

BC

BOOKWORLD

**Douglas Coupland's
bizarre, new novel called
Worst. Person. Ever.
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show at the
Vancouver Art Gallery.**

UNCOUTH

Doug does Borat.

See feature review by
John Moore, page 9

DAVID LEVERTON PHOTO

UNPRECEDENTED



VOL. 27 • NO. 4
WINTER 2013-2014

ARTHUR ERICKSON: CONCRETE PHILOSOPHER P.17

EMILY CARR & EDYTHE: FRIENDSHIP P.27

LESLIE HILL: SURVIVING GRIEF P.19

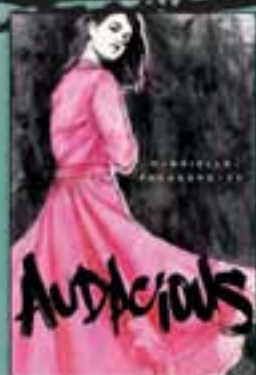
OUR NOBEL PRIZE WINNER: **ALICE MUNRO** P.3



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"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

ORCA limelights



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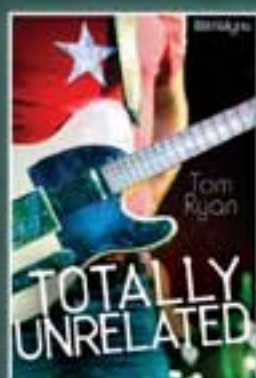
"Given how many kids dream of stardom, the Limelights series is sure to hold wide appeal." —*Quill & Quire*



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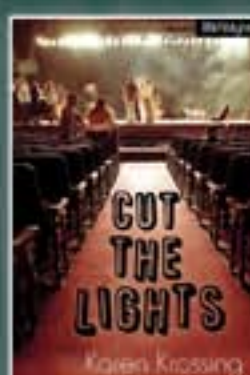
"Ballet dancers will likely be familiar with the dance terms used in this story and be able to empathize with the main character's problems." —*CM Magazine*



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"The plot moves quickly as the reader follows Neil's rising excitement about shows...Highly Recommended." —*CM Magazine*



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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*



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The Deerholme Mushroom Book: From Foraging to Feasting (Touchwood Editions \$29.95) by Bill Jones

Tilly: a Story of Hope & Resilience (Sono Nis Press \$19.95) by Monique Gray Smith

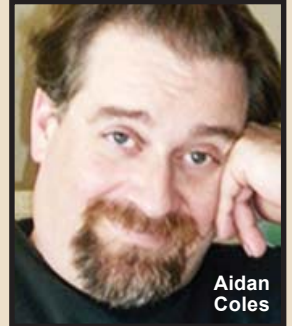
Tax Me I'm Canadian! A taxpayer's guide to your money and how politicians spend it (Sandhill Book Marketing \$21.95) by Mark Milke

They Called Me Number One: Secrets & Survival at an Indian Residential School (Talonbooks \$19.95) by Bev Sellars

The Great Bear Sea: Exploring the Marine Life of a Pacific Paradise (Orca Books \$19.95) by Ian McAllister and Nicholas Read. Photos by Ian McAllister

Sensational Victoria: Bright Lights, Red Lights, Murders, Ghosts & Gardens (Anvil \$24) by Eve Lazarus

FireDrakes: Chronicles of the Daemon Knights (Red Tuque Books \$16.95) by David Korinetz



Life in the Fast Lane: True Confessions of a Tow Truck Driver (Promontory Press \$11.99) by Aidan Coles

Svend Robinson: A Life in Politics (New Star Books \$24) by Graeme Truelove

Inventing Stanley Park: An Environmental History (UBC Press \$29.95) by Sean Kheraj

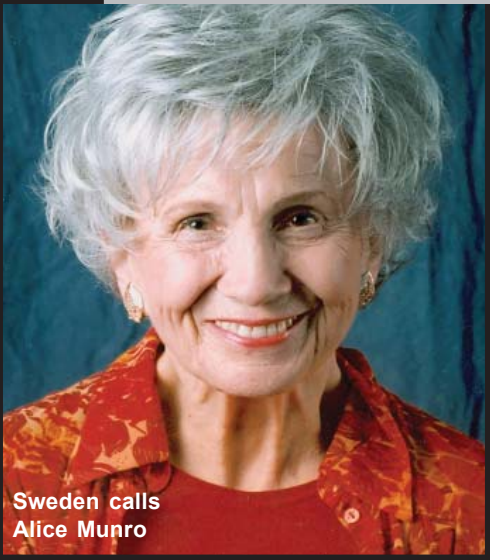
How Happy Became Homosexual & Other Mysterious Semantic Shifts (Ronsdale Press \$19.95) by Howard Richler

Haunting Vancouver (Harbour \$32.95) by Mike McCardell

No Easy Ride: Reflections on My Life in the RCMP (Heritage House \$19.95) by Ian T. Parsons

Hollyhock: Garden To Table (New Society Publishers \$24.95) by Moreka Jolar & Heidi Scheiffley

* The current topselling titles from major BC publishing companies, in no particular order.



Sweden calls Alice Munro

BARRY PETERSON PHOTO

Munrovia in Victoria

On his 83rd birthday, while marking 50 years of bookselling in B.C., **Jim Munro of Munro's Books in Victoria** learned his first wife **Alice Munro** will soon be the first Canadian and only the thirteenth woman to receive the Nobel Prize for Literature. Alice Munro was visiting Victoria at the time. On her behalf, one of her daughters will receive a document confirming her \$1.2 million-dollar prize from **King Carl XVI Gustaf of Sweden** on December 10 in Stockholm. Born in Ontario as Alice Laidlaw, she emerged as a writer 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



Jim Munro

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:
jwindh@hotmail.com



This Chilean woodcut depicts a story from *I Want To Tell You a Story*, capturing the last oral remnants of the disappearing Yagan.

JIMENA SAITER WOODCUT

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, located on the coast of Ireland, between Durrus and Kilcrohane, on the Sheep’s Head peninsula, where they threw wreaths into the sea. Bodies of only half of the 329 victims were recovered.



Renée Sarojini Saklikar

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 blended 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 that 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



TWIGG PHOTO 2012

Sheep’s Head peninsula, County Cork, Ireland



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David Lester

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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.

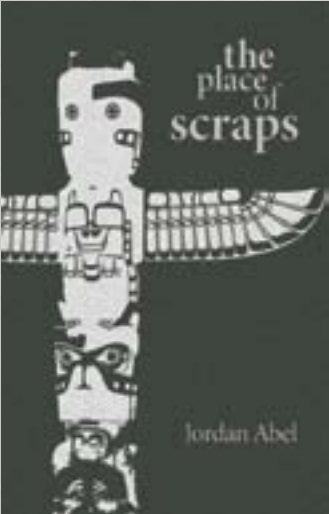
\$14.95 / 200 pp / Fiction / 978-0-88922-778-1



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.

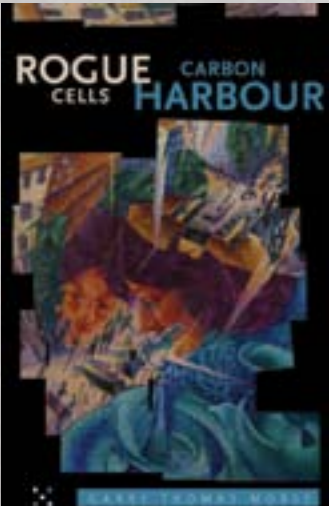
\$19.95 / 272 pp / Poetry / 978-0-88922-788-0



Rogue Cells / Carbon Harbour

Garry Thomas Morse
Rogue Cells / Carbon Harbour resumes The Chaos! Quincunx novel series and presents two ironically dystopic visions of the speculative future: a “First” nation at war with the mysterious territory Nutella amid fundamentalist celebrity terrorism; and a “green” world of aquaculture, bio-material, and grim labour conditions where hardcore gamers pay for “pollution fantasies” with carbon credits.

