Douglas Coupland’s bizarre, new novel called Worst. Person. Ever. precedes his one-man show at the Vancouver Art Gallery.

UNCOUTH
Doug does Borat.
See feature review by John Moore, page 9
Fake IDs
School Suspension

Drama Nerds
The Best. Prom. Ever.

we've Got it All For Teens

Audacious
9781459805309 • $19.95 HC • AGES 12+
“Prendergast asks concrete questions about faith, art, and politics that are sometimes avoided in YA...In Ella, Prendergast has created a voice that is definitely audacious—but also utterly real and memorable.” — starred review in Quill & Quire

If Only
9781459802865 • $12.95 PB • AGES 12+
“A sensitive tale, offering emotional insight into the two adolescents, their friends and family. An engaging portrait of siblings caught in the blame game.” — Kirkus

Who I’m Not
9781459804340 • $12.95 PB • AGES 12+
“Readers aren’t sure whether or not they can trust the main character, and that makes the journey all the more exhilarating...Breathless, fast-paced fun.” — Kirkus

So Much It Hurts
9781459801363 • $12.95 PB • AGES 12+
“Provides a detailed anatomy of a young girl’s descent into the nightmare of an abusive relationship that is both accessible and thought provoking.” — Quill & Quire

Tag Along
9781459802971 • $12.95 PB • AGES 12+
“It’s prom night, and four teens’ plans for the evening are about to get hijacked...They all manage to meet, get connected and ultimately have a prom night that is far more memorable than their original plans.” — Kirkus

Baygirl
9781459802742 • $12.95 PB • AGES 12+
“Kit is such a likable character. She is strong-willed, sharp-tongued, and possesses one heck of a sense of humour.” — The Fun Librarian blog

Attitude
9781459803826 • $9.95 PB • AGES 11-14
“Ballet dancers will likely be familiar with the dance terms used in this story and be able to empathize with the main character’s problems.” — CM Magazine

Totally Unrelated
9781459804586 • $9.95 PB • AGES 11-14
“The plot moves quickly as the reader follows Neil’s rising excitement about shows...Highly Recommended.” — CM Magazine

Cut The Lights
9781459804135 • $9.95 PB • AGES 11-14
“Krossing has done her research, filling her story with specifics that any young thespian will recognize...An ideal read-alike for Raina Telgemeier’s Drama.” — starred review in Booklist

ORCA BOOK PUBLISHERS
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Also available as ebooks.
Tofino translator helps revive the smouldering stories of Patagonia

The most endangered indigenous people in the world, the Yagan, are also the southernmost. For uncounted centuries the Yagan—or Yámana—were nomadic fishers and hunters who traveled as families in the cold and turbulent waters south of Tierra del Fuego (Chile), often carrying their fire with them in their canoes, smouldering upon a bed of mud and sand.

The last remaining pure-blooded Yagan person alive, Cristina Calderón, is the only remaining speaker of the Yagan language. She and her late sister, Ursula Calderón, have recounted traditional Yagan stories, in their native tongue, for hai kur mamashu chis: I Want to Tell You a Story (CreateSpace $18), a folklore collection illustrated with woodcuts by Chilean artist Jimena Saiter. These unique “Survivor for real” stories were compiled by the Calderón’s Spanish-speaking granddaughter Cristina Zárraga and translated into English by Jacqueline Windh of Tofino.

“The Yagan have a lot of cultural similarities to the coastal people here [Nuu-chah-nulth],” says Windh, “which is one of the reasons I became so interested in their stories.” Windh spent twelve months in southernmost Patagonia, travelling with Cristina Zárraga to Navarino Island, the last stop north of Cape Horn.

978-1492180593
For more info: contact jenwindh@gmail.com

AIR INDIA ELEGIES

For Renée Sarojini Saklikar, wife of NDP leader Adrian Dix, the loss of a provincial election in May was far from being the worst thing that could happen to her family. In 1985, at age 23, she learned her aunt and uncle had been murdered aboard Air India Flight 182.

It was the worst mass murder in Canadian history. Relatives from B.C. flew to the tiny community of Ahista, while living in B.C. and became the eleventh recipient of the George Woodcock Lifetime Achievement Award for Outstanding Literary Achievement in B.C. in 2005. Earlier this year she was awarded the $10,000 Harbourfront literary award. For more, visit www.abcbookworld.com

Renée Sarojini Saklikar’s children of air India (Nightwood $18.95) is the literary equivalent of tossing wreaths into the sea. After a 20-year investigation culminated in a high-profile trial that ended with the accused being acquitted, she has compiled elegiac sequences that explore private loss and public trauma.

The Air India tragedy continues to get short shrift in the public imagination given that most Canadians feel more strongly about the 9/11 attacks that killed New Yorkers. Meanwhile the County Cork Council has purchased the wreath-tossing site on the Sheep’s Head peninsula and built a memorial garden—with a sundial that marks the exact minute of the tragedy. Irish locals and Indo-Canadian relatives gather there, annually, in June, to commemorate the dead.

Blending poetry and prose, Saklikar has made her own monument around which readers can gather, searching for dignity and meaning. Inconspicuously erected, children of Air India is a Canadian literary sundial.

978-0-88971-287-4
Give the Gift of Wigrum!
Wigrum
Daniel Canty
Translated by Oana Avasilichioaei
It's October 1944. During a brief respite from the aerial bombardment of London, Sebastian Wigrum leaves his small flat and disappears into the fog for a walk in the Unreal City. This is our first, and last, encounter with the enigmatic man we come to discover decades later through the more than one hundred everyday objects he has left behind. Introducing readers to a new form of fiction—an inventory!—Wigrum explores the limits of the novel. Having absorbed the logic of lists and the principles of classification systems, the Wigrumian narrative teeters on the boundary between fact and fiction, on the uncertain edge of the real and the unreal. A book for both the bibliophile and design lover, Wigrum appeals to the latent collector in all of us.

$14.95 / 200 pp / Fiction / 978-0-88922-778-1

We Have a Winner, Maleficium!
This month Talon celebrates Martine Desjardins, winner of the 2013 Sunburst Award! We also congratulate Fred A. Reed and David Homel, the expert translators of Desjardins’s four novels. The Sunburst Award for Excellence in Canadian Literature of the Fantastic is a juried award celebrating the best in speculative fiction published in Canada the previous calendar year. The award celebrates the best of genre fiction that includes science fiction, fantasy, horror, magic realism, and surrealism. Maleficium also won the 2010 Prix Jacques Brossard and was a finalist for the 2010 Governor General’s Literary Award (French Fiction).

Maleficium
Martine Desjardins
Martine Desjardins delivers to readers of Maleficium the unexpurgated revelations of Vicar Savoie, a heretic priest in nineteenth-century Montreal. Braving threats from the Catholic Church, Savoie violates the sanctity of the confessional in a confession-within-a-confession, in which seven penitents, each afflicted with a debilitating malady or struck with a crippling deformity, relate their encounter in the Near East with an enigmatic young woman whose lips bear a striking scar. As these men penetrate deep into the exotic Orient, each falls victim to his own secret vice. The men’s individual forms of punishment, revealed through the agency of the young woman, are wrought upon their bodies.

$14.95 / 160 pp / Fiction / 978-0-88922-680-7

The Place of Scraps
Jordan Abel
The Place of Scraps revolves around the writing of Marius Barbeau, an early-twentieth-century “salvage” ethnographer, who studied many of the First Nations cultures in the Pacific Northwest, including Jordan Abel’s ancestral Nisga’a Nation. Drawing inspiration from Barbeau’s canonical book Totem Poles (1950), Abel explores the complicated relationship between First Nations cultures and ethnography. His erasure poems, simultaneously illuminate Barbeau’s intentions and navigate the repercussions of the anthropologist’s actions.

$19.95 / 272 pp / Poetry / 978-0-88922-788-0

They Called Me Number One
Secrets and Survival at an Indian Residential School
Bey Sellars
Xat’sull Chief Bey Sellars spent her childhood in a church-run residential school whose aim it was to “civilize” Native children. In the first full-length memoir to be published out of St. Joseph’s Mission at Williams Lake, BC, Sellars tells of three generations of women who attended the school, interweaving the personal histories of her grandmother and her mother with her own. She recalls hunger, forced labour, and physical beatings, and also the demand for conformity in a culturally alien institution where children were confined and denigrated for failure to be White and Catholic.


The Vestiges
Jeff Derksen
The Vestiges moves across the geography of the present, linking historical moments when quarters of cities were squatted, when social change boiled and the future was up for grabs. Covering a wide terrain of research, The Vestiges mines various texts, from the Craigslist auto parts section to Jane Jacobs, from Marx to Marcuse, and from historical accounts of cities to real estate promotions.

$16.95 / 128 pp / Poetry / 978-0-88922-794-1

The festive banner at the top of our ad features the forthcoming MY TWP Plays, by Jack Winter, which includes five plays he wrote during his time with the experimental theatre company Toronto Workshop Productions. Stay tuned!
Daddy does Darwin


e suspected to have his students learn had not ever seen many of the creatures he was lecturing about, wildlife biologist Cameron MacDonald opted to take his two young children, his wife—who prefers sushi to wilderness—and their pancake-eating dog on a four-month, 16,000-kilometre camping road trip.

