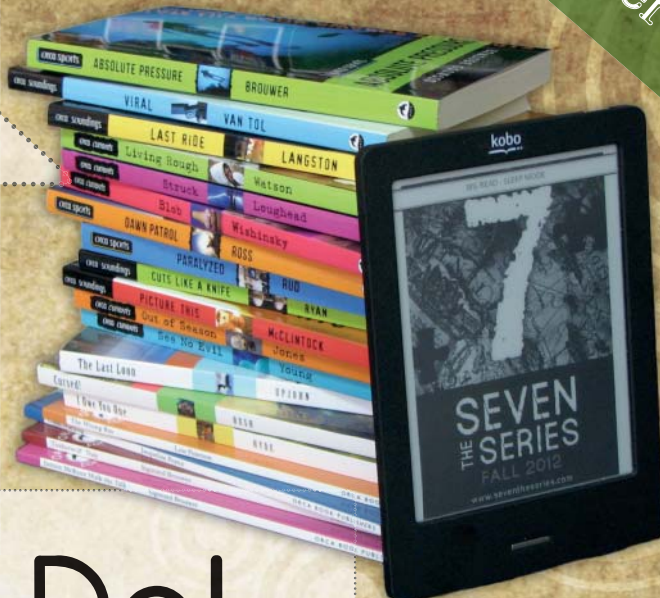
Robert Gray, Vancouver, 1998



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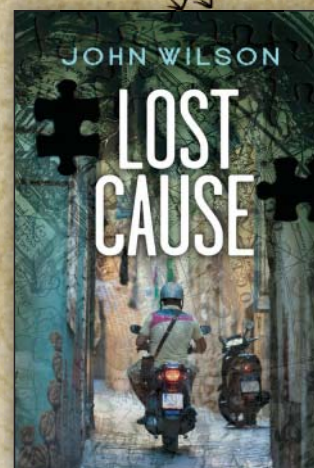
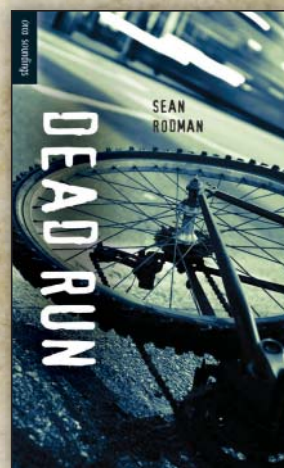
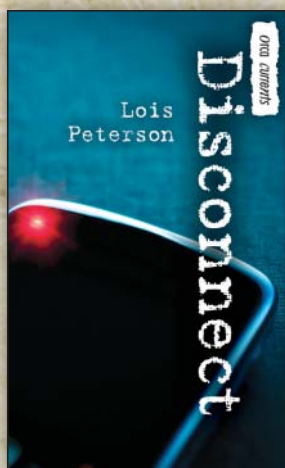
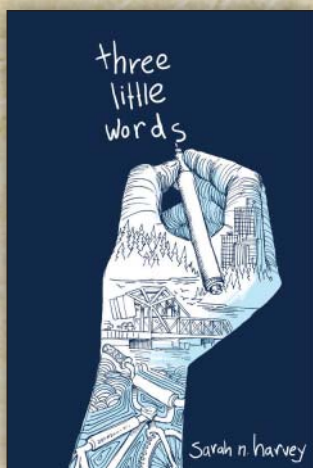
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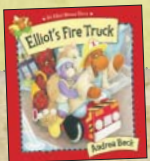
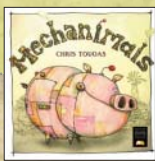
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A NEW MISS MARPLE?

Suspicion by Rachel Wyatt (Coteau \$19.95)

When the wife of an architect for a hugely unpopular real estate development disappears from a small-town in Rachel Wyatt's mystery novel **Suspicion** (Coteau \$19.95), there is no shortage of suspects who might be the murderer. Her younger sister led the protests against the housing scheme and her father isn't keen to search for her. An anonymous chat room regular pseudonym-ed Marguerite seems to know more than anyone. If Agatha Christie was around today with an Apple computer, she might have invented 'Marguerite' instead of Miss Marple.

9781550505177



Ivan E. Coyote

QUEER TALES FOR YOUTH

One In Every Crowd by Ivan E. Coyote (Arsenal Pulp Press \$17.95)

Ivan E. Coyote's **One In Every Crowd** is her first collection of new and selected stories to be geared towards queer youth, but these humorous monologues about queer issues and relationships will appeal to readers of any age. Coyote's outlook is cumulatively uplifting. Things *are* changing in terms of society's willingness to accept people outside the traditional boy/girl divide.

978-1-55152-459-7



Linda Svendsen

INTRIGUES AT SUSSEX

Sussex Drive by Linda Svendsen (Random House \$22)

After a twenty-year hiatus from her first fiction collection, *Marine Life*, screenwriter and writing teacher Linda Svendsen has released her first novel, **Sussex Drive**, a political satire set in Ottawa in 2008, in which two powerful women compete for behind-the-scenes influence when they're not driving their kids to school. It's a battle of wits between the "cagey but kind" Quebecois Governor-General Lise Lavoie and the "politically savvy, uber-reliable wife of the autocratic Conservative PM," Becky Leggatt as to who can best influence Canada's foreign policies.

978-0-307-36221-6



ROCKBOTTOMS:
A far cry from Little Women

BORN TO RUIN

Teresa McWhirter's feminist novel on girls gone punk

Five Little Bitches by Teresa McWhirter (Anvil Press \$20)

TERESA MCWHIRTER'S fourth novel, **Five Little Bitches** is a *Hard Core Logo*-like travelogue.

We hit the road and the bottle and rock bottom with four female members of a punk band, Wet Leather, as well as one band member's estranged friend.

Having kicked drug addictions and other self-destructive behaviour, the estranged friend becomes their mother, big sister and landlord.

It's clear that McWhirter has toured with bands herself. She convincingly writes about Wet Leather

gigs in Canada, the U.S. and Europe—leading to exhaustion, excess and exclusion in the male-dominated world of rock.

Though the storyline is at times frenetic, it captures the essence of a sub-culture.



FIVE LITTLE BITCHES INTRODUCES Maxine Micheline, lead singer of Wet Leather; then we meet drummer Squeaky Ladeucer, bassist Kitty Domingo and guitarist Fanta Geiger.

The foursome are authentically complex individuals that the reader can't help but admire on one page, and revile on the next.

Although she is non-judgmental, McWhirter is not averse to sof-

tening the image of a movement associated with unmitigated recklessness:

"From Fanta's vantage point on stage left, she watches men pound each other in the crowd. A woman joins in and they pound her, too. They seem to find such joy in this violence. Though, when someone falls, everyone rushes to help them back up."

The design of the text is as bold as its uncensored language. Every page is coloured with the chaos of punk rock shows, volatile relationships, pain, joy and humour — and illustrated with gritty black lines, graffiti art, band posters, set lists and photos.

It's not an inspiring tale of right-

eous women in the 1980s who don't wear bras or shave their armpits.

Rather, McWhirter presents women who, at times, abuse themselves and each other, and who occasionally compromise their well-being and their friendships at the promise of sex and drugs.

These are flawed, *real* women who are unapologetic. But as much as the characters of *Five Little Bitches* appear hellbent on being abrasive, this thoroughly modern feminist novel ultimately succeeds because it portrays human vulnerability.

978-1-897535-90-5



Teresa McWhirter

ESCAPE ROUTES: Trevor Clark details awkward lives

BY MONICA ROLINSKI

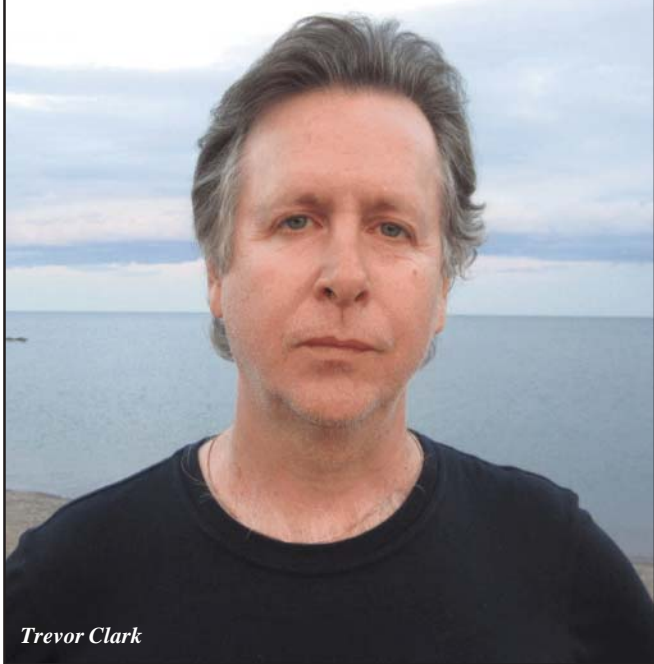
Escape and Other Stories by Trevor Clark (Now or Never Publishing \$19.95)

TREVOR CLARK CREATES SUCH COMPLEX AND DIVERSE CHARACTERS IN **Escape and Other Stories** that it's like reading ten different stories from ten different authors. In the title story, *Escape*, a father picks up his ten-year-old daughter for their weekend visit. He has no intention of bringing her back to her mother. From the outset of the story, the narrator makes himself look exactly like the bad dad his estranged wife makes him out to be. His hope for becoming his daughter's primary parent rests solely on a forged document that will get them across the border. He has not considered the most important element in his dreamed future wherein he will raise his daughter solo: Is this something his daughter wants? When he shares his plan with her, we are stuck somewhere between sympathy and revulsion. *"Later, there was a scene in the room when I wouldn't let her call her mother. During the night I tossed and turned, wondering how other fathers who took their children away managed it. Did they just lie? Say the mother was dead, that she didn't love them—what? It had to be traumatic any way you cut it."* He feels the need to redeem himself in his daughter's eyes, but at what cost?

Escape is all too believable. Life is painfully awkward much of the time. And we disappoint ourselves as much as we disappoint others.