\$19.95 / 448 pp / Fiction / 978-0-88922-776-7



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, relates his 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



They Called Me Number One

Secrets and Survival at an Indian Residential School
Bev Sellars

Xat’sull Chief Bev 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.

\$19.95 / 256 pp / Non-fiction: Autobiography
978-0-88922-741-5



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!



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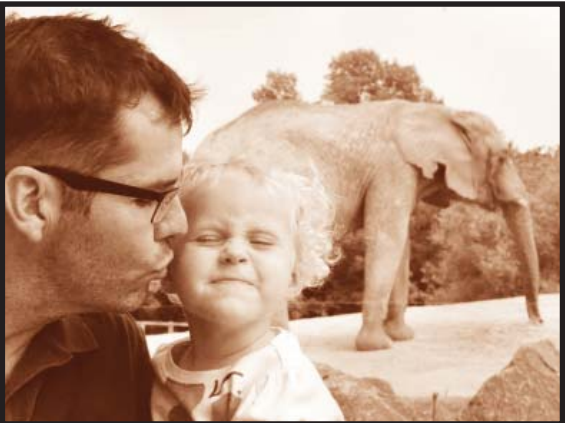
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Daddy does Darwin

EMBARRASSED TO HAVE HIS STUDENTS LEARN HE 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



Minivan Man & daughter Brora at Toronto Zoo.

Taken to cleaner

HAVING BEEN RAISED IN AN ABUSIVE HOME IN northern England, **Jancis M. Andrews** ran away and was classified as a juvenile delinquent. At age 53, she gained a creative writing degree. Ten years later, her husband left her, refusing to pay alimony. After her life cascaded from the British Properties in West Vancouver to the mean streets of the Downtown Eastside, at age 65 she had to lie about her age to get a job as a cleaner in a boys’ school in England. Now living in Sechelt at age 78, she has penned a bristling poetry-memoir about a



fictionalized character named Mrs. S. who undergoes similar experiences. Jancis M. Andrews’ angry and fascinating **The Ballad of Mrs. Smith** (Hedgerow \$16) was nominated for the City of Vancouver Book Award. It brims with grit, anger and intelligence.

978-1-926618-01-2

Jancis M. Andrews

BETTY PEHME PHOTO



When Agatha Christie was writing a mystery set in the Caribbean, she had to remove *Caribbean* from the title—changing it to *Nimrud and Its Remains*—due to her frustrating inability to spell *Caribbean*.

Making sense of dyslexia

From Albert Einstein to Jane Austen to Winston Churchill

BY ERIC WILKINS

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, “he [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 lives of remarkable people to illustrate how having dyslexia, or other learning disabilities, is not remarkable.

In the case of Churchill, she elaborates on the specifics of his early struggles, from his endless stream of tutors to his dismal report cards. His chronic failures in math were obvious. She suggests that Churchill may have had a mathematics disability called dyscalculia.

Agatha Christie suffered from developmental output failure. Growing up she was “a poor speller, she had terrible handwriting, she made many mistakes in arithmetic, and she

had trouble learning foreign languages.”

One of the points stressed by Siegel throughout the book is that all of these unfortunate situations are, if not something one can overcome, they can at least be manageable. With Agatha Christie, the key was her unwillingness to give up; she kept on with what was most difficult for her.



PUBLISHED IN CONJUNCTION WITH NATIONAL DYSLEXIA Awareness month, *Understanding Dyslexia and Other Learning Disabilities* is a helpful guide to a wide range of learning 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 she has been awarded an honorary doctorate from the University of Gothenburg (Sweden). In 2012, she received the inaugural Eminent Researcher Award from Learning Difficulties 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.

97819266966298

Bill Reid Gallery

of Northwest Coast Art

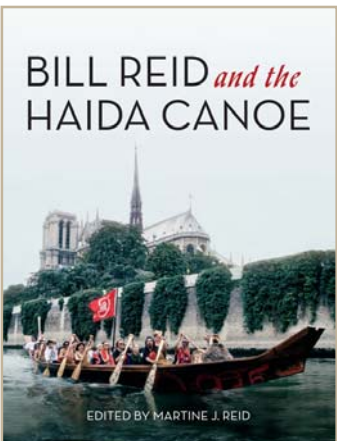
The SPIRIT of HAIDA GWAI
Bill Reid’s Masterpiece



Ulli Steltzer

FOREWORD BY BILL REID INTRODUCTION BY ROBIN LAURENCE

BILL REID *and the*
HAIDA CANOE

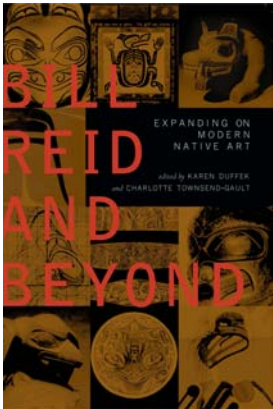
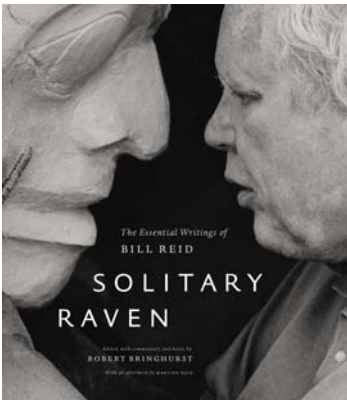


EDITED BY MARTINE J. REID

Northwest Coast Reading Suggestions

The Raven Steals the Light

Drawings by Bill Reid
Stories by Bill Reid & Robert Bringhurst
with a preface by Claude Lévi-Strauss



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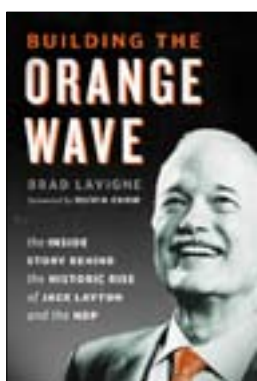
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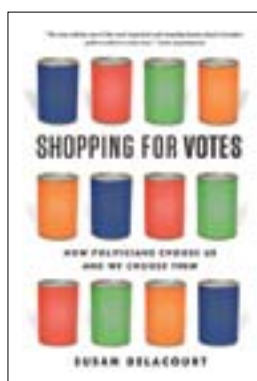


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Brad Lavigne,
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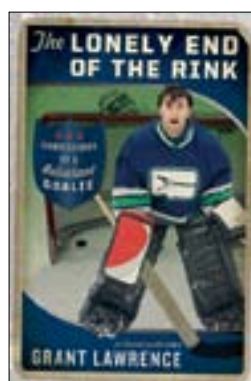


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How Politicians Choose Us and We Choose Them

Susan Delacourt

A look at the inside world of political marketing in Canada, and what it means about the state of our democracy.

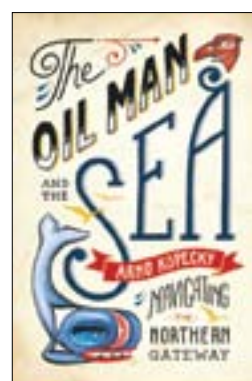
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Grant Lawrence

Part memoir, part hockey history, this is a witty and personal look at our nation's favourite sport, from the perspective of a beer-league goalie.