Their eyewitness encounters with endangered species, dingy motels, ravenous insects and other family vacation hazards are recalled with humour and pride in The Endangered Species Road Trip (Greystone $19.95). While describing the scavenger hunt for rare species he’s trying to photograph on the way to Florida—such as the Swift fox and the Basking shark—the Langara College instructor resembles Chevy Chase in those National Lampoon’s Vacation movies. Not exactly Origin of the Species, but charming. 978-1-553-65935-8

Making sense of dyslexia

IT IS OFTEN PRESUMED THAT ALBERT EINSTEIN was an eccentric who had learning disabilities.

Linda Siegel’s Understanding Dyslexia and Other Learning Disabilities (Pacific Educational Press $29) makes short work of the myth.

“As a young man working in a patent office,” she writes, “[Einstein] edited poorly written and ungrammatical applications. A person with dyslexia could not have done this type of editorial work.”

That’s not to say that other famous figures, such as Winston Churchill and Agatha Christie, didn’t have severe troubles in school. Hans Christian Andersen was terrible at spelling, math, geography and foreign languages. William Butler Yeats was dyslexic. So is Olympic gold medal diver Greg Louganis who twice attempted suicide after he was bullied at school—mainly for stuttering.

Throughout her study, Siegel reflects upon the work and
disabilities in reading, mathematics, spelling and writing. Her study also provides first-hand accounts of people living successfully with their learning disabilities, having overcome disabilities, how to identify them and how best to deal with them.

For literary types, it’s especially intriguing because Siegel comfortably references Jane Austen and George Eliot, and she has corresponded with Ruth Rendell about how Rendell, a novelist without dyslexia, could have fashioned such a convincing portrait of someone with dyslexia in her novel A Judgement in Stone.

As a professor in the Department of Educational and Counselling Psychology and Special Education at UBC, Siegel holds the Dorothy C. Lam Chair in Special Education and has been awarded an honorary doctorate from the University of Gothenburg (Sweden). In 2012, she received the inaugural Eminent Researcher Award from Learning Disabilities Australia.

She challenges the use of complex and time-consuming testing that is currently used to diagnose learning disabilities and provides alternate, pragmatic techniques for testing for disabilities in reading, mathematics, spelling and writing. Her study also provides first-hand accounts of people living successfully with their learning disabilities, having overcome deep feelings of inadequacy.

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By Eric Wilkins

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HEAVY METAL, BLACK MAGIC & ALMOND OIL

Mark Leiren-Young’s quest to become rich and famous and finally lose his virginity

BY ERIC WILKINS

MARK LEIREN-YOUNG is the 2013 laureate for the Jewish Literary Laureate Project, a vision of Yosef Wosk’s. Leiren-Young is one of the featured authors at the Cherie Smith Jewish Book Festival, Nov. 23-28.

A T SOME POINT IN MOST male teenagers’ lives, a girl will be the motivating factor for some completely hare-brained scheme. For 17-year-old Mark Leiren-Young, that girl was Randy Kagna, a long-time crush who had put him in the dreaded friend-zone.

It is established early on that our lanky, nervous protagonist is definitely not one of the cool kids in school. While the self-described “built to be beaten up” Leiren-Young fails to achieve the lofty status of jock-dom, or the fantasized Nirvana of rock-dom, he does have one redeeming factor: he can write.

In a candid, often painful, but always amus- ing memoir of post-pubescent ambitions, Free Magic Secrets Revealed by Mark Leiren-Young recalls his quest to become rich and famous and finally lose his virginity.

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The following text is a review of the book “Black Metal Fantasy” by Sarah Saperstein. It discusses the protagonist’s desire to win the heart of a girl who eventually goes to another boy.

“Free Magic Secrets Revealed by Mark Leiren-Young is a candid, often painful, but always amusing memoir of post-pubescent ambitions. The protagonist, Mark Leiren-Young, recalls how he set out to win the heart of a girl who eventually goes to another boy,” the review states.

The review continues: “In Free Magic Secrets Revealed, Leiren-Young discovers the harsh realities of show business, such as the difference between a promoter and a producer. It turns out Rainbow is strictly a promotion company and they won’t pay the bills. Meanwhile Mr. Rabbit Head’s troubles with the fairer sex continue. A girl comes to his house, bringing wine and almond oil. Leiren-Young informs her he is allergic to nuts. She tells him the oil is not for eating. A massage session ensues. “I was about to go right there,” he recalls, “when we heard the key in the lock. It was Randy. The only time I’d ever put out the coat hanger and the selfish bastard ignored it.”

Amid other cringe-worthy anecdotes of frustration, confusion and failure, teasing and mixed signals abound. Throw in the unceasing presence of drugs and alcohol, and Leiren-Young perfectly captures the awkwardness of teenage lust and peer-group shenanigans.

None of the humour in Free Magic Secrets Revealed is of the mawkish, laugh-out-loud variety; rather this is a continuously endear- ing memoir of post-pubescent ambitions. Leiren-Young is the 2013 laureate for the Jewish Literary Laureate Project, a vision of Yosef Wosk’s. Leiren-Young is one of the featured authors at the Cherie Smith Jewish Book Festival, Nov. 23-28.

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UNDAUNTED
THE BEST OF BC BOOKWORLD

EDITED BY ALAN TWIGG
Illustrations by David Lester

UNDAUNTED
is a non-fiction collection featuring some of the best articles from BC BookWorld in celebration of its 25th anniversary.

Like the newspaper, this anthology has something for everyone — Lionel Kearns describes the time he was Fidel Castro’s catcher for a baseball game in Cuba; Birute Galdikas writes about saving orangutans. Other contributors include W.P. Kinsella, Joel Bakan, Jane Rule, George Woodcock, Stephen Vizinczey, Mark Forsythe, John Moore, Shane McCune and Joan Givner.

“I have never before encountered a book journal as engaging as BC BookWorld.”

JACK MCCLELLAND

PDF ISBN: 978-1-55380-255-6 • 6” x 9” Trade Paperback • 200 pages • Nonfiction

WWW.RONSDALEPRESS.COM
WHEREAS YOU’D NORMALLY cheer for the underdog in a comic novel, in Douglas Coupland’s new novel you’re hoping he will be run over by a garbage truck.

Douglas Coupland has purposefully created a boorish Brit who is a self-centred, supercilious arse-boil.

Having to be grateful forHaving to be grateful for

IF HUGH GRANT WAS THE DEVIL

Douglas Coupland has purposefully created a boorish Brit who is a self-centred, supercilious arse-boil.

chap some of his fellow Londoners would describe with a multi-explosive phrase ending in a word that rhymes with his last name.

An underemployed film and TV cameraman, Raymond is reduced to begging work from his estranged wife, Fiona, who launched her wildly successful casting agency at his suggestion and lives to pack salt into his gaping psychic wounds.

Having to be grateful for the latest bone she tosses him, an assignment to be on the camera crew of an episode of the unlikely TV series Survivor: being shot on an infinitesimal speck in the Pacific Ocean whose name is almost longer than its shoreline (The Republic of Kiribati), puts him in such a funk that he snottily baits a home-less man who accosts him after the conjugal interview. Raymond is promptly beaten down and forced to lick the filthy sidewalk. When he has to hire a personal assistant and realizes he has no friends, he seeks out the homeless philosopher Neal, who owes much to Nick Nolte’s role as the brilliant, irreverent vagrant-by-choice in the film Down and Out in Beverly Hills.

Accidently seated next to an enormously obese man on the first leg of his flight into his personal heart of darkness, Raymond’s sly, sneaky nastiness eventually results in the man’s death on the plane. On landing, he discovers the man was the producer of the show on which he is to work. This pretty much sets the tone for everything that follows. The difference is that when you’d normally cheer for the underdog in a comic novel, in Worst. Person. Ever. you’re hoping the underdog will be run over by a Garbage Truck. Very. Soon.

★

Having created a character who is a self-centered, supercilious arse-boil, Coupland sets out to save him and his equally odious other half, Fiona, who has hidden the fact that Raymond fathered two beautiful children, raised in the electronically isolated island of the Outer Hebrides. As successive catastrophes overwhelm the Survivor Kiribati set and crew, Raymond and Fiona are transformed into an unlikely Adam and Eve; flawed parents united by their determination to raise children better than themselves.

In its way, Worst. Person. Ever. is a perversely parallel to the “family values” so cynically referenced by current political demagogues. It is a kind of fable, a post-modern parable which suffers from all the outrageous gaps of logic and continuity such tales are heir to, yet touches on a fundamental human truth.

Coupland’s alter-ego, the visual artist, is the essence of the kind of thing he write sometime superfluous disparate literary works. No writer since Oscar Wilde has so clearly understood that it is the visible surfaces of things that reveal the truth, not some academic safari into presumed intellectual depths.

It’s no accident that Raymond and Fiona are both agents of the industry that manufactures the pixel-deep images that have become the new types of our virtual culture, or that they become involved with the television series Survivor, in which contestants attempt to “outwit, outplay and outlast” each other in primitive environments for monetary and celebrity rewards.

After more than a decade, the blandly contrived flux-reality program is still produced in the U.S. and clones are made under franchise in more than fifty countries worldwide.

Pull out your ear-buds and listen. That sound you hear is the ghosts of Darwin and Wilde, laughing their asses off.