978-1-926942-04-9

Monica Rolinski is completing the Print Futures program at Douglas College.



Trevor Clark

“After years of singing folk, blues, roots then jazz, I’m always singing a bit behind the beat. I love that slight delay. It allows me to improvise more freely, to sing like a saxophone.”

JOHN LENT, NOVELIST

The Path to Ardree by John Lent
(Thistle-down \$19.95)

DON’T QUIT YOUR DAY JOB. That’s what artists often hear. One alternative is to retire from it, as John Lent has done.

No longer regional dean of Okanagan College’s Kalmalka campus in Vernon, the former English professor now concentrates on being a vocalist for the Lent/Fraser/Wall trio, a long-established jazz group that features guitarists Neil Fraser and Shelby Wall.

Having started singing professionally, in Edmonton, at 18, and writing seriously at 25, Lent now has ten books and a CD called *Shadow Moon* behind him.

“Music and writing have always seemed inseparable to me,” he says, “but it’s funny how I don’t usually think about it much. Now that you asked me, it’s obvious writing and singing are connected.”

“What joins writing and music is the phrasing and its array of rhythms. The whole issue of ‘phrasing’ is as crucial in poetry and fiction. Even non-fiction, too. Strong lyrical rhythms have always dominated my poetry and my fiction. But first you must learn the fundamentals.

“When you have covered tunes so much, you acquire the confidence to improvise in music. When that happens, you really do move into an intuitive space of almost unself-consciousness during which you do not know what you’re doing, but you’re doing it.

“The great enemy of improvisation is the rational mind coming in to interfere and try to control things. You have to make sure it



Cherie
THIESSEN

FOUR CHARACTERS IN SEARCH OF A COLTRANE

“I write to surprise myself, to scare myself even.” – John Lent

doesn’t. That’s when you lose the ‘feel,’ and everything begins to acquire a calculated contrivance. It might be technically good, but it has no heart or soul because it’s lost the feel.

“Exactly the same thing applies in my writing. Now, forty years into it, I write to surprise myself, to scare myself even, just as I do when I sing. I want to write in a state of improvisation. Like the melody in jazz or folk or blues, you have to have the basic frame to hold you, but you are also improvising within that frame.

“That’s what happened in the novel. In *The Path to Ardree*, I set up four characters in four very different settings. That was the frame. Then I began to improvise. When I sat down to write, I really did not know what was going to happen except I was going to write and generally stay within the frame. The details would come the way the notes do when you’re singing. You have to feel them.

“I see my songs as stories and poems. And I see my fiction and poetry like compositions: symphonies, sonatas, suites. I would see *The Path to Ardree* in much the same way I might see the structure of Miles Davis’ *Sketches of Spain*

or Coltrane’s *Blue Train*.

“But there are crucial differences in the kinds of thrills and rushes and satisfactions both forms offer. The painful thing about writing compared to music is that writing is slow and eventually completed in one form whereas music is immediate, very physical, and never the same twice. That needs to be said, too.”



JOHN LENT FIRST WROTE ABOUT THE Connelly family 16 years ago in *Monet’s Garden*, when he introduced the siblings Neil, Jane and Rick. A follow-up Connelly novel nine years later, *So It Won’t Go Away*, was shortlisted for the Ethel Wilson Fiction Prize in 2006.

This time, the only Connelly in *The Path to Ardree* (Thistle-down \$19.95) is Rick, one of four pro-

tagonists that include Rick’s long-time friends Peter Chisholm and Tania Semenchuk, as well as Melissa Picard, twenty-two-year-old daughter of another couple who are close friends to the older trio.

The four characters share the pages almost equally from four different places—Glendarroch, Strassbourg, Edmonton and Vernon—all on the same day in 1994.

In Scotland, Peter takes a little-used footpath to Ardree, from Glendarroch, hoping for excellent coastal views and a glimpse of the hamlet of Ardree. But he leaves too late, enjoys one smoke too many, lingers too long, caught up in memories of the woman he had come to Scotland to find.

Brave and open to mysticism, Peter is struggling with a painful family history, having lost his fa-

ther and sister at an early age. His creativity is reflected in his dreams.

The book’s other three narrators are also on personal quests, but their explorations are interior. Rick is also a heavy drinker and smoker, and a writer. Twenty-two-year-old Melissa has spread her wings and flown to France, to write. She has left behind a nagging mother, a boyfriend called Brian, a divorced alcoholic father who has fathered an extramarital child, and several creative writing instructors who possibly did her more harm than good.

Tania is older, a teacher and a successful public figure who has an interesting story to tell us about her trip west with Rick when she was Melissa’s age. She’s a woman who has tragically lost her lover and who has chosen to raise a child on her own, a child who was deliberately and secretly fathered by Melissa’s father.

In metafiction, a novel usually imitates a novel, rather than the real world, so readers don’t have the luxury of losing themselves in a fictional story. *The Path of Ardree* qualifies as metafiction. [William Gass came up with the term metafiction in 1970. Irony and introspection are two of its trademarks, and Lent uses both heavily.]

Another metafiction trademark is the superimposition of the author’s life on his characters. Sonia and Rick love jazz; Rick’s brother Neil is a musician. Lent and Rick also seem to have the same musical brother called Neil. All four characters grew up in Edmonton, as did the author. The first draft of *The Path to Ardree* was largely written while Lent was on sabbatical in 1994, in Scotland.

978-1-927068-01-4
www.lentfraserwall.com

Cherie Thiessen reviews fiction from Pender Island.



John Lent with singer, Kayda Gagnon, at a music festival in Nelson, 1975.

RANDY KERVIN PHOTO

Words, Words, Words

Essays and Memoirs

by **GEORGE BOWERING**

Find out what Canada's first Poet-Laureate most cherishes about writers and writing; who Al Purdy was; what David McFadden's work pays attention to; when the world of poetry changed; where Artie Gold appeared as a light fixture in our darkness; how bpNichol's Martyrology legitimized the vernacular; why we cannot read history without encountering Shakespeare.



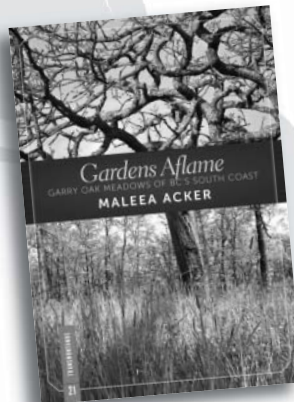
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Gardens Aflame

Garry Oak Meadows
of BC's South Coast

by **MALEEA ACKER**

Victoria writer and environmentalist Maleea Acker tells us about the Garry oak, its unique and vanishing ecosystem, and the people who have made it their life's work to save this species along with the environment — including the human environment — it depends on.



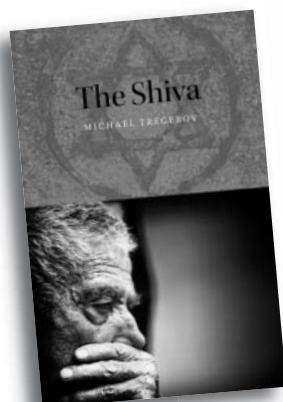
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The Shiva

by **MICHAEL TREGEBOV**

Set in Winnipeg's Jewish community, The Shiva tells the story of a syndicate of buddies from the local casino and their scheme to short-sell the 2008 mortgage crisis, and make a fortune for themselves. A hilarious, fast-paced, character-driven novel about greed and destiny, and two sons desperate for their aging mother's love. By the author of The Briss.



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IKMQ

by **ROGER FARR**

Avant-garde poetry infused with play and humour by Gabriola Island resident Roger Farr. Follow the characters I, K, M and Q as they convert houses to commercial grow-ops, manufacture explosives, go all in on the flop, conduct meetings according to Roberts, plot a prison break, score an all-important goal, get the door for the pizza delivery boy, and get on with transforming the world through their revolutionary action.

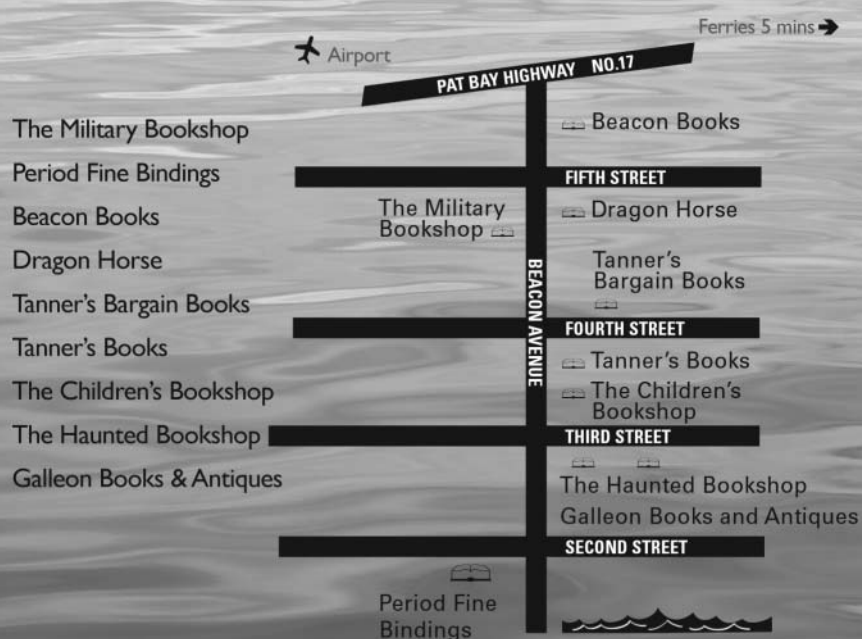


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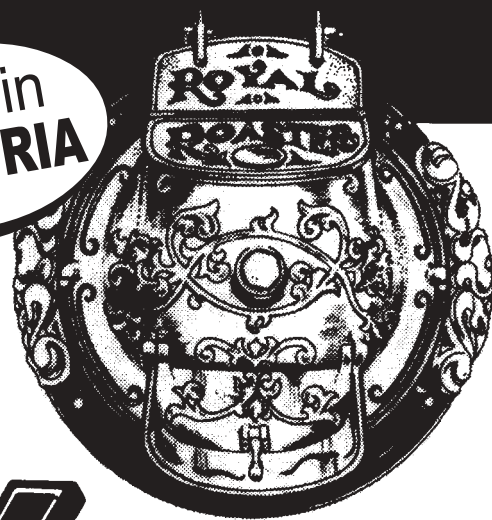
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GETTING THE DIRT ON P.G.