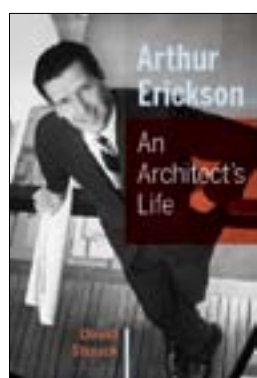
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Arno Kopecky

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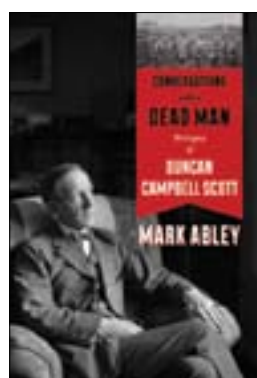
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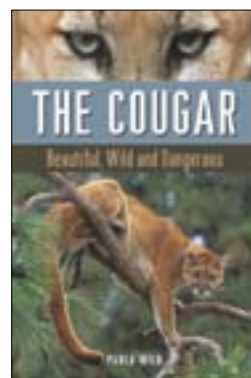
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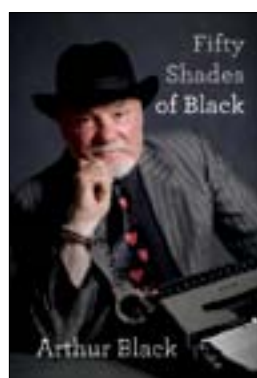
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Nicole Lundrigan

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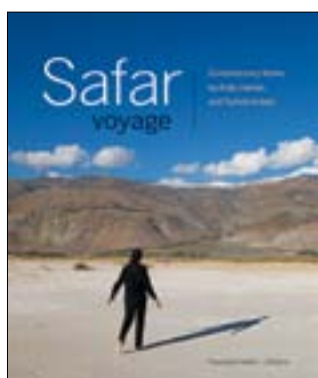
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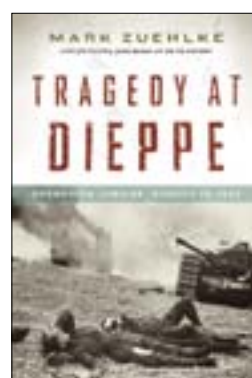
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reviews

MEMOIR

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.



ALEX WATERHOUSE-HAYWARD PHOTO

HEAVY METAL, BLACK MAGIC & ALMOND OIL

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

BY ERIC WILKINS

Free Magic Secrets Revealed by Mark Leiren-Young
(Harbour Publishing \$26.95)

AT 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 a long-time crush who had placed him in the dreaded friend-zone.

In a candid, often painful, but always amusing memoir of post-pubescent ambitions for fame and love, **Free Magic Secrets Revealed** (Harbour \$26.95), Mark Leiren-Young recalls how he set out to win the heart of—or at least the attention of—**Sarah Saperstein**, by producing his own rock & roll magic show.

It is established early on that our lanky 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.

Our nerdy hero manages to become the writer and director of Black Metal Fantasy (the company he dreamed up with friend and magician, **Randy Kagna**) for a production that a big-name promoter, Rainbow, is going to take on.

Everything is bright and rosy. A prospective financier is in place and, better still, attractive females have been cast for the roles. Fame and fortune beckon from the proverbial horizon. Rainbow promises them a tour.

Meanwhile Leiren-Young is working part-time by dressing up in costumes for children's

parties, often as a gorilla or a rabbit. These bizarre gigs give him a taste of theatre, or at least entertainment, but they border on humiliation. He always keeps his rabbit or gorilla head on his shoulders, not wanting to be unmasked. Once he speaks and someone suspects his identity, he makes a hasty exit.

While mounting Black Metal Fantasy, Leiren-Young soon 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 endearing confessional in keeping with the playwright's preceding memoir, *Never Shoot A Stampede Queen* (Heritage 2008), winner of the 2009 Stephen Leacock Medal for Humour.

Leiren-Young will appear twice at the Jewish Book Festival, on November 24 and 27. See www.jewishbookfestival.ca 978-1-55017-607-0

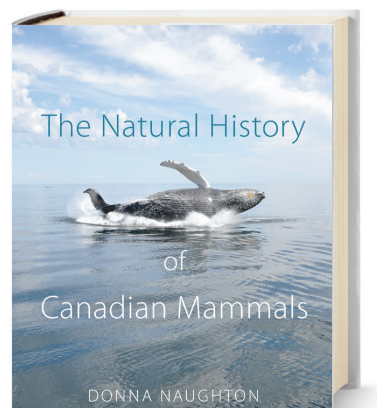
Eric Wilkins is a non-magician who attends Douglas College.

Books for the Holidays

The Natural History of Canadian Mammals

by Donna Naughton

Best of the Best from the University Presses - American Library Association
First Place, Reference Category - New York Book Show
Best Reference - Sciences - Library Journal



'The Natural History of Canadian Mammals tells this country's story in lively ways that are unexpectedly wonderful and warm-blooded.' - Randy Boyagoda, *The National Post*

'It can be read and enjoyed by readers all over the planet from inquisitive middle school students and interested adults, to the scientific community.' - Gay Ann Loesch, *American Association of School Librarians*

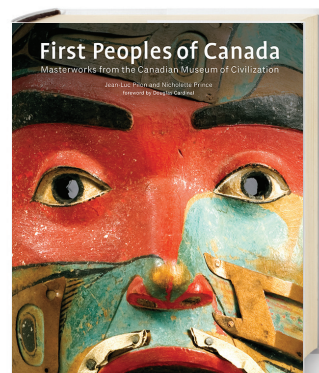
'I recommend this book to the widest audience possible in hopes that it might stir in readers an awe for nonhuman life as deep as Naughton's.' - Rosemary-Claire Collard, *BC Studies*

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First Peoples of Canada

Masterworks from the Canadian Museum of Civilization

by Jean-Luc Pilon and Nicholette Prince



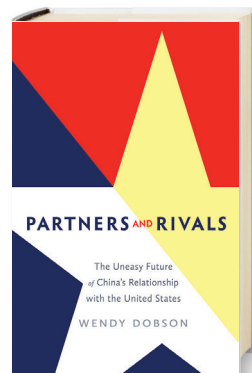
This beautifully designed book showcases 150 unique artifacts produced by Canada's First Nation Peoples and offers a rare opportunity to experience a celebrated exhibition that has toured the world, yet has never been shown in Canada.

in collaboration with the Canadian Museum of Civilization  **CANADIAN MUSEUM OF CIVILIZATION** **Canada**
MUSÉE CANADIEN DES CIVILISATIONS