Fiction columnist John Moore writes better than nearly everyone else from Garibaldi Highlands.

The first major survey exhibition of Douglas Coupland’s work as prolific designer and visual artist, everywhere is anywhere is anything is everything, will be presented at the Vancouver Art Gallery from May 31-September 1, 2014.
RAISING THE BAR

**Boundless Optimism**
Richard McBride's British Columbia
Patricia E. Roy

Devout imperialist, loyal Canadian, and dedicated British Columbian, Richard McBride served as British Columbia's premier from 1903 to 1915. His vision of a modern, industrialized, and wealthy province helped shape its institutions and its place in the British world. *Boundless Optimism* brings McBride's political career into focus, chronicling his many accomplishments and putting his activities into historical context, while recognizing the downsides of optimism.

978-0-7748-2389-0  •  PAPERBACK

**Standing Up with Ga’axsta’las**
Jane Constance Cook and the Politics of Memory, Church, and Custom
Leslie A. Robertson, with the Kwakwaka’wakw Clan Standing Up with Ga’axsta’las is a compelling conversation with the colonial past, initiated by the descendants of Kwakwaka’wakw leader and activist Jane Constance Cook (1870-1951). Working in collaboration, Robertson and Cook’s descendants open this history to offer a nuanced portrait of a high-ranked woman who was a cultural mediator, devout Christian, and activist.

978-0-7748-2385-2  •  PAPERBACK

**Where Happiness Dwells**
A History of the Dane-zaa First Nations
Robin Ridington and Jillian Ridington

At the request of the Doig River First Nations, anthropologists Robin and Jillian Ridington present a history of the Dane-zaa people based on oral histories collected over a half century of fieldwork. These powerful stories not only preserve traditional knowledge for future generations, they also tell the inspiring story of how the Dane-zaa have come to succeed and flourish in the modern world.

978-0-7748-2296-1  •  PAPERBACK

**Inventing Stanley Park**
An Environmental History
Sean Kheraj

Sean Kheraj traces how the tension between popular expectations of nature and the volatility of ecosystems helped transform the landscape of one of the world’s most famous urban parks. This beautifully illustrated book depicts the natural and cultural forces that shaped the park’s landscape.

978-0-7748-2425-5  •  PAPERBACK

**“Don’t Be So Gay!”**
Queers, Bullying, and Making Schools Safe
Donn Short

Exploring how students’ own experiences, ideas, and definitions of safety might be translated into policy reform, this book offers a fresh perspective on a hotly debated issue. Donn Short considers the effectiveness of safe-school legislation and concludes that it is more responsive than proactive. Moreover, cultural influences and peer pressure may be more powerful than legislation in shaping the school environment.

978-0-7748-2327-2  •  PAPERBACK

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Not all authors hanker for publicity. A precious few adopt pseudonyms and avoid the limelight like the plague. One such anomaly is P.W. Bridgman, a nom de plume for someone with undergraduate and graduate degrees in psychology and law. He has no publicist, no Facebook page, no Twitter account. Until recently, there has been no author photo.

P.W. Bridgman’s first fiction collection, *Standing at an Angle to My Age*, thrives on concision. The very shortest stories, referred to as “flash fictions,” compress within as few words as possible a setting, a way of life, and the potential for dramatic action.

In just two pages, “Trading Places” charts two English couples over a lifetime in terms of education, health, and class. In less than a page, and in language as taut as an Emily Dickinson poem, “The Mars Hotel” encompasses a lover’s journey that began with his mother’s proffered finger until, “javelined by Airbus from London to Paris,” he is united with his beloved.

Among the experiments is the telling of a story backwards. The machinery of plot is put into reverse in “Turning in the Trap,” wherein the narrative of a soldier’s long, unhappy marriage and his suicide are presented in brief segments each dated earlier than the preceding one.

The title for “Ad Te Clamamus, Exsules, Filii Hevae,” another one-pager, can be translated as “To thee we do cry, poor banished children of Eve.” The context here is Catholic guilt. The speaker/narrator sits at the dinner table with Nuala, her six-year-old brother, and their father, while the mother hurriedly ladles out lamb broth soup. The exact relationship between the speaker and Nuala is not defined—but the concluding sentence suggests menacing possibilities framed by sin and violence. The Irish father mutters “Jay-sus, Mary and Joseph.” The speaker observes the older man’s thick fingers “roughly tapping the table in synchrony with the beating of our newly post-coital, runaway hearts.”

The stories in *Standing at an Angle to My Age*, while sometimes set abroad, are nonetheless marked by Canadian, some with specifically B.C. settings and references. They inhabit a wide range of genres and modes, but are distinguished by the steady craft of an elegant literary stylist. Each piece is an experiment and Bridgman is a writer of exceptional talent.


The volume has been fittingly produced by Libros Libertad with careful attention to design layout and typography.

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David Stouck is one of the foremost literary biographers in Canada. His new book is *Arthur Erickson: An Architect’s Life* (D&M).
BRIGHT LIGHTS THIS SEASON

Beaut经纬 by Design
Inspired Gardening in the Pacific Northwest
Bill Terry & Rosemary Bates
Bill Terry and Rosemary Bates visit eleven sublime gardens in coastal BC and Washington State. Through the gardeners’ own words, illustrated with beautiful photography, Beauty by Design captures their perceptions, ideas, and sources of inspiration. Their artistry will inspire all who love to paint with plants.

Cocktail Culture
Recipes & Techniques from the Bar
Shawn Sooie & Nate Caudle
In this exquisitely produced book, world-class bartenders have compiled more than 120 original and cutting-edge recipes for the experienced and beginner bartender alike. Includes gorgeous colour photos, a glossary of glassware, garnishes, and techniques, and definitions of the various spirits.

Winter Wise
Travel and Survival in Ice and Snow
Monty Alford
Scientist and mountain guide Monty Alford shares a lifetime of experience and how-to knowledge for surviving and travelling on ice and snow. Includes scientific descriptions of the characteristics of winter weather and instructions for building sleds, shelters, and stoves. An essential resource for northern travellers.

The Legend of the Buffalo Stone
Written by Dawn Sprung
Illustrated by Charles Bullshields
It is winter in the Blackfoot camp. The buffalo have gone away and the people are growing hungry. Young Manala has a dream that will lead her on a quest for a magical stone with the power to bring the buffalo back. Based on a traditional Blackfoot story.

The Salmon Twins
Carol Simpson
When new twins are born in a mythical Pacific Northwest village, everyone celebrates. But the twins become greedy and are turned by Thunderbird into a Two-Headed Sea Serpent. By learning to work together the twins will regain their human form. Includes a glossary of West Coast supernatural creatures.

The Caribo Trail
A Chronicle of the Gold-fields of British Columbia
Agnes C. Laut
Originally published in 1916 and written by one of the few female historians of the time, this captivating history of the 1860s Cariboo rush, and the Cariboo region.

Hometown
Out and About in Victoria’s Neighbourhoods
Written by Amy Scafone
Illustrated by Robert Amos
A fresh perspective on a beautiful and lively West Coast city. Beloved storyteller Amy Scafone sets out to discover the quaint and quirky charms of Victoria. Illustrated with 120 original watercolours by acclaimed artist Robert Amos. Hometown presents Canada’s most livable city as the locals see it. With more than 120 maps, charts, and illustrations dating between 1566 and 1914, The Land of Heart’s Delight tells the fascinating story of how Vancouver Island and the surrounding area came to be mapped, and reveals the motives, constraints, agendas, and intrigues that underpinned the creation of these maps.

The Land of Heart’s Delight
Early Maps and Charts of Vancouver Island
Michael Layland
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ON HIGH ALERT TO DANGER & BEAUTY

Jane Silcott’s feminism forges a path to sanity in a crazy world

Jane Silcott is a feminist and makes no apologies for this stance in Everything Rustles, a collection in which she writes honestly about hormones and menopause and giving birth—the many transitions women’s bodies go through—as a woman, mother, wife, teacher; all those multi-tasking roles so many of us play.

In keeping with her feminist resolve, Jane Silcott serves as a ‘practice patient’ for ‘nurses, midwives and natural pathways as they learn to do public exams.’ Her husband even, even those sure of ourselves and confident in our bodies, would hesitate to climb the table, spread our legs for a parade of strangers, especially when they’re strangers bearing instruments they intend to poke up our body. Please though, don’t mistake her book for some gynecological show-and-tell. It’s about seeing beauty in the many transitions women’s bodies go through—as a woman, the many of her most wonderful obligations—than recollections of a life lived. But what they are doesn’t matter so much as that they are. That’s how deliciously good this collection is.

Heidi Greco is a poet and community organizer in Surrey.

The Junction: Stories of Land and Place in the BC Interior

Jane Silcott

 BY HEIDI GRECO

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The Junction: Stories of Land and Place in the BC Interior

Jane Silcott
The Land of Heart’s Delight: Early Maps and Charts of Vancouver Island by Michael Layland (Touchwood Editions $39.95)

Any know that the dour Scot James Douglas, when the Hudson Bay’s head honcho in 1842, described the southern end of Vancouver Island, at Fort Victoria, as “a perfect Eden” and even the harsh taskmaster George Vancouver called it, “the most lovely country that can be imagined.”