Gillian Wigmore's passion for love-making, river fishing and toughing it out

Dirt of Ages by Gillian Wigmore (Nightwood \$18.95)

HENRY THOREAU, WHO wrote *Walden's Pond*, when asked if he ever traveled, answered that he traveled deeply within a few miles of his pond.

The travel writer **Alain de Botton** wrote a piece about a journey around his own small bedroom, including photographs.

Although “*pulp fog solidifies into ice smog*,” forest fires turn “*the sky coral crimson and rust*,” and there are “*foetid fall inversions*,” **Gillian Wigmore** also finds her hometown in central B.C. beautiful and inspiring.

Having visited Barcelona, Florence and Switzerland in her youth, she still loves Prince George where “*post flood silt height marks the walls in sedimentary layers/fish scales and weeds on the stair rung*.”

In her latest collection of fifty poems, **Dirt of Ages**, all Wigmore's relationships are celebratory and the reader knows she'll make it to spring. She has a passion for love-making, river fishing and toughing it out through the too-harsh cold, the too-harsh winter and the relentless rains.

Wigmore's debut collection *soft geography* (2007) won the ReLit Prize for Poetry and was shortlisted for the Dorothy Livesay BC Book Prize. “*Giving thanks through our teeth*,” she remains more than content to live in P.G., a community that serves her as “*a blue print for a good life*.”

978-0-88971-264-6

Gillian Wigmore

FROG-SONG NIGHTS

Debut collection from Skeena poet reverberates with the balefulness of fog-soaked landscapes.

Between Dusk and Night by Emily McGiffin (Brick Books \$19.95)

MUCH OF THE POETRY IN **Emily McGiffin's** collection **Between Dusk and Night** takes us far afield. We're on a Greek beach or thinking of an Italian trattoria. There's a typhoon in Vietnam; we visit **Van Gogh's** asylum in Provence. These global travel poems are dizzying in their quick succession.

The reader settles down when the pace slows; the poet comes home. McGiffin excels at observing her northwest B.C. landscape: ...*at the edge of the plateau/where the southwest is a sawtooth range, the northeast / a sweep of highland honed smooth as a rib*. Deftly she chops wood, shears sheep, builds the fire, milks the cow, drives the lonely bush roads.

The tone of these B.C. poems is often doleful, as if it's always November on the Skeena and the Nass. Fog and loneliness figure in almost every poem. Climate is cul-



Skeena Watershed Conservation Coalition member Emily McGiffin

ture some say: you live in a hot clime and you smile; you live in damp, you survive.

There's not a lot of humour or hopefulness in this volume, more the outlook one would expect from an aged poet, not one born in 1980. The title balefully conveys “*everything lies ahead: a long shadow / dissolving into a larger dark*.”

The reading of these poems for some will be as easy as trying half-heartedly to set alight a handful of damp twigs for tinder.

McGiffin acknowledges the influence of her mentors, the mournful philosopher **Jan Zwicky**, (nothing is as buoyant as an elegy) and the ecstatically contemplative **Tim Lilburn**, (the sine-curved land, the river that gleams). The poem ‘Songs for the Spatzisi’ could have

been written by these mentors: *the cold black eye of the lake ... alpine water an ablution ... moonlit scrub willows*.



‘SWADESHI,’ THE NINE-PART LONG poem that closes the book, describes the process of making a wool blanket from scratch; bird's-eye twill, six hundred ends, dyed with lichens. “*I speak to you in yarns*,” she writes.

What's the point when blankets can be bought at the store? Echoing Gandhi, “*it's a way of being careful*.” The old loom on which the poet works is lovingly described *patient as an aging draft horse ... The cast iron cranks and gears ... the brake and the beater / clapped and sang like a gospel choir*.”

Throughout the making, a conversation goes on between the weaver and the absent lover for whom the blanket is intended as a gift. There are doubts about the project and the relationship. “*What is the end / but two strands of aloneness plied double thick?*”

The conversation grows less tentative as the blanket approaches completion. The gift is received. “*You took your gift. It held you all night*.”

Although the words sadness and loneliness also occur in *Swadeshi*, the doleful tone is lessened. Sometimes the repetitive movement of good simple work, and writing about it, can have that effect. “*...the whole civilization and its ugly deceits*” ceases to be such a burden when work is absorbing.

From shearing to taking the finished piece off the loom, McGiffin convinces the reader of her resourceful pleasure in the craft, “*the labour of my own attentive hands*. She works *clear through the frog-song night and when dawn came / I cut it free*.”

078 1 926829 73 9

Hannah Main-van der Kamp travels deeply within a few miles of her home on the rainy Upper Sunshine Coast, making seaweed blankets for her garden.



Bernice Lever won the World Poetry Lifetime Achievement Award in 2008

Imagining Lives by Bernice Lever (Black Moss Press \$10) 978-0887535000

Ignore Linear

Minds are beyond machines, light years away from their maps.

You know what I adore best about these MRIs those B&W negatives of my brain: no straight lines, not even a few triangles, rhombus or rhomboid figures shaded 3-D.

Yes, most of all, I adore those unpredictable curves, hairpin switchbacks, crinkly vines, touching digits in my bumpy, bulging creviced mind.

No, they were second. First was that random light show, impulses still flashing on and off, then on again.

Just believe, there is more than zero and one in your grey matter.

Privates

Your own billy club bullies me into submission not just your wrestling holds or muscular legs clamping me still with your raging eyes promising pain

your boneless fifth limb rigid with need or anger has no personal message nor private intended gift just total thrusting invasion demanding my surrender

SEVENTH TIME LUCKY

Tenderman by Tim Bowling (Nightwood Editions (\$18.95))

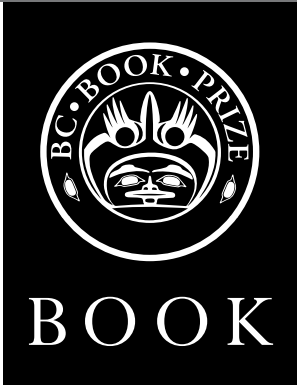
Having just released his historical novel about the B.C. fishing industry, **The Tinsmith** (Brindle & Glass \$21.95), Ladner-raised Tim Bowling has won his third Stephan G. Stephansson Award for Poetry for his most recent collection, **Tenderman**.

The tenderman is a term for a crew member on a salmon packing boat. The poems are often delivered through dialogues between poet and fisherman, reminiscences of their shared childhoods, or narratives delivered by the tenderman. Bowling previously won the Stephansson Award for *Dying Scarlet* (Nightwood 1998) and *Fathom* (Gaspereau 2006) and he has been nominated for the prize an additional four times.



Tim Bowling

Tinsmith 978-1-926972-43-5 \$21.95; Tenderman 978-0-88971-259-1



BC BOOK PRIZES

Dirty Snow by Tom Wayman (Harbour \$16.95)

UTAH PHILLIPS WAS A world-renowned performer whose presentations combined union hymns, original songs on social themes, and stories—often humorous. When Phillips learned the FBI was tapping his phone, his response was: “That’s okay. Those buzzards have to learn about unionism some way.”

The focus of Utah’s message was the Industrial Workers of the World, founded in 1905 and dedicated to organizing industrially (everyone in an industry belongs to the same union) rather than by craft (different occupations within an industry belong to different unions, thus dividing the workforce against itself).

The IWW played a significant role in B.C. in the early years of the 20th century. For example, by 1911 the IWW represented civic employees, teamsters and construction labourers in Nelson, B.C., winning the eight-hour day. The union led free-speech fights (for the right to have street-corner speakers and meetings) in Victoria (1911) and Vancouver (1912).

IWW leadership in the 1912 strike by crews building the Canadian Northern Railway (later the Canadian National Railway) through the Fraser Canyon led legendary IWW songwriter **Joe Hill** to write the rousing ballad “*Where the Fraser River Flows*,” still sometimes heard at B.C. union gatherings.

The IWW was severely harmed by attacks from proponents of the American Federation of Labor / Congress of Industrial Organizations (AFL-CIO)-style business unionism due to the IWWs organizing of immigrants and fighting against racism within the union movement. The IWW was also a target of the US government for the union’s opposition to US participation in World War I (many BC unionists also opposed that war, in part because the Canadian militia had been used to try to break the Vancouver Island coal strike 1912-14).

In the aftermath of the 1960s, new blood flowed into the IWW as young people were attracted by its cheerful anti-authoritarian stance, and its use of humour, art, music and literature in the fight against corporate rule.

Tom Wayman got to know Phillips when Wayman was active in the Vancouver General Membership Branch of the IWW between 1970 and 1989. Utah Phillips included Wayman’s poem “*Bosses*” in the liner notes to the 1996 CD *The Long Memory*, also featuring **Rosalie Sorrels**.

“The only way Utah Phillips would leave the organization he loved and served, the Industrial Workers of the World,” says Wayman, “was by dying.”

Rather than crafting an elegy for someone he greatly admired, Wayman has imagined the following unconventional “exit interview” for his newest collection of poetry, **Dirty Snow**.

978-1-55017-592-9

EXIT STAGE LEFT

*Tom Wayman pays tribute
to American folksinger
Bruce “Utah” Phillips (1935-2008)*



EXIT INTERVIEW: “UTAH” PHILLIPS

Are you sorry to leave?

I feel I barely got started.

What do you consider your legacy?

Every act of kindness and solidarity I did in the world.

Any regrets?