Partners and Rivals

The Uneasy Future of China's Relationship with the United States

by Wendy Dobson



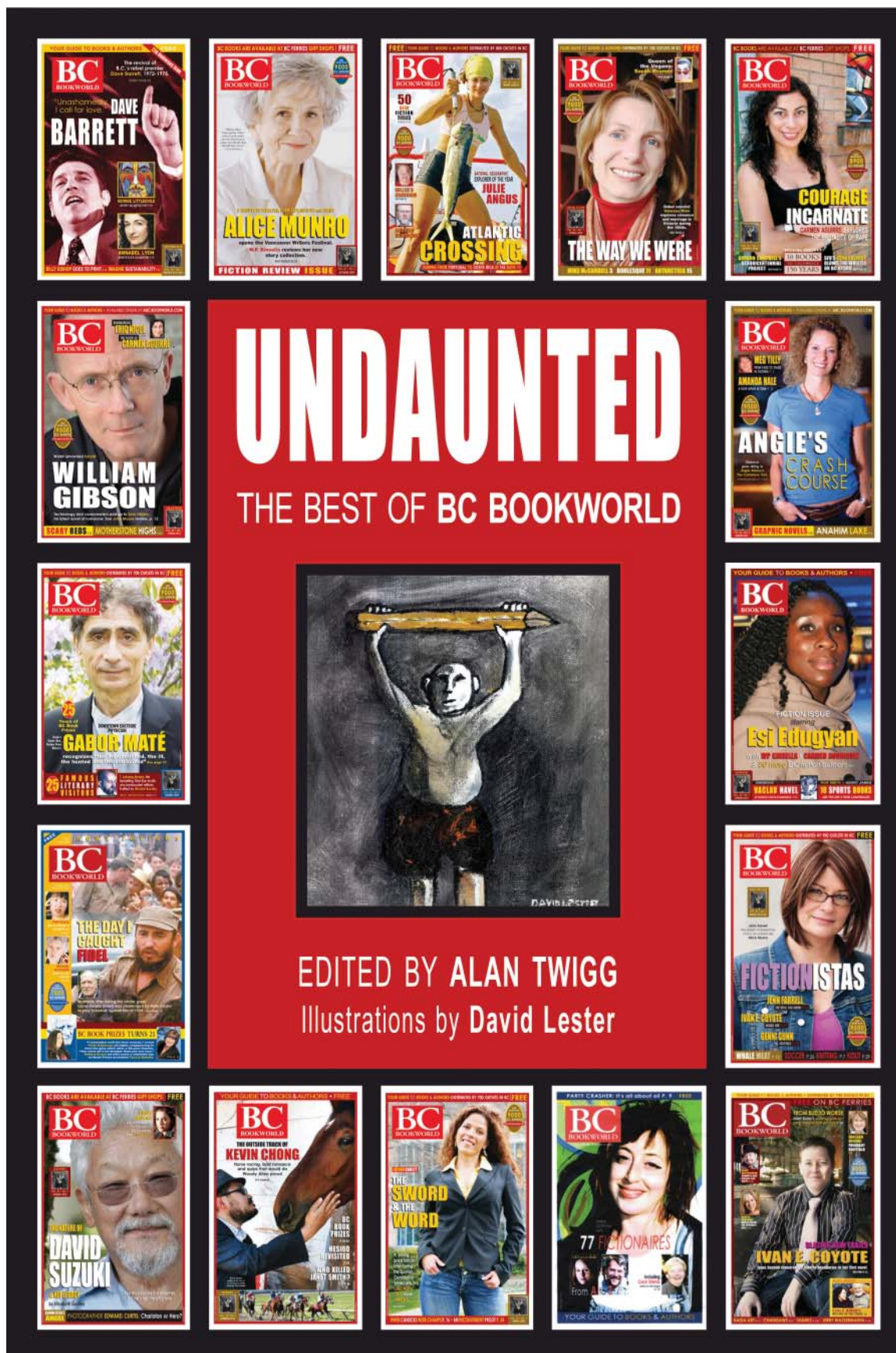
In *Partners and Rivals*, acclaimed economist Wendy Dobson, examines the central role that China and the United States will play on the global stage in the next half-century.



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Advancing Knowledge



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**.

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JACK MCCLELLAND



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

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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.

Worst. Person. Ever.
by Douglas Coupland (Random House \$30)

DOUGLAS COUPLAND HAS kept his finger on the prostate of pop culture ever since his 1991 debut, *Generation X: Tales for an Accelerated Culture*, inspired critics to dub him "spokesman" for a generation that spent the social revolution of the Sixties in diapers and came of age to the polarized sound-tracks of disco and punk rock.

Coupland's subsequent literary output has been a predictably post-modern mixed bag, from the introspection of *Waiting for God*, a collection of John Cheever-ish tales of spiritual yearning in the desert of materialist suburbia, to novels like *Microserfs*, set among computer coders—the invisible Morlocks who slave in the digital mines to enable and maintain the electronic world most of us now interact with more frequently than the "real" one.

The oddly titled **Worst. Person. Ever.** (pronounced with teenage neo-Valley Girl emphasis on each word) may not make it into the canon of early 21st century English Lit, but it's a whooping, high-speed joyride through the post-millennial Blandscape. The main characters are British because—as anyone who ever watched BBC comedy series on public television knows—their absurd sensitivity to outdated social class distinctions and obsolete imperialist cultural arrogance makes Brits more fun to take the piss out of than any other people on the planet.

Coupland's literary models for *Worst. Person. Ever.* are modern British humorists, **Evelyn Waugh**, **P. G. Wodehouse**, **Kingsley Amis**, **J.P. Donleavy** and the under-rated **Leslie Thomas**; writers who made irony an occasion for laughter instead of classical tears. He pays lip service to the central convention of the British comic novel—the well-meaning innocent who suffers a picaresque series of misadventures at the hands of sinister representatives of the status quo—but gives it a typically post-modern twist.

Our hero, Raymond Gunt believes himself to be "a reasonable enough citizen. You know; live life in moderation, enjoy the occasional YouTube clip of frolicking otters and kittens, perhaps over tip a waitress who makes the effort to tart herself up a bit, or maybe just make the effort to try to be nice to the poor..." yet with every sentence of his tale of woe, Raymond reveals himself to be the kind of

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-expletive 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 unkillable 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 homeless 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*.

Accidentally 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 innocent isolation 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 perverse paean 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 *eminence gris* that links his sometimes superficially 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 archetypes 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 blatantly contrived faux-reality program is still produced in the U.S. and clones are made under franchise in more than fifty countries world wide.

Pull out your ear-buds and listen. That sound you hear is the ghosts of Darwin and Wilde, laughing their asses off. 978-0345813732

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

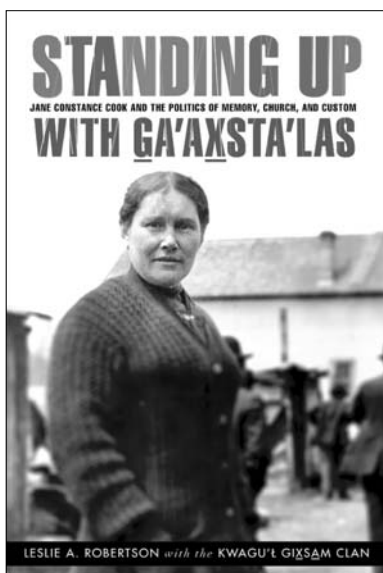


After Douglas Coupland won the art and design contract for the Canadian Firefighters Memorial in Ottawa in 2010, he was asked to pose for this promotional photo on behalf of the firefighters.

D.J. WEIR PHOTO © DOUGLAS COUPLAND

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



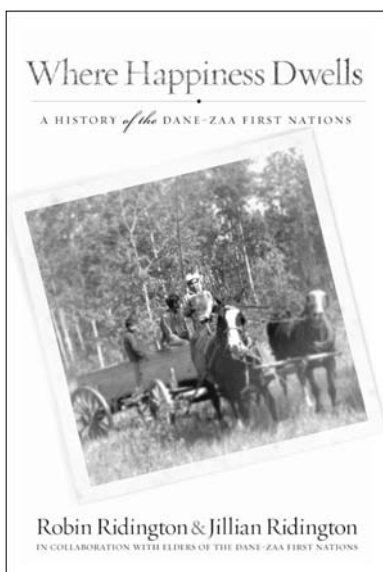
Standing Up with Ga'axsta'las *Jane Constance Cook and the Politics of Memory, Church, and Custom*

Leslie A. Robertson, with the Kwagu'l Gixsam 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.

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FINALIST | 2013 BC Book Prizes

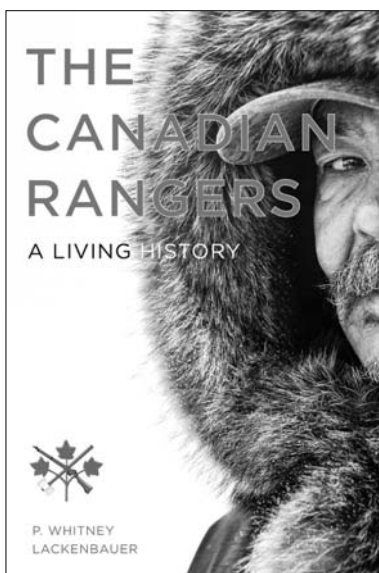


Where Happiness Dwells *A History of the Dane-zaa First Nations*

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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.