Fewer know Vancouver Island was frequently called “Quadra or Vancouver Islands” [sic] on maps after two sea captains met at Nootka Sound and made a gentlemanly agreement to encourage Spain and England not to go to war over it.

That’s one of the hundreds of fascinating details to be found in Michael Layland’s The Land of Heart’s Delight: Early Maps and Charts of Vancouver Island, a visual treasure chest for anyone curious to know how British Columbia evolved into a unique political construct.

Layland’s assemblage of obscure maps about “the back of the world”—as Vancouver Island was also called—or “the ragged green edge of the world”—as novelist Jack Hodgins called it—will engage even those for whom the word geography is only slightly less daunting than a trip to the dentist.

Who knew that Chief Maquinna at Nootka Sound once sketched onto a Spanish map a version of the route his men took to steal the island to trade with the Chilkatians? Who knew Cornelis de Jode published the first map focused on the Pacific Northwest in Antwerp in 1595? Who knew there’s a map from the Russian atlas, dated 1689, that provides a more detailed view of the coast north of Victoria than James Douglas likely had at the time?

A few thousand British Columbians might already know English fur trader John Meares was a nefarious rascal who fudged the truth for self-advancement at every turn, so it’s hardly surprising to learn his map was an attempt to confirm the existence of a Northwest Passage to the Atlantic.

But how many of us know Edward Cornwallis—better known in Spanish as Juan de Fuca, almost certainly was the first European to see Vancouver Island in 1592. The English letters of Michael Lok, in 1596, record that Juan de Fuca claimed to have discovered “a broad inlet of the sea, between 47 and 48 [degrees],” now called Juan de Fuca Strait.

Layland is more forthcoming when claiming the Spanish captain Juan Pérez made the first recorded sighting of Vancouver Island by any European on August 5, 1774, at around 49 degrees north, while sailing northward—after Pérez and his crew had met Haida canoes off the north-western tip of the Queen Charlotte Islands/Haida Gwaii two weeks earlier.

Included in The Land of Heart’s Delight is the first map of Vancouver Island and the Canadian Pacific coastline to be made using data from a substantiated voyage, “in accordance with observations and surveys of [Pérez].” Drawn by his fellow pilot and explorer José de Canizarés, and likely based on Pérez’s diary while he was in San Blas between his two voyages, it was only recently discovered in the U.S. National Archives in 1989.

Back in 1846, American forces invaded Mexico City, and these materials “were overlooked, buried among the viceregal papers, for more than two centuries.”

The Land of Heart’s Delight is sumptuous evidence that multi-award-winning historian Derek Hayes has not cornered the market on gloriously bizarre and fascinating books of maps about British Columbia—and he’s the first to agree.

In his foreword, Derek Hayes describes Layland as the foremost map historian of Vancouver Island. Any reader who encounters the sophisticated concision of Layland’s commentary will be hard pressed to imagine otherwise. We get the comfortable feeling that Layland might like maps more than he likes people.

Michael Layland is president of the Friends of the BC Archives and a member of the Society for the History of Discoveries and the International Map Collectors’ Society. He has eight entries in the two-volume Oxford Companion to World Exploration. 77 Women Poets of British Columbia, edited by Susan Musgrave (Touchwood $40.00)

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Michael Layland
gets the lay of the (is)land

MAPS OF OUR EDEN

Michael Layland

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I t MUST BE A DILEMMA
for any biographer of a
creative person:
How much do you
focus on the life and how much
on the work?
The problem is magnified in the
case of Arthur Charles Erickson,
Canada’s best-known architect.
Because in addition to all that iconic
concrete and glass, there’s a lesser-
known private life that is positively
baroque.
In Arthur Erickson: An Archi-
tect’s Life, David Stouck wisely
takes the middle road, a more or
less chronological approach that
opens and closes with insights into
the man and the people he loved,
with stops in between at the major
events, encounters and works of a
half-century career.
The early chapters are a revela-
tion. Arthur’s parents, Oscar and
Myrtle Erickson, were an ebullient
and eccentric pair straight out of You
Can’t Take It With You. Despite los-
ing his legs in the First World War,
Oscar was a dynamo at his dry
goods business, a keen sportsman
and entrepreneur, a man full of
activity. Arthur’s younger brother Don killed all the fish in Arthur’s aquarium. The fam-
ily couldn’t afford to restock the
tank, so at his mother’s urging
Arthur painted fish on his bedroom
walls instead.
“He began by copying two fish
from photographs in National Geo-
graphic and then, with growing
confidence, covered all four walls
of his room with underwater scenes
featuring sunken wrecks, seahorses, sharks, shrimp.”
Impressed, his father bought
the boy his own set of paints. Arthur
then painted his brother’s room in
a jungle theme, making it a favour-
ite hangout for neighbourhood
boys. Then one of Myrtle’s friends
paid the budding muralist $50 to
paint an English hunting scene in
her basement.
The book includes strikingly
detailed accounts, not only of
Arthur’s accomplishments and edu-
cation, but also of his adventures
with friends and even of his
thoughts.
Stouck says in an author’s note
that the biography is “grounded”
in a series of interviews with
Erickson in the four years preced-
ing his death in 2009. But he has
also spoken to dozens of the archi-
tect’s friends, family and associates,
going back to his adolescence in the
1930s. Fortunately, several key fig-
ures lived into their 80s with their
memories in good shape, as well as
Jessie Binning — at age 100.
Despite lacklustre UBC grades,
Erickson was accepted into the ar-
chitecture program at McGill
thanks to the intercession of
Lawren Harris, who was part of
his mother’s arty set in Vancouver.
Erickson was especially taken with
Mies van der Rohe’s expansive use
of glass and Le Corbusier’s work
with concrete — two media that
would dominate Erickson’s major
designs.
In the summer of 1949 he worked
with a Vancouver architect
whose commissions included Park
Royal in West Vancouver, the first
covered shopping centre in Canada.
And from this juncture architecture
projects become the principal plot
driver of Stouck’s book, along with
the incessant travel that became a
constant in Erickson’s life.
One of Erickson’s first and most
celebrated commissions was the
Filberg House in Comox, designed
for the heir to a lumber fortune, who
intended it to be a conference cen-
tre for world leaders.
The design incorporated, as
Stouck relates, “elements from
Andalusian Islamic architecture —
delicate filigreed screens to fend off
the direct sun, highly polished ter-
razzo floors, and a reflecting pool.”
It was by all accounts a stun-
ning design that boosted Erickson’s
reputation, especially after a photo
spread in Canadian Architect maga-
زيد. Yet Stouck notes that the ac-
companying text by Abraham
Rogatnick (at one time a teaching
colleague of Erickson’s at UBC)
touched on a criticism that would
dog Erickson throughout his career,
that of pandering to the rich.
“There is a touch of Versailles
here,” Rogatnick wrote. The dra-
matic lines and founts “all cul-
minate in the kind of inevitable
formality which fine clothes, epicu-
rean tastes, and a luxurious atmos-
phere unconsciously impose. This
house will be hated by Puritans, as
it will be loved by parsons.”
But Erickson didn’t hit the big
time until he and partner Geoff
Massey won the competition to
design Simon Fraser University.
That coffee-table project — just 28
months in the making from design
competition announcement in May
1963 to opening classes in Septem-
ber 1965 — would embody the
best and worst of Erickson: His
bold vision and self-assurance,
his defiance of authority and
above all his impatience with tri-
bles like leaky roofs.
Stouck insists the leaks weren’t
a product of Erickson’s design but
carried by substitution of materi-
als and poor work by subcontrac-
tors. But he doesn’t mention that a
legal wrangle with the university
dragged on until a 1976 settle-
ment, the terms of which were not
disclosed.
continued on page 18

THE CONCRETE PHILOSOPHER
Canada’s flamboyant “philosopher-architect”
Arthur Erickson frequently spoke of concrete as the marble of our times.
continues from page 17

Other Erickson projects, including the courthouse at Robson Square and the Waterfall Building in downtown Vancouver, developed leaks.

In chapter 12 David Stouck introduces us to Francisco Kripacz, “a dark-skinned, handsome boy of about 19” whom Erickson met at a party in 1961. Within a year they would become “partners” (for some reason Stouck doesn’t call them “lovers”). Most of Erickson’s friends took a strong dislike to him, though Stouck suggests this may have been because it forced them to acknowledge that Erickson was gay.

Stouck himself seems less than fond of Kripacz, but he holds back, perhaps out of respect for his subject. “I visited Arthur and showed him the biographies I had written of Montreal.” Stouck wrote in the Globe and Mail shortly after Erickson’s death. “He wanted to know how I would tell the story of his long friendship with the designer, Francisco Kripacz, and he made it clear that while he didn’t want the story to be sensational he wanted it to be frank. He hoped, on the other hand, that I would limit the details of his bankruptcy, but placed no restrictions.”

Ultimately the book is more frank about the bankruptcy than the relationship, although Stouck clearly links the two. Erickson opened an office in Los Angeles to prepare for a massive downtown renovation project, and he bought a house among the movie stars in Bel-Air. “Arthur was easily seduced into this good life as Francisco arranged it, and in the 1980s, they lived in extravagant luxury,” Stouck writes. As the decade progressed, there were episodes with sheriffs and bailiffs. Clients’ payments to the Toronto office were shifted to L.A., where Erickson and Kripacz toured around in a Maserati and Lamborghini, respectively, and spent almost $1 million on renovations to an office with a three-year lease.