I’m sorry that people would rather listen to a song than to sing themselves, let alone make up their own tunes. I’m not talking here about adolescents, who imagine they can use the music industry to obtain glory and wealth. I mean how people used to sing together as a family, and at parties, and at public meetings. In church some still do, but we’re mainly watchers now. The union anthems, folk tunes, even pop songs once were carried into the air on many voices not just sung by one or, at most, a handful, while everybody else listens, pays money to listen. Strict division of labour like this was the *bosses’* idea, not ours: left to ourselves, we arrange a job so those with the most skills show the way, while everybody else joins in as best they know how.

But doesn’t today’s new media let people—

The rulers of this life are happy to have you shut yourself off pushing at buttons on a computer keyboard—thus giving the powers-that-be a free ride in the real world. You can exchange virtual information by the hour or hit “send” to add your name to another online petition or denounce anything in your blog. That sound you faintly hear in the background is the chortling of the ruling class: they’ve got you exactly where they want you.

Wouldn’t you agree, though, that—

Social change means face-to-face interactions with your workmates, your neighbours, everybody who shares the biosphere with you. With your head in a computer you’ll never figure out how you can put your values into effect collectively with other live human beings at your job site, or down the block, or in the union.

Would you say nostalgia played a part in your appeal?

I wish nostalgia entered into it. The boss still organizes the workplace like it’s 1805, never mind 1905, or the twenty-first century. He insists that the *money* the owners put into the enterprise justifies his unelected right to tell you what to do all shift. The boss might try to soften this arrangement by permitting flextime, or by talking about starting a company daycare. But when push comes to shove, it’s you who gets shoved. If the same rationale were applied outside the office door or factory gate only the rich would be allowed to vote. After all, they’ve invested their money in this country or community, while you’ve only invested your life. Everything I sang and said was meant to celebrate each person who resists the idea that, on the job or off, dollars trump decency, dollars trump democracy. Would that the latter type of thinking was so far in the past that at least a *few* people could look back on it with nostalgia—although the view of most of us would be: “Good riddance!”

How would you describe your contribution, then?

I carried it on: helped keep alive that age-old goal to fashion a more human arrangement of society than the present mess.

I saw revolutionary industrial unionism as the best route to a world where we respect each other and care for each other, including the homeless and other outcasts. After all, it’s through your and my daily *work* that groceries are delivered to the stores, kids are raised, roofs are shingled. The television and the newspapers keep screeching at you *not* to pay attention to how your employment keeps society functioning, and how your job affects your life, and that of the people of your community, and the natural environment.

You’re supposed to be concerned only about what happens to a handful of celebrities, sports stars, politicians.

Yet it’s our sweat and brainpower, not theirs, that rebuilds the world each day.

The Wobblies—the Industrial Workers of the World—knew back in 1905 that your life doesn’t change for the better because the team you root for wins, or because you buy something you don’t really need. Your life is improved when your working day changes—when there’s a real turnabout in the power relations at your job, when there’s a real change in the impact the goods and services you create each shift have on other people and on our planet.

How effective do you think you actually were?

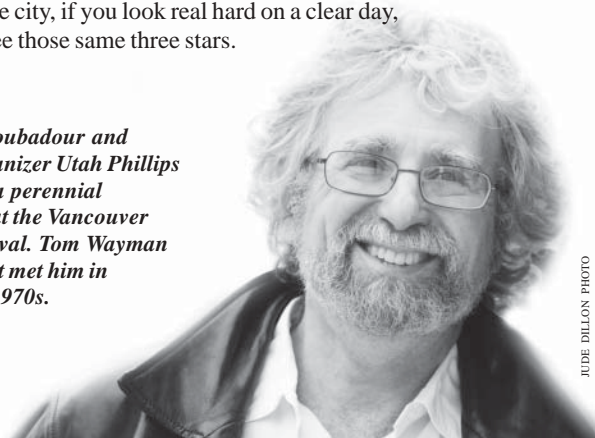
I thought we’d be further along as a species by now. Fred Thompson, a long-time IWW organizer, used to say the working class always develops effective forms of resistance about fifty to a hundred years behind the employing class. I like to imagine we could be ahead of the curve for once. In one way, we are: the IWW said in 1905 that world labour needs a worldwide union. That was thinking “globalization” long before the capitalists conceived of the term. But the bosses are far in front of us when it comes to putting the concept into practice. I don’t doubt we’ll get there eventually.

I just wish we weren’t so damn slow.

Any parting advice?

If you can get out into the countryside away from the smog and the noise and the money pollution, you’ll observe in the nighttime sky the three shining stars of the IWW: Education, Organization, Emancipation. Back in the city, if you look real hard on a clear day, you can see those same three stars.

Wobbly troubadour and union organizer Utah Phillips (top) was a perennial favourite at the Vancouver Folk Festival. Tom Wayman (right) first met him in the early 1970s.



JUDE DILLON PHOTO

Origin of the Series

Seven: The Series [see story at right] was born when Eric Walters started thinking about a story in which a beloved grandfather dies and leaves his grandson the task of spreading his ashes from the top of Mount Kilimanjaro... Then he wondered what if he had more than one grandson? What if he had seven?

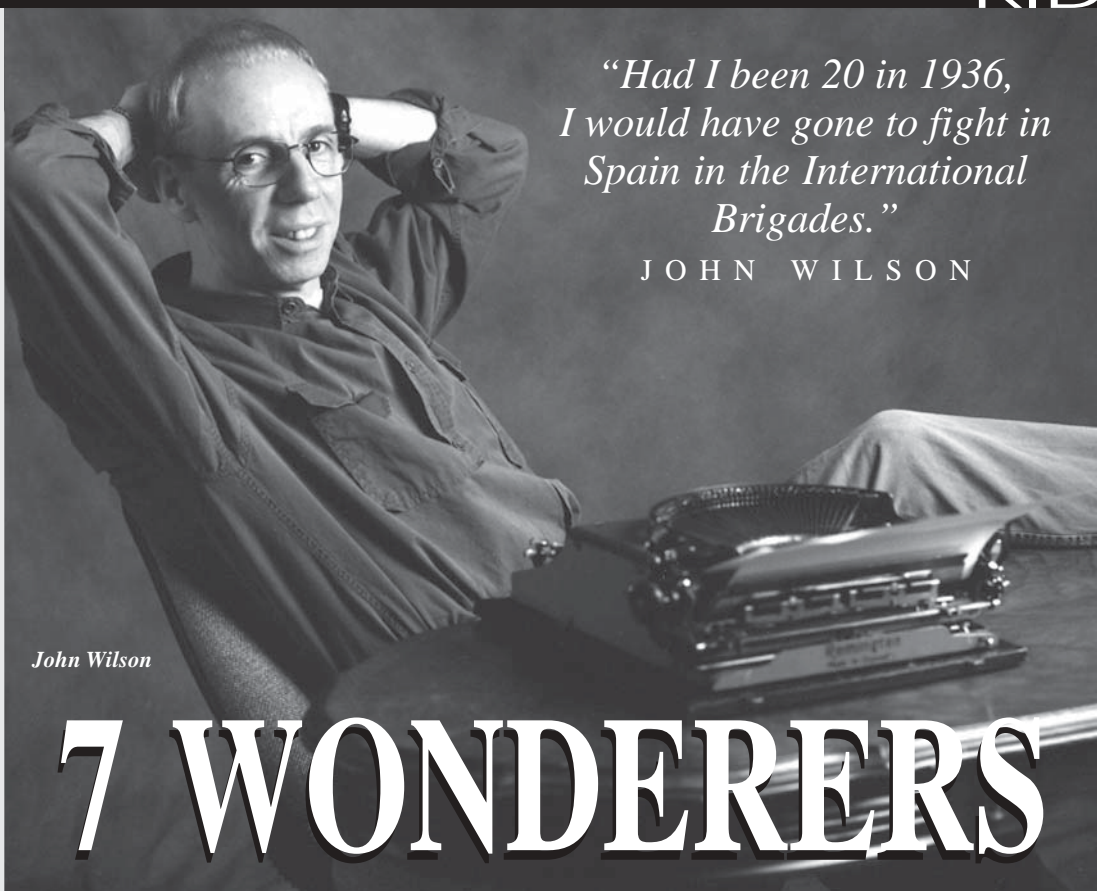
"I thought about my favourite writers and their different styles and wondered how each writer would approach this same narrative," Walters says.

"I made some phone calls. Some of the writers plunged in before the end of the call. Others needed a day to think it over.

"In quick succession though, all seven of us signed on and we were off. Instantly, messages started to fly between the writers as we crafted our individual stories and then 'reshaped' aspects to fit in with what the others were writing.

"For my book, I climbed Mount Kilimanjaro. There, atop the mountain, I sent a text message to John Wilson, just as the character in my book sends one to the character in John's book.

"I can only hope that the readers will enjoy these unique books as much as we all enjoyed writing them."



John Wilson

"Had I been 20 in 1936, I would have gone to fight in Spain in the International Brigades."

JOHN WILSON

7 WONDERERS

Lost Cause — Seven: The Series
by John Wilson (Orca \$9.95)

YOU'VE HEARD OF *THE Magnificent Seven* and *The Seven Samurai*. And *Snow White and the Seven Dwarfs*. And *Seven Wives for Seven Brothers*.

Now along comes *Seven: The Series*, for readers aged ten and up—seven novels by seven writers released simultaneously, all in-

volving quests for seven grandsons as laid out in their grandfather's will.

The eldest grandson has the task of spreading grandpa's ashes atop Mt. Kilimanjaro, as outlined in *Between Heaven and Earth* (Orca) by Eric Walters, who brought the series idea to the publisher.

The seven novels can be read in random order. The contemporary action of each book occurs at the same time as the seven grandsons are dispersed around the

world according to their grandfather's instructions.

Electronic chapters are being made available each month, for seven months, prior to the official release date of October 10.



THE LONE B.C. AUTHOR IN THE series is John Wilson with **Lost Cause** (Orca \$9.95), in which grandson Steve investigates his grandfather's activities in Spain with the International Brigades dur-

ing the Spanish Civil War.

"I was approached by Eric early in the process," he says, "and we decided to make our characters twins. Their relationship is established early in both books and develops through exchanged texts as they undertake their adventures.