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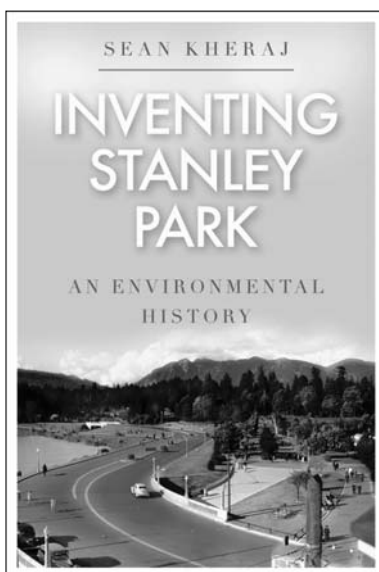


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P. Whitney Lackenbauer

For more than six decades, this dedicated group of citizen-soldiers has quietly served as Canada's eyes, ears, and voice in isolated coastal and northern communities. Drawing on official records, interviews, and participation in Ranger exercises, Lackenbauer reveals why the Rangers have evolved into a flexible, inexpensive, and culturally inclusive way to promote sovereignty and security.

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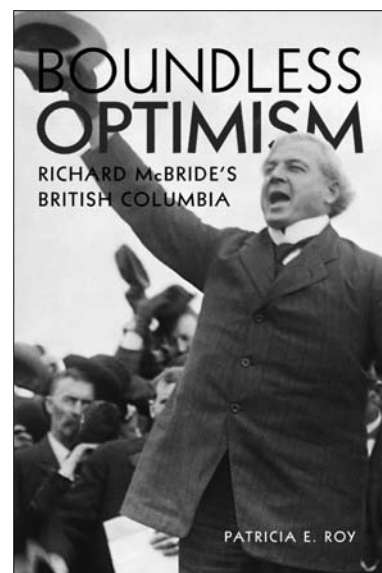
Inventing Stanley Park *An Environmental History*

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.

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FINALIST | 2013 City of Vancouver Book Award

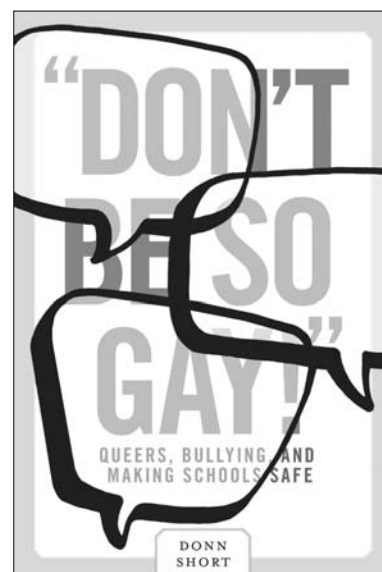


Boundless Optimism *Richard McBride's British Columbia*

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.

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"Don't Be So Gay!"

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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.

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FLASH CONCISION IS BRIDGMAN'S WAY

According to reviewer **David Stouck**, one page evokes a full-length short story; ten pages read like a novel.

Standing at an Angle to My Age by P.W. Bridgman
(Libros Libertad Publishing \$20)

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 longer pieces are also foremost about the craft of writing. The selection of the right word is as thematic as it was for short story writers like **Edgar Allan Poe**, **Ernest Hemingway**, or **Ivan Bunin** (the now almost forgotten first Russian winner of the Nobel Prize for literature).

"Our Secret" is a mother-daughter story in which the daughter learns the story of her paternity. The perfectly-crafted sentences convey a way of life in northern Ontario that is hard-bitten but intensely alive.

"De Mortuis Nil Nisi Bonum" is a father-son story in which a late middle-aged man from B.C. revisits the wartime scene of his Manitoba childhood with a painful clash of cultures between his fiery Irish Catholic mother and his pacifist Mennonite father.

The skills of an adept satirist are evident in the lengthiest piece in the collection, "Cake, Bang and Elm," structured around two points of view: the narrator as an observant child in London, England, and as an adult college teacher from Canada. The child's view is registered in the cartoonish Dickensian names of the characters he meets and hears about in London: Mr. Cake, Mrs. Paper, Mr. Boil, Jack Cat, Mr. Gland, etc. The adult, returned many years later, comes to see these bizarre figures in a wholly different light. "So and Not Otherwise" is a lively satire of academic life at UBC, its aspirations and shortcomings. Both these stories conclude in a gently serious vein.

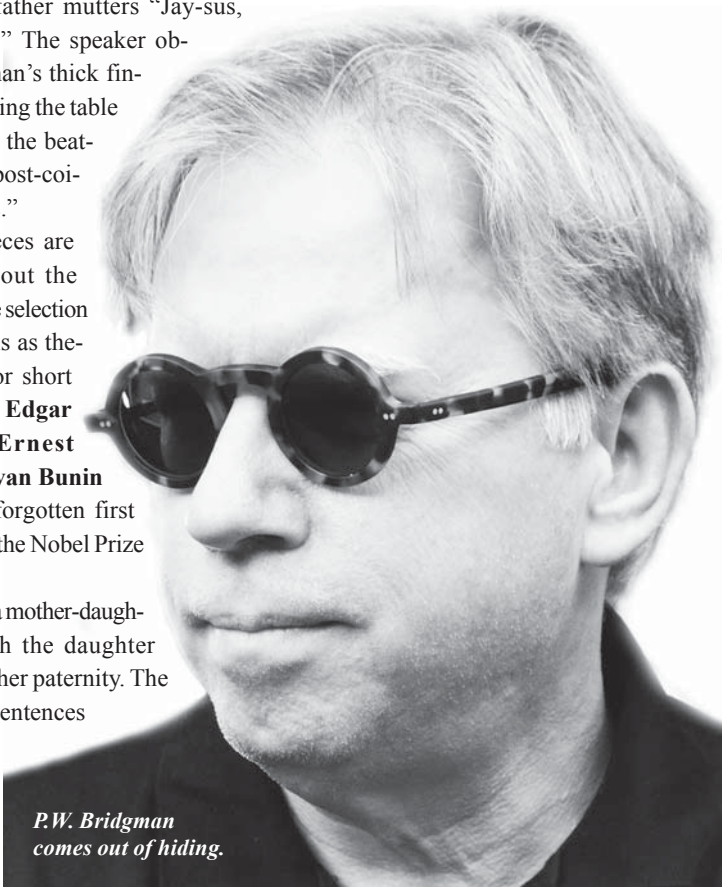


THE STORIES IN *STANDING AT AN ANGLE TO MY AGE*, while sometimes set abroad, are nonetheless markedly Canadian, some with specifically B.C. settings and references. They inhabit a wide range of genres and modes, but are distinguished by the steady craft of an elegant literary stylist. Each piece is an experiment and Bridgman is a writer of exceptional talent.

The stories "The Mars Hotel" and "Suitably Framed" both appeared in 2011 in the Scottish anthology, *Story.Book*, published by Unbound Press of Glasgow. "The Mars Hotel" was also shortlisted for the U.K. Bridport Prize, flash fiction category, in 2010.

The volume has been fittingly produced by Libros Libertad with careful attention to design layout and typography. 9781926763255

David Stouck is one of the foremost literary biographers in Canada. His new book is Arthur Erickson: An Architect's Life (D&M).



P.W. Bridgman comes out of hiding.