Stouck acknowledges all this, yet always plays up the humane, even humble character of his subject. That’s hard to reconcile with the way Erickson squandered his backers’ money on himself and Kripacz while his staff ran out of office supplies. There is much about hobnobbing with Rock Hudson, Elizabeth Taylor, Shirley MacLaine, Katharine Hepburn, Donald Sutherland, Richard Gere, sandy counts and contessas, arms dealer Adnan Khassoghi, Prince Charles and Princess Diana. Charitable works? Not so much.

Eventually Kripacz took up with a teenaged student (identified only as Jan) and Erickson with a young married man named Allen Steele. By the end of 1990 both Jan and Allen would be dead of AIDS-related illnesses, and in 1992 Erickson declared personal bankruptcy.

Toward the end of his career he worked for a former employee and designed the new Portland Hotel, a public housing project in Vancouver’s Downtown Eastside. For once he stayed within budget while demonstrating genuine thoughtfulness in designing living spaces that would withstand rough treatment while affording as much privacy and dignity as possible. Fans of architecture might argue that the discussions of style and design Stouck raises with each project do not sufficiently address some of the biggest criticisms leveled at Erickson’s public works — that they are monumental, impractical and cold. But in the end, the narrative of Erickson’s life carries the day, as is only fair for a book subtitled An Architect’s Life. It’s an adventure story and a morality play, and David Stouck is smart and skilled enough not to paint the lily.

Shane McCune writes from Comox.

THE ARCHITECTURE OF ARTHUR ERIKSON

Toward the End of His Career

In 2006, an overview of Erickson’s best work was written and edited by Nicholas Olсенg of Arizona for Arthur Erickson: Critical Works (Douglas & McIntyre, 2006), featuring photographs by Ricardo L. Castro of Montreal.

PREVIOUS BOOKS ON ERIKSON

In 1981, an excerpt of which appeared in The New Yorker, Shane McCune wrote from Comox.

Shane McCune writes from Comox.

THE ARCHITECTURE OF ARTHUR ERIKSON (Tundra, 1975; Douglas & McIntyre, 1988) by Arthur Erickson examines his career as the one who designed Simon Fraser University, Toronto’s Roy Thomson Hall, UBC’s Museum of Anthropology and the Robson Square Complex. Erickson is also the subject of Edith Iglauzer’s Seven Stones (Harbour, 1981), excerpts of which appeared in The New Yorker.

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Dancing for Grief
by Leslie Hill

Four years later I decided it was past time to scatter his ashes, which had been sitting in a box on a bookshelf ever since the week after the funeral. On a sunny summer day I drove north and hiked along the Bruce Trail until I found a high place overlooking Georgian Bay, where we had spent wonderful days hiking, camping, swimming and sailing in our eight years together. I sat down on the rocks with the container of ashes in my lap. A warm wind blew through a forest of green pines, cedars and poplars below me. The water shone blue and restless beyond the trees. I opened the black plastic box. Then I froze.

What I wanted to do was to strip off my clothes, lie naked on the rocks in the sunshine and upend the box of gritty gray granules over me, inhaling the dust, absorbing the grit. I wanted him, on top of me, inside me, in my hair and eyes and in every sweaty crease in my body. I wanted to roll in what was left of him so thoroughly that his essence could never be washed away. I wept as I hadn’t wept in months, convulsed with grief.

Eventually I left my life in Canada and moved to the Findhorn Foundation, a New Age spiritual community in northern Scotland. It’s a place where people are open, accepting and compassionate. I lived there for nearly six years, convulsed with all the feelings that I’d denied most of my life. Grief does change, and without regret. I value my life. Grief does change, and I value my life. Grief does change, and I value my life. Grief does change, and I value my life.

I returned to Canada I could feel the ashes were scattered but the grief remained always just under the skin of my life. Eventually I left my life in Canada and moved to the Findhorn Foundation, a New Age spiritual community in northern Scotland. It’s a place where people are open, accepting and compassionate. I lived there for nearly six years, convulsed with all the feelings that I’d denied most of my life. Grief does change, and I value my life. Grief does change, and I value my life. Grief does change, and I value my life. Grief does change, and I value my life.
Knight’s parents stayed together for forty years, an arrangement “tested by locally hating them through the many difficulties they’ve gone through together. Respect and loyalty are emotions at least as strong as love.”

Not prone to self-revelation, Knight mentions, in just one sentence, that he watched his father’s last wrestling match at Exhibition Gardens when he was forty-eight years of age. No context, no details. The narrative realm is more esoteric than psychological.

At age fourteen, Rolf Knight got her first job as a newspaper carrier and hobo-judge on a mediaeval, singer-fishboat, Gulf Way, by faking his age. At fifteen, he worked for a B.C. Forest Service crew in Kamloops building some of the first roadside camps in B.C.

“I felt the migratory workers were to be emu- lated,” he writes. “Today, I understand somewhat better that it was a means of a virtue of a necessity.”

Although appreciated much more at Bracken High School in East Vancouver because it lacked rah-rah student spirit, “We are evolving into an unchecked free-enterprise state with potentially devastating consequences,” he writes. “Today, I understand somewhat better that it was a means of a virtue of a necessity.”

After being approached twenty-one publishers with the manuscript—rejected by the handful of literary gatekeepers, Knight published his first full-length novel, A Very Ordinary Life while in his twenties. Like his father, Knight was twenty-two years old when he gained his M.A. in anthropology at Columbia in 1962, and a Ph.D. from Columbia University in 1968. His two-year relationship with the beautiful Carol had grown to a compelling and surprisingly free of self-glorification. At eighteen, Knight joined a skeleton crew re-converted Japanese soldiers in a very emotional scene. But we didn’t maintain contact, and I don’t even know how he is now.”

More labouring jobs ensued, this time in Fort St. John and the Peace River country, as a result of war labor in British Columbia. He met beanskin and bird-hunted into Mexico, then shuffled back and forth between the Canadian and American, where, “as a graduate anthropologist,” he writes, “I was a graduate student.”

Seeing the decimation of Berlin, almost ten years after the war ended, was a rite of passage. Too shy to talk about it, he writes, “because of the better class of people one met on the A-Side Roll.”

Before returning to Canada in 1968, Knight supplemented his Railway Air Express jobs with teaching jobs at both Simon Fraser University and the University of British Columbia. In 1962, Rolf Knight lived in New York. It proved to be the easiest place to make friends he had ever lived in. It was also, in his eyes, “the Rome of our age, the heady, intoxicating, smart, corrupt, cosmopolitan heart of the greatest imperial power in the world.”

It helped that he fell in love, twice. First there was Jane, in austin Manhattan, in her late twenties, with a Ph.D. in anthropology. But she is also, “the Rome of our age, the heady, intoxicating, smart, corrupt, cosmopolitan heart of the greatest imperial power in the world.”

The first was Jane, a native Manhattanite, in her late twenties, with a Ph.D. in anthropology. But she is also, “the Rome of our age, the heady, intoxicating, smart, corrupt, cosmopolitan heart of the greatest imperial power in the world.”

“Kathleen had grown to the size of a drowning woman, “he recalls, “because of the better class of people one met on the A-Side Roll.”

By the summer of 1967, Knight was marching in Vancouver as another bastion for Cold War scholarship. Again, hardly anybody noticed. Even so, it was the right place to change direction. But the air was electric with the rise of Black Power and the real civil rights movement. Change was in the air, a new kind of liberation was the order of the day.

In 1966, Rolf Knight saved New York. It proved to be the easiest place to make friends he had ever lived in. It was also, in his eyes, “the Rome of our age, the heady, intoxicating, smart, corrupt, cosmopolitan heart of the greatest imperial power in the world.”

In retrospect, Knight now sees how much The Fateful Fables is an independent new-wave project. Rolf Knight once doubted that decade had ended, even remote UBC in another bastion for Cold War scholarship, Knight’s retrospective comments about universities in general frequently give rise to some of his most insightful and lively writing. “It was an era of systematically fostered, epidermic, libidinous.”

He supported himself with menial jobs, including a stint at the old B.C. Sugar Refinery factory on Powell Street. “It turned out to be the worst, the most mindless and exhausting ballet lover I ever did in my life. The plant was shut out the nineteenth century,” and a job at Western Foods Fish, a fish processing plant beside Lighthouse Park emptying out five-gallon barrels of fish fillets per hour.

As a Vancouver Parks Board labourer he helped build parks for a new sentido-nontan annual Stanley Park. All these jobs provided incentive for Knight to apply for an exchange student scholarship from the World University Service in 1957—mostly in Ni- geria. The flight of Bени doesn’t look like the Rogers Sugar factory, even if he had to pay his own fare there and back. Winning was unimportant but highly significant. It was where he met his wife, Carol, who had grown up in northern Manitoba. Like Georgy Woodward in his book, Weekends with the Fish, Knight also found this trio of cold winters, far from the very cold winters of British Columbia. Once he met Carol, he left Nigeria for the West. With her, he founded the West End New Star Bookstore in Vancouver, simultaneously pro- cessing plant beside LaPointe Pier emptying out five-gallon barrels of fish fillets per hour. Today, it was the right place to change direction. But the air was electric with the rise of Black Power and the real civil rights movement. Change was in the air, a new kind of liberation was the order of the day.