"This is an exceptional case with the *Seven* books. The only point of commonality is reading where each character is given their task/quest. After that, the stories go their own ways as envisaged by each author.

"Obviously, I have read *Between Heaven and Earth*. I can't speak for the other authors, but I plan to read all the books. I'm intrigued to see the different directions taken by my colleagues.

Wilson says he's in awe of Sarah Harvey, who edited all seven books and who undertook the task of making sure that everything in each book fitted with what the other six characters did in the other books.



LOST CAUSE, FOR JOHN WILSON, IS an attempt, like most of his historical fiction, to relive a time for which he was born too late. "I have long been convinced that, had I been 20 in 1936, I would have gone to fight in Spain in the International Brigades. Fortunately, since so few came back from that war, I never had the chance. Steve is me, reliving the experiences I wish I could have been a part of."

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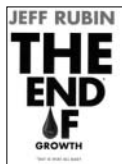
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reviews

KIDLIT



Art by Mike Deas, from *I, Witness* (Orca Books)

YOUNG ADULT FICTION

*Graphic novels, blind orphans, science-fiction,
disease, urban exploration, homelessness, & cults*

I, Witness by Mike Deas & Norah McClintock
(Orca \$16.95)

Shortlisted for the 2012 Christie Harris Illustrated Children's Literature Prize, **Mike Deas'** graphic novel for young readers, *Dalen & Gole: Scandal in Port Angus* (Orca, 2011), follows two aliens who arrive in a West Coast community where the fishing industry is dying. They must save their own alien world from disaster as well as the town. Deas' much grittier follow-up this fall is *I, Witness*, a teen graphic novel by **Norah McClintock** about two teens who witness a violent murder and are pursued by the killers. 9781554697892

The Right & the Real by Joëlle Anthony
(Putnam \$19)

Joëlle Anthony's young adult novel *The Right & the Real* recounts the plight of seventeen-year-old Jamie when she refuses to join The Right and the Real Church, a cult that has both her father and her boyfriend Josh among its devotees. It's the follow-up to Anthony's debut *Restoring Harmony*, long-listed for the American Library Association's Best Fiction for Young Adults competition. The Portland-born Anthony and her musician/partner **Victor Anthony** live on Gabriola Island where "their only plan is to avoid real jobs, write and play guitar in front of the wood stove, and live happily ever after."

978-0-399-25525-0

I'll Be Home Soon by Luanne Armstrong
(Ronsdale \$11.95)

Luanne Armstrong's fourteenth book, *I'll Be Home Soon*, is a young adult novel that follows the quest of a homeless but far from hapless girl named Regan as she searches for her mother amid the perils of the inner-city. It's not a bleak tale of life in the shadows; Regan discovers compassion and help from a wide variety of people.

978-1-55380-180-1

Peter Nimble and his Fantastic Eyes by
Jonathan Auxier (Puffin \$20)

Vancouver-born **Jonathan Auxier** has written his first novel, *Peter Nimble and his Fantastic Eyes*, a Dickensian tale of redemption about a ten-year-old blind orphan who was raised to work as a thief. When he pick-

pockets a box of magic eyes, he is transported to an island on top of the world where the eyemaker, Professor Cake, provides him with an opportunity to visit the Vanished Kingdom where he can rescue others, accompanied by a knight errant, Sir Tode, who is part human, part horse and part cat.

978-0-670-06466-3

Shadowlands: The Guardian by Charity Gosling
(Brighter Books \$21.25)



Susan Ketchen



Joëlle Anthony



Luanne Armstrong



Jonathan Auxier

Shadowlands: The Guardian, a YA science-fiction title by Vancouver Island's **Charity Gosling**, is the first book from a new Nanaimo-based company, Brighter Books, founded by Angela Jurgensen and her husband Dean, an electrical engineer. It's touted as an eco-friendly, print-on-demand imprint using materials approved by the Forest Stewardship Council of Canada, the Sustainable Forestry Initiative, and the Programme for the Endorsement of Forest Certification. 0986555517

Grows That Way by Susan Ketchen
(Oolichan \$12.95)

Susan Ketchen's *Born That Way* (Oolichan, 2009) introduces fourteen-year-old Sylvia, a girl with a passion for horses and an undiagnosed disease called Turner's Syndrome. In the sequel, *Made That Way* (Oolichan, 2011), Sylvia starts medical treatment. The trilogy is now completed with *Grows That Way* in which Sylvia must accept she will need estrogen supplements in order to approach normality. "I have Turner's Syndrome and I will always be a shrimp," she narrates. Her great comfort remains her horse Brooklyn while she is haunted by imaginary encounters with a large, hairy creature in the woods.

978-0-88982-285-6

Infiltration by Sean Rodman (Orca \$9.95)

The son of two anthropologists, **Sean Rodman** has taught school in Australia and now works at the

Royal B.C. Museum. In his first teen fiction for reluctant readers, *Infiltration*, Bex and Kieran are two teens who dare one another to explore prohibited areas in the city, taking only photos for bragging rights, until Kieran pitches a plan that goes beyond mere urban exploration.

978-1-55469-985-8

You might have heard about a controversial plan to revolutionize the facilities of the New York Public Library on 42nd Street. The NY Central Library Board wants to send two million books to a warehouse in New Jersey.

The idea is to make the iconic building more friendly to tourists and comfy—with a café, of course. Writers have launched an offensive to defend the soul of the library, its books.

Some 1,000 authors and scholars, including Salman Rushdie and Mario Vargas Llosa, have signed a broadside petition in hopes of thwarting the relegation of books to mere warehouse objects.

Of course it won't happen here...

Almost every author on the planet has been inspired by libraries. Here Glen Huser—shortlisted for the 2012 Sheila A. Egoff Prize for Children's Literature for his young adult novel, **The Runaway** (Tradewind \$12.95)—looks at the importance of the library in schools and society—and in his career.

MY HOMETOWN OF ASHMONT IN Alberta was very small, so as a teenager, I was always looking for chances to get away to the big city, to Edmonton, where I could catch the latest Elvis Presley movie, and browse through its gigantic library, even if I wasn't allowed, as a non-resident, to check any of the books out.

Libraries intrigued me. When I found there were boxes of books stowed away in the attic of the Ashmont Municipal Building, I convinced the town officials to let me set them out again, in what had once been a makeshift library, with rough wooden shelving and a barrel-shaped, wood-burning stove.

One merchant donated some paint for the shelves. Convincing a couple of friends to help me, we painted the shelves—two coats in fact, which never quite seemed to dry—and the book covers were always encrusted with bits of apple green paint. My friends and I “played librarian.” Old, donated book-of-the-month club selections and ancient encyclopedia sets provided me with reading material for my mid-teen years.

Now I see an Ontario school has made the news with an initiative to take away all the books in its library and replace them with computers. A library landscape devoid of books is, to my mind, a pretty sad prospect.

I realize that research tools are abundantly available on computers now and works of fiction and non-fiction can be accessed on various e-readers. But a room filled with computers and plastic tablets strikes me as about as alluring as a garden full of artificial flowers.

I love the feel of a book to my hands—its size and shape and heft, the texture of the paper—even the smell of most books. Illustrations in books involve a fusion of ink and paint and paper that is pleasing in a way that a

BUILD IT & THEY WILL WRITE

“A room filled with computers and plastic tablets strikes me as about as alluring as a garden full of artificial flowers.” – **Glen Huser**



Glen Huser

Glen Huser, Portrait of the Artist as a Young Librarian: “In 1958, I did own some blue suede shoes, but here I’m wearing penny loafers.”

photographed screen representation can never capture. Shelves filled with books have always struck me as displays of treasure—treasure filled with the mystery and promise of life and the universe.

I think the Ontario school that went cyber was a secondary school. We can hope a little more thought was given to their elementary sites. As a former teacher-librarian committed to reading to children, I find it difficult to imagine sharing a plastic e-reader with a group of kindergarten kids in a story corner.


For years, I had a collection of pop-up books that I shared with students on special occasions. They loved the paper sculptures that sprang to life as pages were turned.

But even in secondary schools, I believe real books have a place alongside virtual books. Kids of all ages should have the option of taking a break from omnipresent screens to curl up in a comfortable spot with a book that offers small satisfying sounds as pages are turned—sounds like a whispering of the winds of thought. They should be able to enjoy the feel of their fingers resting on paper, the companionable comfort of a volume resting open, inverted over a thigh as the reader rests his eyes for a few minutes or chats with a friend.

Even unopened, books are a kind of pleasing embellishment to any room. I dread the day when all ornamentation in the spaces in which we live will be turned on with the flick of a switch—and we’ll see plastic walls with electronic visuals of the *décor du jour*.

Meanwhile, in 2010, more books than ever before in history were published. An unprecedented number of new books were released in print format in the U.S. alone, according to Bowker, the company that manages Books in Print—excluding so-called e-books.

That’s where libraries are needed. Libraries do an amazing job of winnowing, separating wheat from chaff, somehow deciding what books are needed more for society than others beyond the dizzying maze of the internet.

 GLEN HUSER’S **THE RUNAWAY**, SET IN 1923, DESCRIBES the adventures of Leroy “Doodlebug” Barnstable on the run from two abusive cousins, as he spends time with a Chautauqua [traveling carnival].

978-896580-21-0

Didja know?

The Canadian Library Association is seriously concerned about the negative impact of government budget cuts on libraries in federal departments and at Library and Archives Canada. While not all details are known at this time, indications are that libraries are being hit hard by budget reductions.

At Library and Archives Canada, 430 people have been given notices, with more than 200 jobs to be cut over the next three years, representing a reduction of 20% of their workforce. They have also had to cut their acquisitions budget, end their role in national inter-library loan activities, and cut the National Archival Development Program, which has provided funding to Canadian archival organizations to increase their capacity to preserve archival materials and make them available to Canadians.

According to the CLA, these cuts will negatively impact Library and Archives Canada’s ability to provide front-line services, resulting in reduced access to information for Canadians.



“It’s about this couple who meet through internet dating, see online shrinks, check each other out via health sites, find out they were lacking in data capacity, discover both have hard drives and decide to delete.”