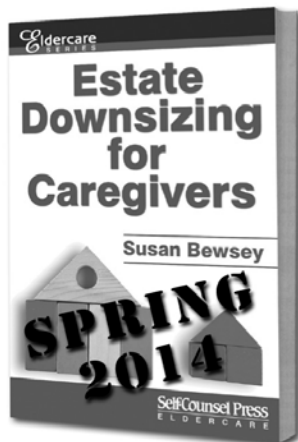
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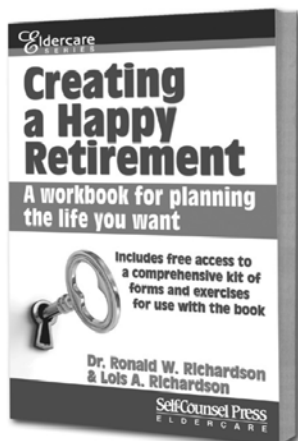


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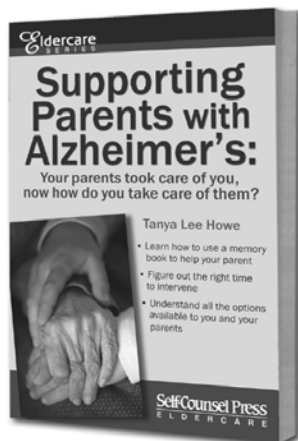


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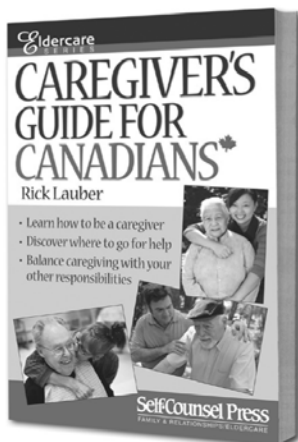


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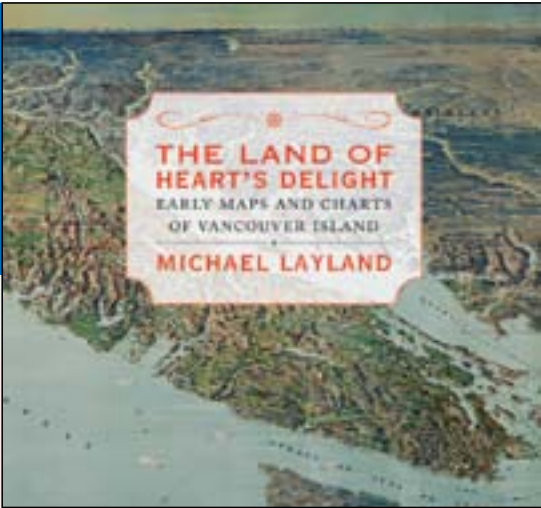
BRIGHT LIGHTS THIS SEASON

The Land of Heart's Delight

Early Maps and Charts of Vancouver Island
Michael Layland

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.

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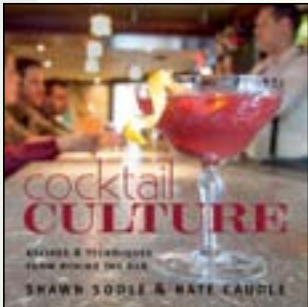


Beauty by Design

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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.

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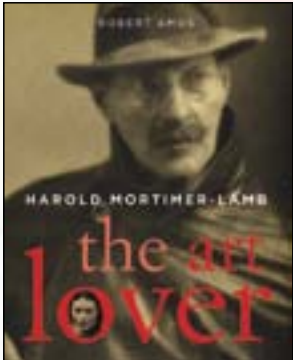


Cocktail Culture

Recipes & Techniques from Behind the Bar
Shawn Soole & Nate Caudle

In this exquisitely produced book, world-class bartenders have compiled more than 110 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.

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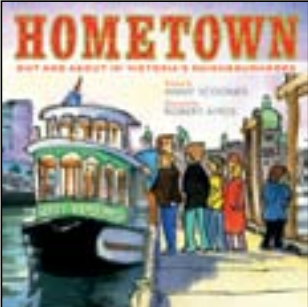


Harold Mortimer-Lamb

The Art Lover
Robert Amos

His name appears in almost every Canadian art history book, but Harold Mortimer-Lamb's place in the art world has never been easy to define. With access to personal letters, clippings, and notes from family and friends, Robert Amos illuminates this exceptional life in a beautiful book illustrated with Mortimer-Lamb's own photos and paintings as well as the art he collected.

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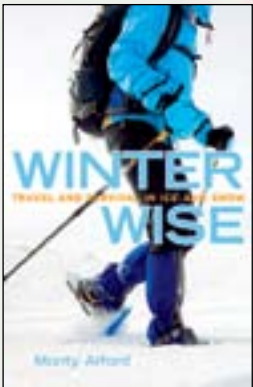


Hometown

Out and About in Victoria's Neighbourhoods
Written by Anny Scoones
Illustrated by Robert Amos

A fresh perspective on a beautiful and lively West Coast city. Beloved storyteller Anny Scoones 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.

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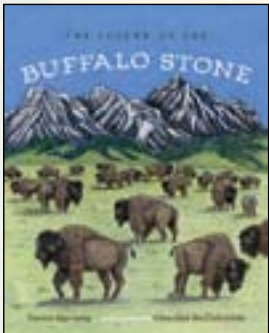


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Monty Alford

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.

Heritage House \$16.95 pb | \$14.99 ebook



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 Hanata 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.

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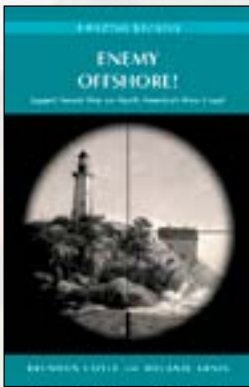


The Salmon Twins

Caroll Simpson

When new twins are born into 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.

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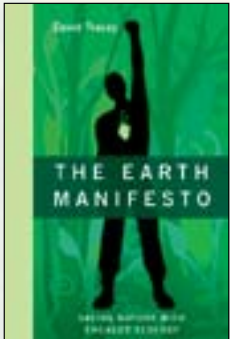


Enemy Offshore!

Japan's Secret War on North America's West Coast
Brendan Coyle and Melanie Arnis

This dramatic narrative tells the story of Japan's incredible and little-known WWII campaign to terrorize North America's West Coast, and of the local militias formed of fishermen, First Nations, and "wilderness warriors" who allied with the Canadian and American militaries to defend our western shores.

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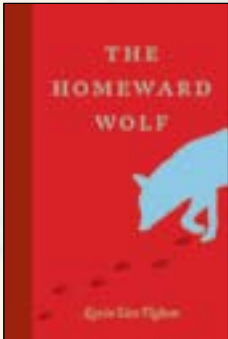


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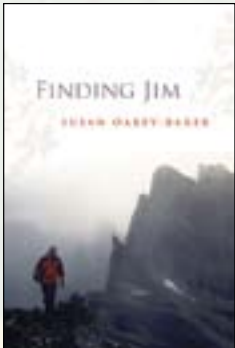


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Kevin Van Tighem

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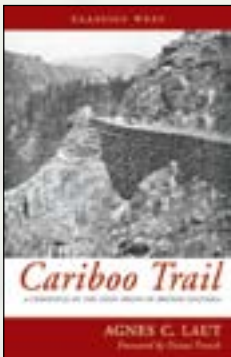


Finding Jim

Susan Oakey-Baker

In the spirit of books like Joan Didion's *The Year of Magical Thinking* and Maria Coffey's *Fragile Edge*, Oakey-Baker writes eloquently of her efforts to understand her husband's death, to defy the pain that such a loss causes and embrace the healing power of mountains, adventure, and wilderness.

RMB | Rocky Mountain Books \$25 hc | \$11.99 ebook



The Cariboo 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 Gold Rush brings to life the period, the gold rush, and the Cariboo region.

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BY HEIDI GRECO

Everything Rustles by Jane Silcott
(Anvil Press \$18)

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 naturopaths as they learn to do pelvic exams.” I bet many of us, 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 us with.

Please though, don’t mistake her book for some gynecological showcase. It’s about seeing beauty in the world, getting along with your husband even when he refuses to argue back, trying not to swear in front of your kids when they’re little. Or, even harder, getting used to the idea that those same perfect kids might not love you any more when they reach their teens.

Everything Rustles is also about trying to get by as well as you can in a world that sometimes seems so crazy you want to scream, and how important it is, in the midst of it all, to look and to see and to appreciate.