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As every school kid is supposed to know—but often doesn’t—the transcontinental railway made Canada possible and the train remains a vital freight link.

Vancouver Island’s segment of our national dream was a 250-km ribbon of steel along the southeast coast. That Vancouver Island rail line over the Malahat and through the rainforest was originally constructed by coal baron Robert Dunsmuir’s syndicate.

Donald F. MacLachlan’s The Esquimalt and Nanaimo Railway: The Dunsmuir Years, 1884-1905 (Sono Nis 1986) recalled that pioneering era. Property granted as an incentive totaled 4000 sq. km., one-tenth of Vancouver Island, including rights to minerals and vast stands of prime timber. More was granted later.

The Canadian Pacific Railway acquired the E&N and its lands, constructing branch lines to Port Alberni and Lake Cowichan, and extending the main line north to Courtenay. The railway serviced many logging operations and lumber mills, while distributing general freight and carrying passengers. CPR rail ferries connected the E&N to the company’s mainland lines. This period of growth and consolidation was the subject of MacLachlan’s and Robert D. Turner’s The Canadian Pacific’s Esquimalt & Nanaimo Railway: The CPR Steam Years, 1905-1949 (Sono Nis 2012). As the railway most remote from CPR headquarters in Montreal, the E&N was rarely issued new equipment. There was a lot of making-do with refurbished gear.

The CPR also hoped to attract more passengers with the faster, air-conditioned Dayliners. Vancouver Island had become much more populous and developed since the Great Depression. New pulp mills generated welcome business for the E&N. However, by the 1950s, the Nanaimo coal mines were exhausted, and accessible old-growth forests cut down. Long-time freight customers gradually closed, moved away, or changed to trucking. Many passengers abandoned train travel to use the improved highways.

The authors describe and illustrate many hazards E&N crews had to cope with: floods, washouts, slides, blizzards, forest fires and fallen trees. In 1964, a series of tsunami waves, generated by a huge earthquake off Alaska, caused extensive damage to rolling stock and infrastructure at Port Alberni. Used General Motors locomotives were an improvement over the Baldwins, but then the CPR applied to Ottawa to cease E&N passenger service in 1975.
That seems to be the end of the E&N as Islanders have known it. However, Turner believes the railway won’t disappear. There is still a possibility of funds for one-time upgrading. Many stations and some equipment are being preserved, and the right-of-way, if not renewed, may eventually become a recreational trail. According to Turner, “It is a complicated puzzle to put together, and the ICF is certainly trying to make it work.”

In its 125 years of operation, the E&N has experienced many booms and busts. Most recently, suburban sprawl and proliferating roads have sidelined this stubborn holdout from another era. However, if that newer infrastructure is not sustainable, someday the island may require a prime travel corridor. Perhaps it will carry passengers once again, in electric trains, hyperloop air cushion capsules, or other post-carbon technologies.

Co-author MacLachlan, who had a long career as an engineer with the railway, died in 2011. Lead author Robert D. Turner’s meticulous research traces E&N operations, its equipment, and key personnel over decades. Many photographs (half of them in colour) illustrate everyday scenes, and some special events, along the E&N. Many are from Turner’s own collection. “It’s a little startling sometimes to think that photos I took 45 years ago are in the book,” says Turner. The ICf includes municipal, regional and First Nations governments. The Southern Railway of Vancouver Island now operates the line for the foundation. In 2011, passenger service was suspended, as the track bed was no longer considered safe. Turner notes, “Some freight is still moving on the E&N, but only on the trackage between Duncan and Parksville. All the service is based at Nanaimo.”
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In the early days, Emily championed Edythe’s work, especially when it was compared with that of Maynard or Jack Shadbolt, whom Emily called “conceited young puppies.” She persuaded Edythe to submit her “Quatre Nus” to the annual Island Arts and Crafts Society exhibition. It was a painting guaranteed to shock not only because of the nudes but also because it was cubistic. (In spite of her dismissive comments, she was not impervious to modern influences.) The michievous Emily stood near the canvas to get the full benefit of the indignant response, and chuckled all the way home.

Edythe was interested in art history, which Emily Carr considered “foolish”; she liked working in her studio while Emily preferred the outdoors; she painted figures, while Emily tried to convert her to painting trees. Edythe concluded later that Emily had done harm by trivializing her subject matter. After getting Edythe to paint a tree, she was highly critical of the result:

“It’s only the portrait of that one tree. It does not express any universal feeling for all trees. It does not live among the other trees. It must breathe, have spirit!...You will learn more when we go into the woods together. There you will see trees, think only trees and feel only trees.”

The account of her time with Edythe Carr is the liveliest part of Edythe’s story, partly because Emily’s unconventional habits always made good copy, but mainly because the relationship is so richly documented.

When Edythe married and left Victoria for Vancouver after four years, the two corresponded regularly until Emily’s death. During the last part of her life, Edythe returned from nineteen years in Ottawa to Victoria, where she devoted herself to bolstering Emily’s legacy. She became the recognized authority, and was awarded sizable grants by the B.C. government and the Canada Council to act as “Special Consultant on Emily Carr,” and to continue her research. In 1969, she published a memoir M.E. A Portrait of Emily Carr, and in 1978, Emily Carr: The Untold Story.

Johnson-Duan succeeds in maintaining a steady focus throughout on Edythe’s work. Illustrations of work appear on almost every page, supplementing the text, and telling their own story. These include photographs of Edythe at various stages of her life—with family and her two husbands—as well as sketches andetchings. The fine full-page colour reproductions of her paintings reveal her as an artist of remarkable talent. These were selected from the more than a hundred donated to the Art Gallery of Greater Victoria after Edythe’s death.

Note: In general I dislike the habit of referring to women artists by their given names, while male artists are referred to by their surnames. However, the unwieldy repetition of a double-barrelled surname within the confines of a short review makes the choice of the first name expedient.

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

**Edythe & Emily**

*How a friendship blossomed in “the most sleepy behind spot on earth for art.”*

By Joan Givner

Beach Beauty by Edythe Hembroff-Schleicher, 1964, oil on canvas, 21 x 17” (© from the Art Gallery of Greater Victoria Collection)
Customer Katrin Horowitz just dropped off a copy of her new novel, The Best Soldier's Wife (Quadra Books).

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A teenager, feelings are awkward, bodies are constantly changing. The world is both against you, and revolving around you. Throw in a good dose of apathy and it can be a strained existence, even when things are going well.

Take, for instance, Darrah Patrick in *Whatever* by YA veteran Ann Walsh. When her epileptic little brother, Andrew, suffers a seizure, 16-year-old Darrah is enlisted by her mother to bring him to the hospital…causing her to miss a very important audition for a play. Upset, she vents her frustration by pulling a fire alarm. Unbeknownst to Darrah, this act of frustration was caught on camera. Worse, in her haste to flee the scene, she accidentally knocked over an old woman in the stairwell. A police constable comes to the house and she is presented with two choices: prepare for court or participate in a “Restorative Justice Circle.”

Choosing the latter was a no brainer, but the repercussions are more challenging than she expected. Darrah winds up cellphone-less, computer-less, grounded, and to top it off, she is obliged to serve as a personal assistant to the injured party, Mrs. Johnson, two afternoons a week for two-and-a-half hours. Reluctant at first, Darrah begins to discover some enjoyment in her time with “Mrs. J.” Between learning to bake powder biscuits and make stew, she becomes acquainted with Robin, Mrs. J.’s 17-year-old college-bound grandson who is easy on the eyes.

As Darrah starts to become more selfless and understanding with her family and Mrs. J., a greater problem arises: Mrs. J. is going blind. Darrah promises to keep her secret safe, but Mrs. J. knows that eventually she’ll be found out and sent to one of, “Those warehouses for old people… places to store old folk until they die…”

As Darrah navigates the quagmire of adolescence and learns the importance of family, responsibility and accountability, that casual throwaway remark common to teenagers — “Whatever” — disappears from her vocabulary.

*Whatever* by Ann Walsh (Ronsdale $11.95)

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**THE KIND LEADING THE BLIND**

As Darrah starts to become more selfless and understanding with her family and Mrs. J., a greater problem arises: Mrs. J. is going blind. Darrah promises to keep her secret safe, but Mrs. J. knows that eventually she’ll be found out and sent to one of “Those warehouses for old people… places to store old folk until they die…”

The story of 16-year-old Darrah, her epileptic brother and responsibility party, Mrs. Johnson, two afternoons a week for two-and-a-half hours.

Reluctant at first, Darrah begins to discover some enjoyment in her time with Mrs. J.’s. Between learning to bake powder biscuits and make stew, she becomes acquainted with Robin, Mrs. J.’s 17-year-old college-bound grandson who is easy on the eyes.

Eric Wilkins of Delta is sports editor for The Other Press at Douglas College.

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**Polly Horvath**

ASKED TO NAME ONE OF THE winningest authors of B.C., few people would know to include Polly Horvath, this year’s recipient of Victoria’s sixth annual Bolen Books Children’s Book Prize, for One Year in Coal Harbour (Groundwood Books).