JOSEPH FARRIS ILLUSTRATION

Didja know?

According to a recent Mustel poll, here are the percentages for Vancouver residents who reported visiting (at least once) a building offering the following events, activities, art or books:

- Ballet: 4.01%
- Opera: 6.15%
- Ice skating: 14.05%
- Health/Fitness club/centre: 17.5%
- Art gallery: 19.14%
- Zoo/Aquarium: 19.93%
- Museums: 21.61%
- Swimming: 24.32%
- Vancouver Public Library: 74%

LETTERS



From drama to comedy to crime-thriller, Yee brings us a variety of characters and plots in a series of imaginative, thought-provoking vignettes.



Marie has been fascinated with angels ever since her brother died. Now she is writing her doctoral thesis on the portrayal of angels' feet in Renaissance paintings.

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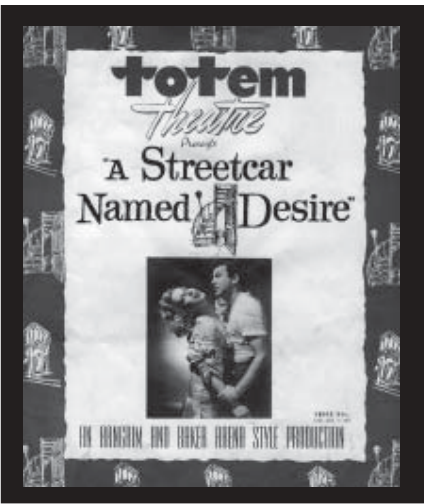
K is for Kootenay

Thanks for all that ink, on behalf of the Kootenay literary crowd, in the *BCBW* summer issue. Anne DeGrace and I were remarking that this was almost a K-is-for-Kootenay issue! Jenny Craig, Margo Talbot, Ernest Hekkanen; there's Shelley Adams on the top seller list, a letter from Anne, and, of course, we'll always consider Fred Wah and Caroline Woodward as ours. Plus an ad for the Elephant Mountain Festival in Nelson! Did we miss anything?

Rita Moir
Winlaw



DAN ARMSTRONG PHOTO



Totem Theatre's guide to *A Streetcar Named Desire*, from *The Opening Act*

Stage write

I covet each issue of *BCBW* since arriving in Steveston a year ago. Please write more about author Susan McNicoll and her newly released book entitled *The Opening Act* from Ronsdale Press. McNicoll is clearly passionate about stage performance in Canada.

The story of how professional theatre began in Canada, post-war and prior to Stratford, is an important and inspiring one. So few people know it.

Meanwhile we can enliven the arts and our lives simply by attending performances. Bard on the Beach, for starters! Namaste.

Yvonne Goode
Steveston

G is for Gabriola

Just got my latest *BCBW* in the mail. Great article on my friend Naomi Wakan, written by another good friend, Phyllis Reeve. They are both very talented individuals and tireless supporters of the rest of us in the Gabriola writing community. The whole issue, I think is one of your best—from cover to cover.

Roy Innes
Gabriola

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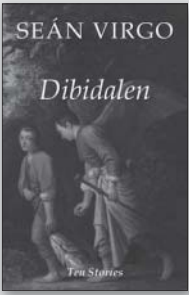
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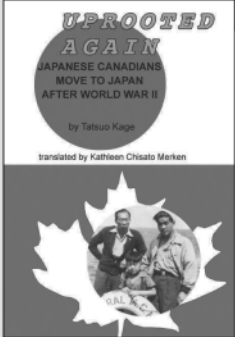
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Bill Barlee

1932-2012

Neville Langrell (Bill) Barlee was one of the foremost historians of the B.C. Interior and an inspiring force in the evolution of B.C. publishing.

"Bill Barlee, was a nugget, pure gold, remarkable in more ways than can be described."

RANDY MANUEL, ILLUSTRATOR AND FORMER PENTICTON MUSEUM DIRECTOR

"If any recent B.C. politician deserves a historical plaque, it would be him. Given how he knew, loved and chronicled so many places in this province, the hard part would be deciding where to put it."

VAUGHN PALMER, VANCOUVER SUN

A FORMER TRAIL HIGH SCHOOL teacher who became a publishing pioneer, Bill Barlee was born in Grand Forks in 1932 and partially raised in Rossland.

"My paternal grandfather went up north for the Klondike Gold Rush," said Barlee, "and my maternal grandfather owned a general store in Cascade City, which is now a ghost town. I guess that partly explains, why I've been so interested in history."

Self-described as a descendant of Canadian pioneer writer Susanna Moodie and a distant relative of Margaret Atwood, Barlee first entered the writing game when he published 6,000 copies of *Similkameen, Pictograph Country* in 1963.

After selling out his print run with the help of his own roving sales trips (he loved to drive around the backroads with a trunk load of his books), Barlee produced local history titles such as *Gold Creeks and Ghost Towns*, *A Guide to Gold Panning* and *West Kootenay: Ghost Town Country*.

Authorship encouraged Barlee to leave his teaching career and establish *Canada West Magazine* in 1976. In its first few years, the magazine reputedly grew from a subscription base of 36 people to more than 4000. Early issues of this quarterly publication about B.C. history are now collector's items. The magazine was eventually sold to publisher Garnet Basque.

Barlee was an intrepid collector of historical artefacts related to B.C. and the Yukon for much of his life. Private investors were once interested in a scheme to build a museum in Penticton to house Barlee's collection, during which time Barlee stored his prized artefacts in at least five different secret locations.

In a 1988 by-election, Bill Barlee was first elected as an NDP MLA in the traditionally conservative riding of Boundary-Similkameen.



Born in Grand Forks in 1932
History Teacher in the
Penticton Secondary School
Married, Three Children

AS YOUR MLA I WILL:

... pledge to serve all of the people in this area and will be available to discuss problems in all parts of our riding.

N. L. BARLEE, NDP Candidate, Boundary-Similkameen

THE MAN FOR BOUNDARY - SIMILKAMEEN

N. L. "BILL" BARLEE

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Bill Barlee: campaign ad for MLA in Boundary-Similkameen, 1988

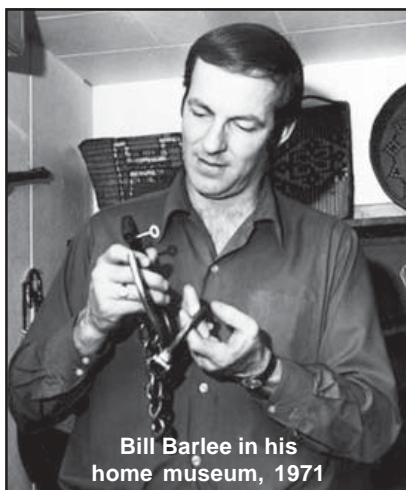
As a self-described 'moderate New Democrat' and 'an entrepreneur with a social conscience,' Barlee was able to draw votes away from other parties with his local reputation as an author and as a popular teacher of gold panning classes.

As B.C. Minister of Agriculture, Fisheries and Food from 1991 to 1993, Barlee introduced the "Buy B.C." campaign, resulting in a Buy B.C. logo that appears on food products from B.C. He also served as the provincial Minister of Small Business, Tourism, Culture and Film in British Columbia, 1993-1996 within the NDP government of Mike Harcourt, during which time he successfully advocated for the restoration of many historical provincial sites, including the Kettle Valley Railway.

Mainly known as N.L. Barlee as an author and editor, he published under the name Bill Barlee for his *Canada West* series.

With Barlee always dressed in his "Canadian Tuxedo" consisting of a denim jacket, Barlee was the lone interview guest for a long-running B.C. history program for Kelowna's CHBC-TV called *Gold Trails and Ghost Towns*, hosted by interviewer Mike Roberts. It ran from 1986 to 1996, on five different networks, and continues in reruns on various channels.

"He was a wonderful writer," says



Bill Barlee in his
home museum, 1971

Roberts. "You can hear his voice in his writing. But what always impressed me the most was the way he checked his sources. He used to tell me there are hundreds of great stories out there, but 99% of them are b.s. He wasn't interested in just spinning yarns. He wanted to serve and preserve history."

Barlee told Roberts his penchant for collecting stories arose at age six when he befriended an old ex-miner in Rossland. Some of Barlee's extensive mining research collection is stored at UBC Rare Books and Special Collections. Samples of his valuable collection of more than 15,000 Old West artefacts, valued in the area of \$1 million, have been shown on loan at the Museum of Civilization and other museums.

After he moved to Osoyoos from his long-time base of Kelowna, Barlee tried un-

successfully to enter federal politics for the Liberal Party in the Kootenay-Boundary-Okanagan constituency in 2000.

"Basically he was a social democrat," says Roberts. "He had quarrels with some aspects of the NDP and he had quarrels with the Liberals. But mainly he always wanted to help the little guy, people like farmers."

Barlee was always keenly interested in preserving historical mining sites at small communities such as Sandon, Hedley, Beaverdale and Quesnel Forks.



TRIBUTES TO BILL BARLEE'S CAREER AS A writer, historian and politician were numerous after he died in Victoria on June 14, 2012.

"I first met Bill, as a wide eyed 12-year-old," says Randy Manuel of Penticton. "In 1959 he was my art and gym teacher, yet he still managed to hold us all in the palm of his hand with tales of British Columbia's past. The most obnoxious student in any other class was held spellbound in Bill's room. There were no 'bad kids' when Bill had control.

"Bill encouraged my drawing ability... the subject matter, of course, was always historical, no bowls of fruit, but artefacts from Bill's western collection, thus tales could be told while the techniques of artistic style were learned.