The characters she sketches are so clearly defined, they practically cast shadows. Many of them will seem familiar as neighbours, loud talkers in coffee shops, fellow travellers of various sorts. Or, my favourite, the fellow in Gastown she refers to as “Lurching Man.”

Although Silcott is clearly rooted in urban Vancouver, it’s during some of her camping trips that many of her most wonderful observations occur. While this may in part be due to being away from the

ON HIGH ALERT TO DANGER & BEAUTY

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

day-to-day routine, camping trips also do present her with some out-of-the-ordinary situations—being lost as well as being near at hand for what the park ranger calls “an incident of domestic violence.”

While the word “rustle” comes up regularly throughout the book, it’s a camping trip that provides one of the resonating sparks that makes the book’s title so memorable. Lying under the stars beside her husband, she hears a rustling sound near her head. Her mind races through the list of possibilities, and when she turns on her flashlight, she’s confronted by a pair of eyes which she immediately believes must belong to a snake. As it turns out, the eyes aren’t those of a snake, though the point is made: there’s a reason we’re alert to all those rustlings around us.

If a thing is alive, it rustles. And this book definitely rustles.



SOME DAYS IT SEEMS AS IF EVERY body’s writing their memoirs. Although *Everything Rustles* has been classified as “memoirs,” I suspect that’s more to accommodate the world of marketing niches we’re now all supposed to squeeze into, as it seems much more to be a

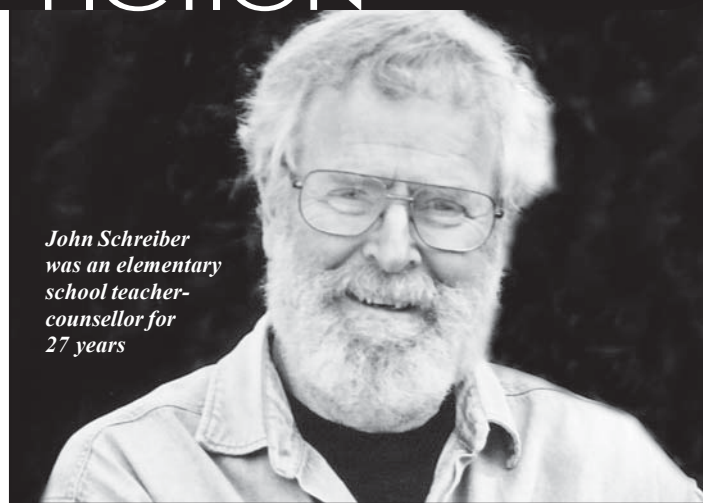
book of essays than memoirs. Sure, the essays are based in the author’s personal experiences, but they read more as thought-inducing contemplations—in some cases, meditations—than recollections of a life lived. But *what* they are doesn’t matter so much as *that* they are. That’s how deliciously good this collection is.

978-1-927380-41-3

Heidi Greco is a poet and community organizer in Surrey.



Jane Silcott: Not afraid of being a feminist



John Schreiber was an elementary school teacher-counsellor for 27 years

The Junction: Stories of Land and Place in the BC Interior by John Schreiber (Caitlin \$24.95)

THE TITLE STORY OF JOHN Schreiber’s third story collection, *The Junction: Stories of Land and Place in the BC Interior*, refers to the place where the great Fraser and Chilcotin Rivers come together south of Williams Lake. Other Cariboo-Chilcotin locales include Big Bar Mountain, Empire Valley, Churn Creek and Ts’yl-os [Mt. Tatlow] south of the Nemaiah Valley. There are also two stories set in the lower Similkameen (“one of B.C.’s magic places,” according to Schreiber) and two focused on the Stein Valley and Writing-on-Stone in southern Alberta. His previous collections are *Old Lives* (Caitlin 2011) and *Stranger Wycott’s Place* (New Star 2008).

978-1-927575-21-5

The Devil’s Making by Seán Haldane (Red Tuque / Stone Flower \$21.95)

CLINICAL NEUROPSYCHOLOGIST Seán Haldane did the research for his novel *The Devil’s Making* while living in Victoria, B.C. in the 1980s. Set in Victoria in 1869, it follows the adventures of a newly-arrived policeman from England, Chad Hobbes, who must discover why the mutilated body of Dr. McCory was found in the woods. The apparent murder victim was an American ‘alienist’ whose methods included phrenology, Mesmerism and sexual-mystical ‘magnetisation.’

One of the murder suspects is Wiladzap, a Tsimshian medicine man, who is immediately arrested. But the ‘savagery’ of the Aborigines is all too easily blamed, and Hobbes must look deeper into the society and himself. How much does so-called civilization serve as a guise for savage natures?

978-0-991-90730-4

Always Love A Villain on San Juan Island by George Szanto & Sandy Frances Duncan (Touchwood 14.95)

WITH GEORGE SZANTO, Sandy Frances Duncan is co-writing a series of mystery novels set on the Gulf Islands. *Never Sleep with a Suspect on Gabriola Island*, *Always Kiss the Corpse on Whidbey Island* and *Never Hug A Mugger on Quadra Island* have been followed by *Always Love A Villain on San Juan Island* in which a university plagiarism case leads to a kidnapping of a professor’s daughter. The ransom required is a piece of intellectual property.

978-1-77151-024-0

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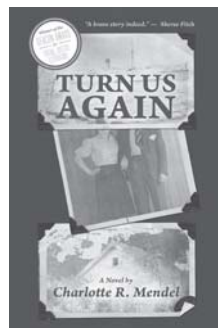


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The Land of Heart's Delight: Early Maps and Charts of Vancouver Island by Michael Layland (Touchwood Editions \$39.95)

MANY 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 Vancouvers Island" [sic] on various maps after the 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 across the island to trade with the Cheslakees?

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 a Russian atlas, dated 1849, 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



Michael Layland

MAPS OF OUR EDEN

Michael Layland gets the lay of the (is)land

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 ex-naval officer **George Dixon**—of Dixon Entrance fame—vehemently refuted Meares with a scathing broadside that likened Meares' phoney map to "the mould of a good old housewife's butter pat"?

Beyond the visuals, Layland outlines the history of the British Columbia coastline—as it is revealed chronologically by his array of strange maps from various expeditions and fur traders—with a clarity and seeming ease that is enviable, instructive and wise.

Layland neatly sidesteps the

veracity of unproven claims that **Sir Francis Drake** could have reached Vancouver Island, as outlined in a somewhat fanciful map made by B.C. land surveyor **Richard Bishop** in 1939.

Similarly, he deftly skims over the more convincing argument that a Greek mariner from the island of Kefalonia, **Ioannis Phokas**, 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 Van-

couver 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 **Josef de Canizarez**, 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 had grabbed the map and accounts of the Pérez voyage when they

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.

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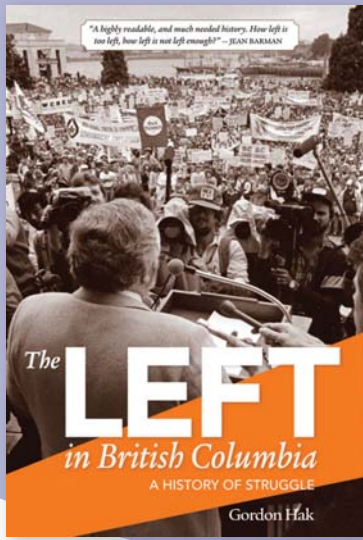
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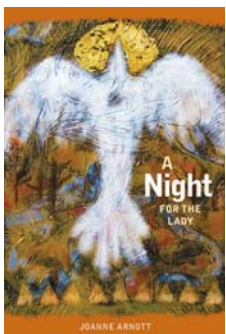
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Edited by Alan Twigg

The contributors in this "Best of" include Jane Rule, George Woodcock, W.P. Kinsella, Stephen Vizinczey, broadcaster Mark Forsythe, and biographer Joan Givner, with illustrations by David Lester.