The Metchosin kidlit author has quietly won a National Book Award for The Canning Season, a Boston Globe-Horn Book Award for The Tolls, three Sheila A. Egoff Children’s Literature Awards, the Newbery Honour, the Mr. Christie Book Award and the CLA Young Adult Book Award.

One Year in Coal Harbour was also shortlisted for the TD Canadian Children’s Literature Award.

In her acceptance speech, Horvath noted, “Mother Theresa said none of us can do great things but all of us can do small things with great love. I think you’re lucky if you get to do the small thing you love [writing].” Polly Horvath grew up in Kalamazoo, Michigan, attended college in Toronto and lived in New York and Montreal before settling on southern Vancouver Island.
STANDING AT AN ANGLE TO MY AGE
by P.M. Bridgeman
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I'd been aware for some time, though, that much as I was perfectly happy with the whole collection, my favorite poems were the ones that suggested rather than elaborated a particular event or story; the ones that relied more on metaphor than description.

As I thought about this, it clicked. The poem I wanted to write was to be found, not in that afternoon's encounter per se, but in whatever it seemed to represent for me. The poem I wanted to write had to begin at the end of the anecdote I held in my hand.

I've long been fond of crows. Growing up in New Brunswick, I'd often walked along for a while before the afternoon's encounter, but in that afternoo...
New from the Royal BC Museum

MUSEUMS AT THE CROSSROADS?
Essays on Cultural Institutions in a Time of Change

Jack Lohman

In this collection of illuminating essays, Jack Lohman shares his views on the role of museums in the various cultures of the world, on the importance of architecture and design in the personality of a museum, on the challenges of creating resilient cultural institutions in the face of financial crises, and much more. He speaks from the heart and from his many years of experience in some of the great museums, in London, Rio de Janeiro, Cape Town, Warsaw and many other cities around the world.

"Much of what I do is giving direction and coaching people in museums along new paths of thinking, and challenging them to explore new directions in dealing with collaboration. These essays are reflections on journeys to and sojourns in museums around the world."

— Jack Lohman

Paperback, $19.95
978-0-7728-8986-7
Hardcover, $23.95
978-0-7728-8728-7
8 x 9.5, 272 pages

Published by the Royal BC Museum

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Congratulations!
A fine crop of Victoria writers

Winner of the City of Victoria Butler Book Prize

Winner of the Bolen Books Children’s Book Prize

Hats off to the other nominees...

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Thank you also to our supporters: The Victoria Club of British Columbia, The Greater Victoria Public Library, Island Blue, The Magnolia Hotel & Spa, Thrifty Foods, and Bolen Books Canada.

These two cash prizes of $5,000 each are awarded annually. The Victoria Book Prize Society administers the prizes. Guidelines and details:
www.victoriabookprizes.ca
T
HE FIRST POET TO WIN THE CITY OF VANCOUVER BOOK AWARD was Downtown Eastside activist Bud Osborn for Keys to Kingdom in 1999. William New did it last year for his collection, Yr.

Now Brad Cran has a chance to become the third poet since 1989 to win that award, as well as its first two-time winner, with Ink on Paper (Nightwood Editions $18.95). Cran's first won the 2008 City of Vancouver Book Award for his non-fiction book Hop in Shadows: Stories and Photographs of Vancouver's Downtown Eastside (with Gillian Jerome), a social justice initiative, sold on street corners, that has reportedly raised $50,000 for marginalized people in Vancouver’s Downtown Eastside.

As a Poet Laureate for the City of Vancouver from 2009 to 2011, Cran first made the news when his criticisms of the 2010 Olympics Games (in an essay called Notes on a World Class City) went viral on the internet, raising the ire of the organizers. His new volume, most notably contains his poems about Vancouver's civic poem, an ode to the city's status as the first world-class city. Cran's work has also been featured in The Malahat Review, a publication that has published works by a wide range of literary offerings in its pages.

The Silence of Horses (Caitlin $16.95) by Lorna Dudding (978-1-926655-57-4) is an ode to the alluring Kenzie River. She Draws The Rain (Talon $16.95), written by Leanne McIntosh with Jack Sproule (978-1-926655-64-4), is an ode to the life and times of poet, and cultural activist Roy Miki, who served as the impetus for contributions of a wide range of literary offerings in Tracing the Lines: Reflections on Contemporary Poetics and Cultural Politics in Honour of Roy Miki (Talonbooks $24.95), edited by Maia Joseph, Christine Kim, Chris Lee, and Larissa Lai. (978-1-92653-64-4)

FROM BUD TO BRAD

LITEROITIES: VANCOUVER POEMS
Then and Now (Talonbooks $16.95) has gained much praise for its collection of poems by Daphne Marlatt. Marlatt's poems from her 1972 collection Vancouver Poems, in this collection substantially revised, and follows them with “Liquidities,” a series of recent poems about Vancouver's incessant deconstruction and reconstruction, its quick transformations both on the ground and in urban imagining. In 2012 she was awarded the George Woodcock Achievement Award.


along with native elders, environmentalists and other artists, Brian Brett and photographer Fritz Mueller participated in camping and canoeing expeditions along the Wind, Bonet Plume and Snake Rivers, later collaborating for an illustrated poetry travelogue, The Wind River Variations (Oolichan $22.95), celebrating the watershed that feeds the Peel River which flows into the Mackenzie River.

RAINBOW STAGE-MANCURHA (Oolichan $19.95) is an odd,threshold offering in which Steve Noyes first presents a 1973 rock concert in real time by the psyche- edelic Winnipeg band The Next as “a broad wink at the conventions of rock and the silly cosmologies of the seventies.” The second section called Manchuria is a long and sarcastic lament about the possibilities of alternative histories by an exiled woman in Northern China. The final section is called The Maryins, which covers dystopias, medical policy, raptors, and human frailty.

FOUNDER OF INTERMEDIA PRESS in 1969, ever-vocal Vancouver Island Ed Varnum continues to print and sell “strange and beautiful handmade books for advanced readers” from Courtney, including Perro Verlag’s alluring Book of Nada, a poetic philosophical treatise that Varney found in his archives dating back to the early 1970s. Varney has also printed 300 copies of his own prose in Dreaming With One Eye Open (Vortex #5 #9) and a chapbook of his poems, Bird (Poem Factory, 2011). The final section is called The Maryins, which covers dystopias, medical policy, raptors, and human frailty.

COPING WITH EMOTIONS AND OTTERS (Talon $16.95) by Dina Del Bucchia (978-1-92653-64-4) is an odd, three-tiered offering in which Dark Matter (Leaf Press $16.95) by Lauren McIntosh with Jack Sproule (978-1-92653-64-4). The final section is called The Maryins, which covers dystopias, medical policy, raptors, and human frailty.

The Bay of Firsts in the North Georgia Mountains (Signature Editions $14.95) by Susan Andrews Grace (978-1-92742-604-3) is an odd, three-tiered offering in which The Bay of Firsts in the North Georgia Mountains (Signature Editions $14.95) by Susan Andrews Grace (978-1-92742-604-3). The final section is called The Maryins, which covers dystopias, medical policy, raptors, and human frailty.

She Draws The Rain (Thistledown Press $15.95) by Carrie Chambers (978-1-926788-42-7) is an odd, three-tiered offering in which The Bay of Firsts in the North Georgia Mountains (Signature Editions $14.95) by Susan Andrews Grace (978-1-92742-604-3). The final section is called The Maryins, which covers dystopias, medical policy, raptors, and human frailty.

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A QUIXOTE ISLAND SAGA

A novel by V. L. GREENE

Set in the Gulf Islands with
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for its bravery and
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in September we reported that Arsenal Pulp Press in Vancouver is the North American publisher of Blue is the Warmest Colour, a graphic novel that is the basis for a movie of the same name that has won this year’s Palme d’Or at the Cannes Film Festival. Now Anvil Press in Vancouver boasts a new edition of Chris Millis’ Small Apartments (Anvil $16), a Sony Entertainment movie of the same name. Directed by Grammy Award winner Jonas Akerlund, it’s a dark comedy starring Billy Crystal, Matt Lucas (of Little Britain fame), Johnny Knoxville, James Caan, Rebel Wilson and Amanda Plummer. Anvil first published Small Apartments after it won the 23rd Annual International 3-Day Novel Writing Contest.

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World French rights for seven, those seven connected teen novels by seven authors, published by Orca Books, have been sold to Editions Recto-Verso. Korean rights have also been sold and, in India, Eurokids International will be publishing. Seven in English in India, Pakistan, Sri Lanka, Bangladesh and Nepal. Seven has reportedly sold 100,000 copies in North America. A follow-up called Seven Sequels will appear next fall.

Tanya Lee Howe made it to Nova Scotia before a serious encounter with the pavement.

ELEVEN YEARS AGO, MARK MILKE, author of Barbarians in the Garden City: The BC NDP in Power, went on a national roll with his Tax Me–I’m Canadian (2012), a stinging indictment of how federal tax dollars are spent. His distributor, Sandhill, shipped the entire first print run of 10,000 in the last four weeks before Christmas and it sold 9,000 copies overall. Now back in stock with 80% new content for a new edition, Tax Me – I’m Canadian (Sandhill $21.95). Now a Senior Fellow with the Fraser Institute, Milke is a former director for the BC Taxpayers Federation in BC. His cross-Canada tour in October was sponsored by the Canadian Taxpayers Federation.