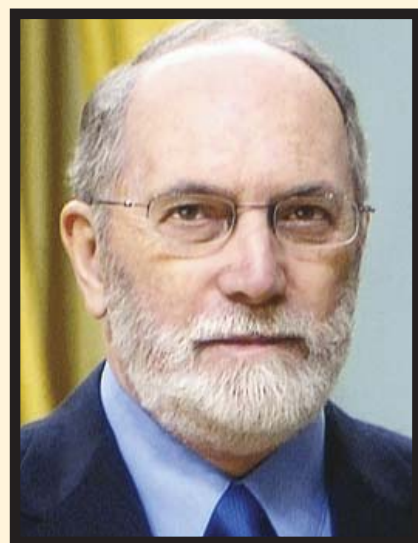
"It was a pleasure to work with Bill in the creation of the Kettle Valley Steam Railway, The Mascot Mines at Hedley, and my favourite, the historic ships at Penticton, S.S. Sicamous, Naramata, Okanagan (stern saloon section) and the CN #6 tug, all now part of the Okanagan Inland Waters Marine Museum.

"I will always think of Bill Barlee, a nugget, a treasure in the life and times of British Columbia."

Barlee was a catalyst for the growth of Sandhill Book Marketing of Kelowna, a successful book distribution company for independent authors such as himself, owned and operated by Nancy Wise.

It was Barlee's *Canada West Magazine* that directly inspired Howard White to produce his own regional publication, *Raincoast Chronicles*, giving rise to Harbour Publishing, one of the foremost publishing houses of British Columbia.

Basil Stuart-Stubbs 1930-2012



Basil Stuart-Stubbs, former university librarian at UBC, and director of the School of Library, Archival and Information Studies, died of pancreatic cancer in Vancouver on May 29, at age 82. The UBC flag was lowered in his honour. A pioneer of Public Lending Right, Stuart-Stubbs helped create UBC Press and laid the foundation for the Association of Book Publishers of B.C. A new Basil Stuart-Stubbs Prize for best scholarly book about B.C. has been created in his honour. In lieu of flowers or charity, he asked instead for mourners to buy a Canadian book. For a thorough summary of his contributions to literature, please visit abcbookworld.com.

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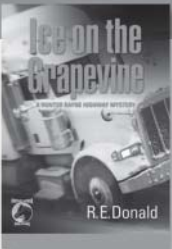
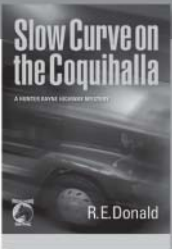
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WHO'S BRITISH COLUMBIA WHO

A is for Acker

A MEMBER OF THE SOCIETY OF ENVIRONMENTAL Journalists, Maleea Acker defied City Hall and her neighbours by transforming her Saanich backyard into a Garry oak savannah, as recalled in her memoir, **Gardens Aflame: Garry Oak Meadows of BC's South Coast** (New Star \$19). The magnificent trees once flourished on southern Vancouver Island when the first Hudson's Bay employees arrived; Acker has tried to regenerate the vanished ecosystem of the Garry oaks which she claims were partially fostered by the Coast Salish people, not only engendered by nature.

9781554200658



Maleea Acker

B is for Barrett

IT'S HIGH TIME THERE IS A RETROSPECTIVE look at the premiership of the man who gave North America the concept of the agricultural land reserve—and so much more—during his three-year epoch in the early seventies. Veteran politicians Geoff Meggs, now a Vancouver city councilor, and **Rod Mickleburgh**, a senior writer for *The Globe and Mail*, would appear to be ideal candidates for the job of **The Art of the Impossible: Dave Barrett and the NDP in Power, 1972–1975** (Harbour \$32.95).

978-1-55017-579-0

C is for Cambon

THE FIRST FEMALE DOCTOR IN B.C.—DR. Mary McNeil—was registered to practice in 1893. Consequently that's the year chosen by Eileen Nason Cambon to commence her unprecedented anthology, **Uppity Women We Are! 100-Year History of Medical Women of British Columbia (1893-1993)**. The 536-page, large format book contains contributions and profiles from, and about, more than 325 female physicians. Cambon requested biographical information from more than 600 B.C. female doctors, resulting in some 160 responses over a two-year period for her remarkable, self-published labour of love. We learn the first female neurologist in B.C. was Dr. Ludmila Zeldowicz who had been a doctor in the Warsaw ghetto. 978-0-9694983-1-5 c/o 4346 Locarno Crescent, Vancouver, BC V6R 1G3



Trina Davies

D is for Davies

SINGLE WOMEN FAR OUTNUMBERED SINGLE men in Berlin in the aftermath of World War II. Nonetheless timid, 30-year-old secretary Karin Maynard can hardly believe her good fortune when she is courted by handsome Markus Richter. That's the set-up for Trina Davies' fifth play, **The Romeo Initiative** (Playwrights Canada \$16.95). This Cold War stage thriller examines the Stasi (East German secret police) program that sent handsome male spies to seduce West German secretaries in order to gain access to West German government intelligence in the 1970s.

978-1-77091-053-9

E is for Emma

EMMA LEVEZ LAROCQUE'S **A DREAM of Giants: The Story of the Sunshine Coast Trail** (Ellbooks \$26.50) features more than 150 colour images of the new 180-kilometre Sunshine Coast Trail. It also tells the story of a community of volunteers from the Powell River Parks and Wilderness Society who worked for 20 years to make a trail that traverses a variety of landscapes, from coastal shoreline to mountain tops, and includes newly built shelters and cabins—or "huts"—for hut-to-hut hiking.

978-0-9780654-4-7



Emma Levez Larocque



B is for Barrett:
Dave Barrett, circa 1972

F is for Farr

A DEVOTEE OF PIRATE RADIO, ROGER FARR is a teacher at Capilano University whose second book **IKMQ** (New Star \$16) is an experimental work of 64 passages that all involve the “characters” of those four letters. He previously edited **Open Text: Canadian Poetry and Poetics in the 21st Century, Vol. 2** (Capilano University Editions \$16) with poems by Shirley Bear, Ken Belford, Ted Byrne, Angela Carr, Steve Collis, Wayne Compton, Kim Duff, Phinder Dulai, Emily Fedoruk, Reg Johanson, Christine Leclerc, Daphne Marlatt, Roy Miki, Jordan Scott, and Fred Wah. IKMQ 978-1-55420-064-1; Open 978-0-9810122-6-1



Roger Farr

G is for Gill

CHARLOTTE GILL’S MEMOIR OF TREE-planting, **Eating Dirt: Deep Forests, Big Timber and Life with the Tree Planting Tribe** (Greystone / Suzuki Foundation \$29.95) has won both the Hubert Evans Non-Fiction Prize and the Libris Non-Fiction Book of the Year Award from the



Charlotte Gill

Canadian Booksellers Association, presented at the 2012 Libris Awards in Toronto at which Patrick DeWitt’s *The Sisters Brothers* (Anansi) won the Libris Award for fiction. *Eating Dirt* also won the BC National Award for Canadian Non-Fiction. Dirt 978-1-55365-977-8

H is for Hughes

IN NOBODY RIDES FOR FREE: A DRIFTER IN the Americas (Book Thug \$24), ex-bicycle courier and Co-op Radio journalist John Francis Hughes recounts a dangerous education in “con-artistry, fear and kindness” gained from his bike tour of Central and South America. Before hitchhiking back to Vancouver from Miami, Hughes

spent most of his funds exploring the Amazon and surviving in rough locales, drinking to excess. 978-1-92704-004-1

I is for Imperialism

PREMIER OF B.C. FROM 1903 TO 1915, Richard McBride was a devout Imperialist but a dedicated British Columbian, as outlined by Patricia Roy in her political biography **Boundless Optimism: Richard McBride's British Columbia** (UBC Press \$95). While quarreling with Ottawa, he spurred economic growth and the expansion of railways. Born in New Westminster, Roy is the leading academic authority on anti-Asian policies in B.C. This is her ninth book. 978-0-7748-2388-3



No bicycle lanes on the Amazon: John Hughes imitates Huck Finn a couple of days’ hike and part of a day’s sail from the Ecuadorian jungle village of Mishualli on the Rio Napo, a tributary of the Amazon.

J is for Jaden

CONTINUING TO EXPLORE THE RELATIONSHIPS OF adolescent sisters, Polynesian dancer and fitness instructor Denise Jaden has released her second YA novel *Never Enough* (Simon & Schuster \$11.99). Loann looks up to her all-too-perfect sister Claire—so much so that she even wants to date Claire’s ex-boyfriend; but Loann soon discovers that the appearance of perfection comes at an unhealthy cost. 9781442429079

K is for Kale

KALE IS A VEGETABLE THAT CAN BE GROWN year-round throughout North America, helping families save hundreds of dollars a year on grocery bills. Sharon Hanna’s **The Book of Kale: The Easy-to-Grow Superfood, 80+ Recipes** (Harbour \$26.95), is a garden-to-kitchen guide about growing this super-sustainable crop organically—as edible landscaping, on balconies and boulevards, and even indoors.

Known as a kale-evangelist, Hanna, of Vancouver, received the Mayor’s Prize for Environmental Excellence in 2006 for her inner-city children’s gardening program. Hanna contributes to *GardenWise* magazine and was West Coast correspondent for *Gardening Life*. 978-1-55017-576-9

L is for Le Bel

PAULINE LE BEL OF BOWEN ISLAND IS AN Emmy-nominated screenwriter and a singer with five CDs of original songs. She is known for her portrayals of the “little sparrow” Edith Piaf and her interpretations



Pauline Le Bel

of the music of Jacques Brel. In 2001, she performed her one-woman show, *The Way of the Goddess: Songs Honouring the Divine Feminine*, at Vancouver’s Sacred Music Festival. She writes a blog integrating science, song, nature and spirit. Her new book is **Science, Wisdom, and the Future: Humanity's Quest for a Flourishing Earth** (Collins Foundation Press \$22.95). 978-0978844172

M is for McIlwraith

THOMAS FORSYTH MCILWRAITH WAS A young Canadian anthropologist who spent eleven months with the Nuxalk First Nation at Bella Coola between 1922 and 1924. His two-volume ethnographic study called *The Bella Coola Indians* has been touted as the finest work of its kind about a Northwest Coast First Nation. It was selected as one of the one hundred most influential books published by University of Toronto Press in its 100-year history. McIlwraith was one of the few non-Natives who was permitted to participate in winter ceremonies and potlatches that were held

continued on page 37

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continued from page 35

at the time. His letters have been collected in **At Home with the Bella Coola Indians: T.F. McIlwraith's Field Letters, 1922-4** (UBC Press \$95) edited by John Barker and Douglas Cole. Now almost a century later Thomas McIlwraith, who teaches in the Department of Sociology and Anthropology at Douglas College, has published **‘We Are Still Didene’: Stories of Hunting and History from Northern British Columbia** (UTP \$50), in which he details the history of the aboriginal village of Iskut over the past 100 years. He explores how Iskut hunting culture and memories have been maintained orally.