SUSAN OAKLEY-BAKER’S FINDING JIM (Rocky Mountain $25) is a memoir about recovering from the death of her first husband, renowned mountain guide Jim Haberl, the first Canadian to summit the most difficult mountain in the world: K2.

They planned on having a family but he was killed in an avalanche in the University Range of Wrangell-St. Elias National Park in Alaska. She visited the place in Alaska where he died; returned to the Queen Charlotte Islands where they had met when she was sixteen; and trekked to the summit of Mount Kilimanjaro where they had gone the year before his death.

After serving as a cop for 33 years from Newfoundland to Vancouver Island, Ian Parsons of Courtenay has provided his insider’s view of Canada’s iconic police force in No Easy Ride: Reflections on My Life in the RCMP (Heritage $19.95) with a foreword by Rodger Touchie. Tales of small town policing are coupled with the author’s life stories of the challenges and experiences of the RCMP and the changes in the force over the last 50 years.
Strange Possession at Viner Sound

A novel by Robin Percival Smith

This is a story of spiritual possession and reincarnation that uses the traditional culture of the Kwakwak’al natives and aboriginals on the British Columbia coast. The spirit of Jojo, a young Kwakwai’ik woman, possesses Matti, a single handing sailor on board his sailing vessel, Windsor, to tell of his captivity at a secret Japanese radio base on the west coast during WWII.

CONTACT: robbinsp@shaw.ca
www.robinpercivalsmith.wordpress.com
www.createospace.com/304861 for story synopsis and author biography.

31th Annual Lieutenant-Governor’s Award
for Historical Writing of non-fiction books published in 2013 by authors of B.C. History. (reprints not eligible)

Entry deadline: December 31, 2013

British Columbia Historical Federation
All entrants must contact William Morrison before submitting books. writing@bchistory.ca or 250-245-9247

Winners of 2012 Lieutenant-Governor’s Medal for Historical Writing: Derek Hayes, author of “British Columbia: A New Historical Atlas”
25 ‘n’ counting

Most writers that I know, if measured by Myers Briggs standards, lean toward introverted. I count myself among that bunch. Launching a novel feels a bit like walking up to strangers, shoving your baby under their noses, and hoping about how cute it is. It requires stomach-churning chutzpah. The BC BookWorld coverage of my first novel, A Nose For Death, made it more than bearable. John Moore’s thoughtful review provided an entry. Now, when I speak to librarians and booksellers about hosting readings, they’d heard about my baby.

In a world of constant information flow, BC BookWorld is an author’s best friend. At a time when government arts funding has been sliced and diced to small bits, it’s only because of the dedication of the people behind BC BookWorld and abookworld that the broad spectrum of books published in this province garner the notice that they do. I hope BC BookWorld is around for another twenty-five years.

Glynis Whiting
Port Moody

Lax library?

I live quite near the Nelson Public Library. I used to be able to go in there and easily find BC BookWorld in a stack of copies. Gradually that stack has dwindled to just five or three copies. Now I keep looking for it and asking for it, but receive varying answers from the staff. “They don’t send as many;” “I’m not sure;” or “We have just five or three copies. Now I keep looking... for it and asking for it, but receive varying answers from the staff. “They don’t send as many;” “I’m not sure;” or “We have

Adrian Rollins
Nelson

‘B.C. libraries can still receive as many copies as they like. Some librarians have lost sight of the need to foster B.C. culture in an internet era. Sad but true...’

Adrian Rollins
Nelson

Mommy nearest

When the summer issue of BC BookWorld appeared, my friend in North Bay, Ontario got a day present from her parents in Victoria and it was wrapped in my naked body. Surprise! She hung it on her fridge (!!!) until the summer issue of BC BookWorld appeared, my friend in North Bay, Ontario got a day present from her parents in Victoria and it was wrapped in my naked body. Surprise! She hung it on her fridge (!!!) until

Angie Abdou

Correction

An autumn BC BookWorld article about Victoria author Nadine Jones has been asked to speak at Brock House in Vancouver for over 40 years! BC BookWorld is still the most relevant and compelling literary magazine in Canada. Each issue inspires me to visit my favourite independent bookstore (Volume One in Duncan) and buy several books reviewed in the latest issue. Perhaps the most important aspect about BC BookWorld is that it reviews books and profiles authors not seen or heard from elsewhere; often these are the very authors and books I find most intriguing.

I don’t miss any of the stodgy review journals that used to cross my desk when I was a librarian for 25 years; BC BookWorld was the only publication I ever took home for further reading. Thank you, BC BookWorld, for promoting pride and engagement in our West Coast literary scene. For me, this somehow translates into a greater hope for arts and culture in our whole country. And thank you for printing copies on paper. My current issue has 12 sticky-notes protruding from the pages...off to the bookstore we soon will go!”

Sue Yates
Gabriola Island

Nadine Jones has been asked to speak at Brock House in Vancouver for over 40 years! She has yet to commit: “At my age I don’t even buy green bananas.”

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An invitation to support the BC Civil Liberties Association

On October 22, 2013, the BC Civil Liberties Association filed a lawsuit against the Communications Security Establishment Canada (CSEC) calling on the government to state clearly who they are watching and how they are handling data against the CSEC. Calling on the BC BookWorld to support the BCCLA, a powerful guide to healing our relationship with our planetary home by an award-winning writer. A practical guide to finding and implementing the courage required to become our heroes... to save the world.” — RITA MOIR

Send a cheque to:
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Or call 604-687-2919 for info. Or visit bccla.org

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NEW FOR FALL 2013

HAUNTING VANCOUVER
A Nearly True History
Mike McCandell
Embark on a rollicking tour of Vancouver history where you’ll meet the “Gassy” personality of saloon-owner Jack Deighton, learn of the expensive mistake once made by logging entrepreneur Edward Stump, and get for a fiddle with Pauline Johnson as she mulls over the name she should give to her favourite place, Lost Lagoon. Discover inspiring stories of the people who shaped the landscape of the city—athletes and oddball Seraphim “Joe” Petto (no, he didn’t own a restaurant!), the openly gay politician, A.B. Davis, who inspired today’s enlightened gay district; and Chinese-born Chang Tse, the Vancouver businessmen who rebelled against racist city planners and built the famous Sam Kee Building in Chinatown, the narrowest commercial building in the world. Haunting Vancouver, likely the most respectable, laughable and accessible telling of the area's inception and development, is unmistakably Mike McCandell—a fascinating local history that re-inspires a love of Vancouver and a new appreciation for all that it took to build.

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MILK SPILLS AND ONE-LOG LOADS
Memories of a Pioneer Truck Driver
Frank White
Frank White started writing the story of his life as a pioneer BC truck driver in 1974 when he was only sixty. His boot-strewn yam in Raincoast Chronicles Six:Tim about wrangling tiny trucks overloaded with large logs deep into mountainous areas with no brakes won the Canadian Media Club award for Best Magazine Feature and was reprinted as a magazine cover and copied him to write more. He started in his spare time but kept having so many new adventures he didn’t finish until this year—his hundredth under heaven (which he doesn’t believe in). Milk Spills and One Log Loads has all the hair-raising road tales one could ask for but, above all, it is a moving story of personal growth, a book that stands beside The Curve of Time and Fishing with John as a vivid account of life as we’ve made it on Canada’s west coast during the rough and tumble years of the early twentieth century.

RAINCOAST CHRONICLES 22
Saving Salmon, Sailors and Sowls
Stories of Service on the BC Coast
Edited by David R. Conn
Since 1972, Raincoast Chronicles, Harbor’s signature illustrated anthology, has been highlighting lives that defined the British Columbia coast. Raincoast Chronicles 22, gathered by guest editor David R. Conn, is given by guards, guardians, helpers and volunteers who have contributed to the making of our region. Included in this issue are the recollections of two novice doctors providing all health services on the Southern Gulf Islands; award-winning writer Alan Higgin-Brown’s remembrance of his day as a deckhand on the hayreck crew of a coastal freighter; and Peter A. Brooks’s evocative essay about sitting alone and awake in the forest at night in order to save a threatened sockeye run one fish at a time. Replete with dozens of previously unpublished photographs, this captivating collection is full of memorable characters, laughable deeds and a valuable contribution to the history of the BC coast.

WE ARE BORN WITH THE SONGS INSIDE US
Lives and Stories of First Nations Peoples in British Columbia
Katherine Palmer Gordon • Foreword by Shawn A-in-chet Allen
Since 2004, journalist Katherine Palmer Gordon has interviewed dozens of young First Nations people living in British Columbia—artists and community leaders, comedians and singers, people who are beautiful names mixed in only within their own communities. We Are Born with the Songs Inside Us collects sixteen candid stories gleaned from these interviews, stories of people who share an unbreakable belief in the importance of their cultural heritage to their well-being, to their success at what they do, and to their everyday lives. Shattering stereotypes, We Are Born with the Songs Inside Us speaks to the thought and hopes of young, aspiring, people living in twenty-first century Canada. Each has a compelling, meaningful story that deserves to be told, understood and, above all, celebrated.

WE GO FAR BACK IN TIME
The Letters of Earlie Binnie and All Prewett, 1947-1964
Edited by Nicholas Bradley
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