We Are Still: 978-1-4426-4324-6; At Home With: 9780774809795

N is for Naramata

CRAIG HENDERSON MOVED TO NARAMATA in 1998 and was named Naramata Citizen of the Year by the local OAP organization in 2010. He wrote and produced a Naramata Centennial history play, co-produced the 2007 video production *Naramata: A Community with Spirit* and he has written **Naramata Chronicles** (Vine Vista Ventures Inc \$20) containing fifty stories drawn from the community that include answers to: What really led to the unique name of Naramata? Was it a séance, or clever marketing?

978-0-9696909-1-7

O is for Ox

STEVEN PRICE’S SECOND VOLUME OF poetry **Omens in the Year of the Ox** (Brick Books \$19) is according to the publisher

“threaded with interjections from a Greek-style chorus of clever-minded, mischievous beings—half-ghost, half-muse—whose commentaries tormentingly egg the writer on.” Price addresses “the moral lack in the human heart and the labour of living with such a heart.” Yet the

Hopkins-like, sonorous beauty of the language reveals “grace and the idea of grace everywhere, in spite of what we do.”

P is for Phillips

RAY PHILLIPS, A DESCENDANT OF THE Klein family of the Kleindale area, on B.C.’s Sunshine Coast—famous for its extreme weather, llamas, and for the notorious Kleins who settled it—has won the British Columbia Genealogical Society Family History Book Award for **The Little Green Valley** (Harbour \$24.95). Honourable mentions went to *Whoever Gives Us Bread: the Story of the Italians in British Columbia* (D&M) by Lynne Bowen and *Texada Tapestry: A History* (Harbour) by Heather Harbord.

978-1-55017-483-0



No original portrait of Juan Francisco de la Bodega y Quadra has survived. This memorial bust at Quadra Park in Victoria, unveiled by King Juan Carlos in 1982, is a fanciful rendering.

Q is for Quadra

BORN IN LIMA, PERU, IN 1744, THE MAN commonly referred to in Canada as Quadra—but properly known throughout Spain, United States, Peru and Mexico as Captain Juan Francisco de la Bodega y Quadra—was the most highly-regarded of all the numerous Spanish captains who reached the Pacific Northwest coast prior to 1800. Hosted by Chief Maquinna at Tahsis in 1792, Bodega y Quadra and Cap-

tain George Vancouver amicably deflated the territorial dispute between Spain and England for Pacific Northwest territories. With a foreword by the current Chief (Michael) Maquinna, the first English translation of the Spanish captain’s journal is newly available as **Voyage to the Northwest Coast of America, 1792** (Arthur H. Clarke Co./University of Oklahoma Press \$34.95), translated by the late Freeman M. Tovell with contributions by Robin Inglis and Iris H.W. Engstrand. Includes reproductions of charts and illustrations by the scientists who accompanied the voyage.

978-0-87062-408-7

R is for Riddle

DOROTHY L. RIDDLE IS A CERTIFIED MANAGEMENT consultant, psychologist and economic development specialist, who has worked in more than 85 countries and taught at graduate institutions in Canada, the U.S.A., Europe, and China. She serves on the board of directors of the School for Esoteric Studies and as the director of the Service Growth Project. Her book, **Principles of Abundance for the Cosmic Citizen**

(AuthorHouse \$14.95), was a finalist for the 2011 Montaigne Medal awarded to the most thought-provoking book published in 2010.

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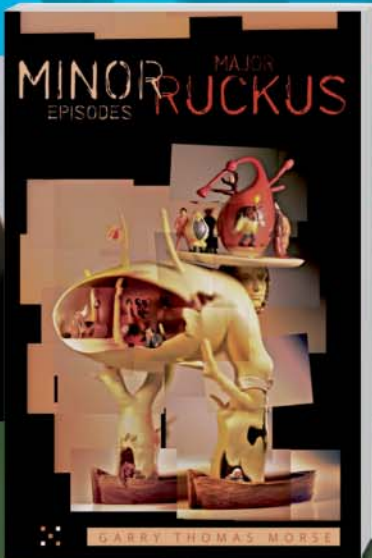
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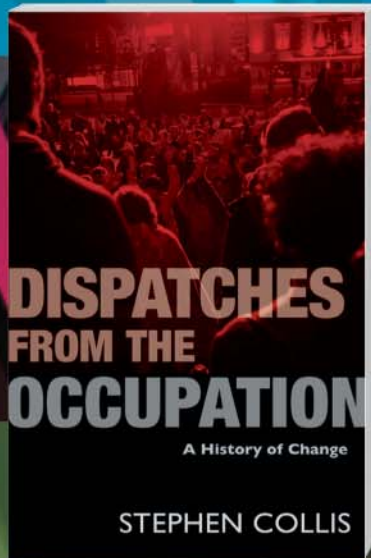


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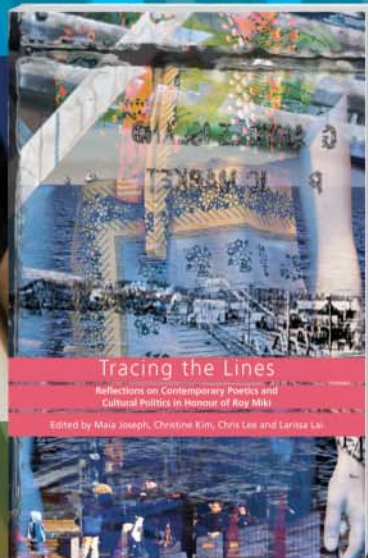
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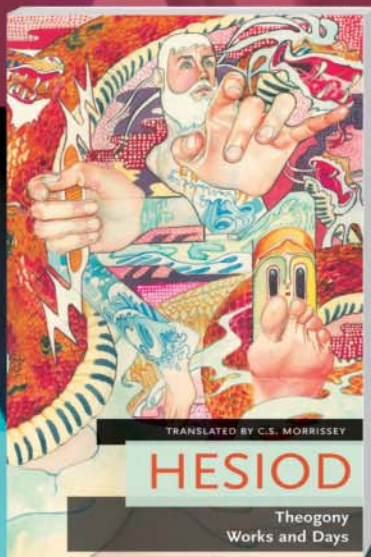


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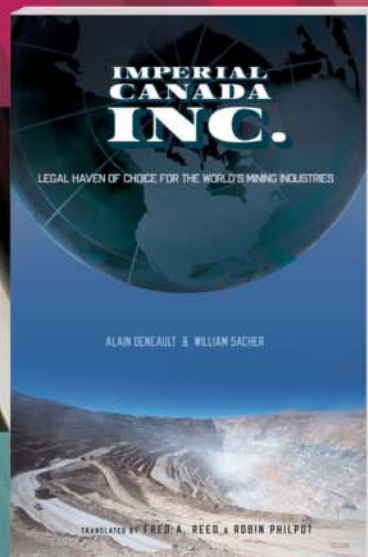
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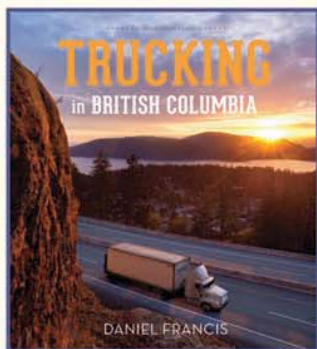
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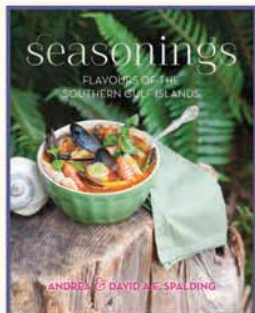
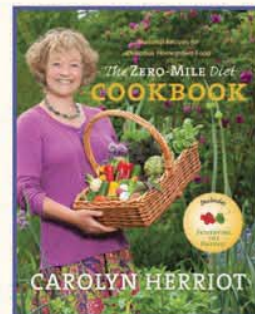
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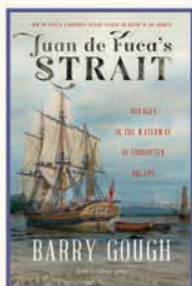
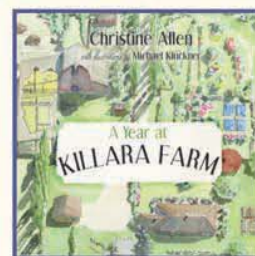
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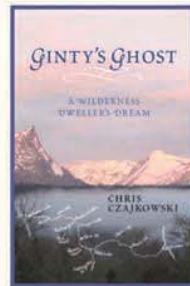


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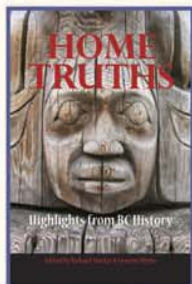


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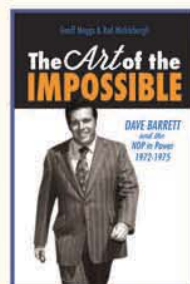


HOME TRUTHS

Highlights from BC History

Edited by Richard Mackie and Graeme Wynn

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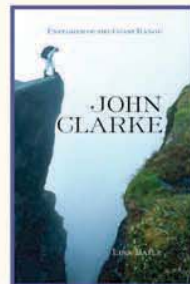


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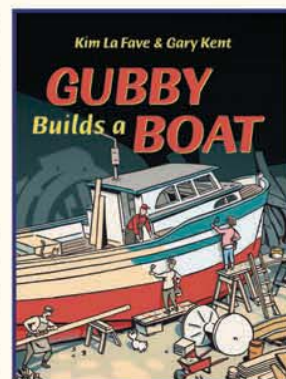
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