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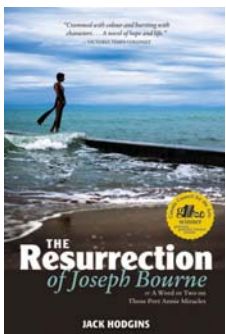


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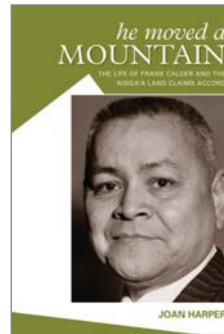


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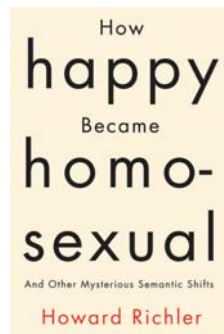


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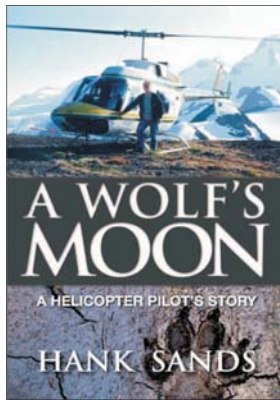
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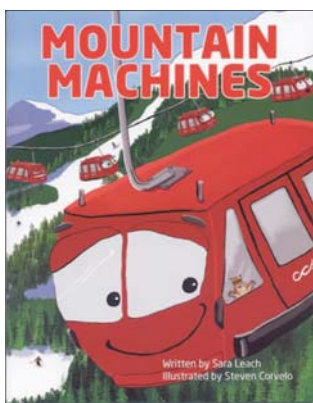
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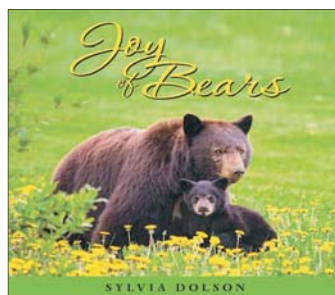
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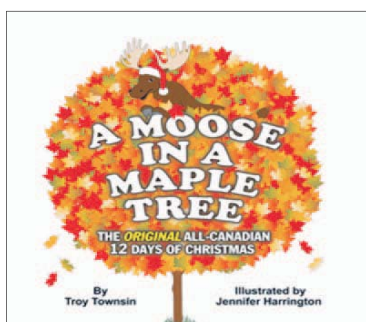
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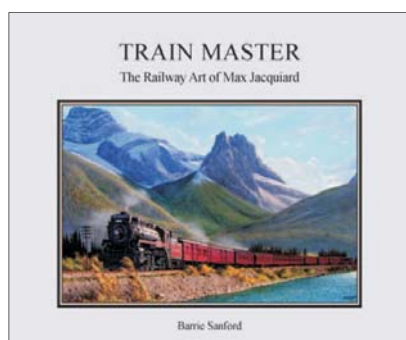
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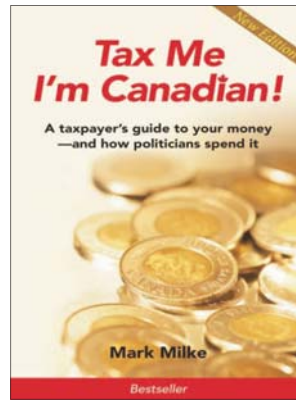
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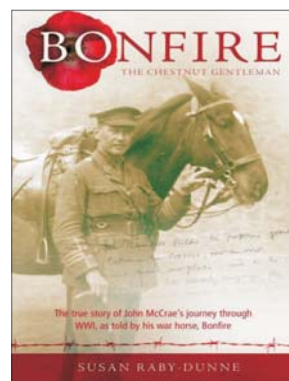
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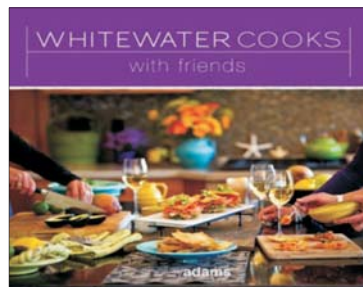
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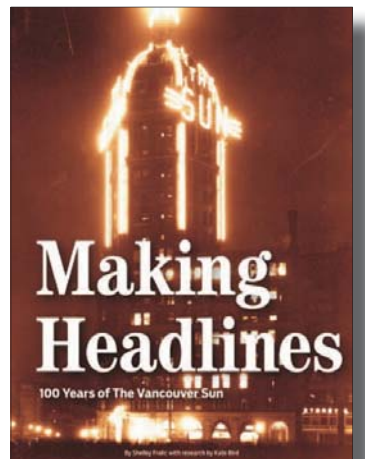
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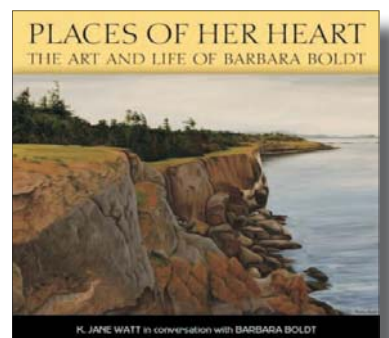
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The Vancouver Sun



PLACES of her HEART
The Art and Life of Barbara Boldt
K. Jane Watt
in conversation with Barbara Boldt

Grieving well, following your passion, finding beauty in the ordinary -- these are the important things in life according to British Columbia artist Barbara Boldt. Born in 1930, Boldt came of age in wartime Europe before immigrating to Canada in her twenties. This lavish coffee-table book contains over 200 of Boldt's paintings of the Fraser Valley and Gulf Islands.
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Born in Vancouver on June 14, 1924, Arthur Erickson studied at UBC and McGill, began working professionally as an architect in Vancouver in 1953, and became the only Canadian to receive the American Institute of Architecture's gold medal. Although he had a jet-set lifestyle and befriended Pierre Trudeau and Elizabeth Taylor, he eventually filed for personal bankruptcy in 1992. He died at age 84 in 2009.

THE CONCRETE

PHILOSOPHER

BY SHANE McCUNE

Arthur Erickson: An Architect's Life by David Stouck (Douglas & McIntyre \$34.95)

IT 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 Architect'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 revelation. Arthur's parents, **Oscar** and **Myrtle Erickson**, were an ebullient and eccentric pair straight out of *You Can't Take It With You*. Despite losing his legs in the First World War, Oscar was a dynamo at his dry goods business, a keen sportsman and an amateur painter. Myrtle was an enthusiastic, if not entirely com-

petent, cook, social convenor and arts patron who helped found the Vancouver Art Gallery.

Once, after a quarrel, Arthur's younger brother Don killed all the fish in Arthur's aquarium. The family 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 Geographic* 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 favourite 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 education, 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 preceding his death in 2009. But he has also spoken to dozens of the architect's friends, family and associates, going back to his adolescence in the 1930s. Fortunately, several key figures 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 architecture 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.

Canada's flamboyant
"philosopher-architect"
Arthur Erickson frequently spoke of
concrete as the marble of our times.



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 dramatic lines and flourishes "all culminate in the kind of inevitable formality which fine clothes, epicurean tastes, and a luxurious atmosphere unconsciously impose. This house will be hated by Puritans, as it will be loved by purists."

But Erickson didn't hit the big time until he and partner **Geoff Massey** won the competition to design Simon Fraser University. That caffeinated project — just 28 months in the making from design competition announcement in May 1963 to opening classes in September 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 trifles like leaky roofs.

Stouck insists the leaks weren't a product of Erickson's design but caused by substitution of materials and poor work by subcontractors. But he doesn't mention that a legal wrangle with the university dragged on until a 1976 settlement, the terms of which were not disclosed.

continued on page 18

continued from page 17

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



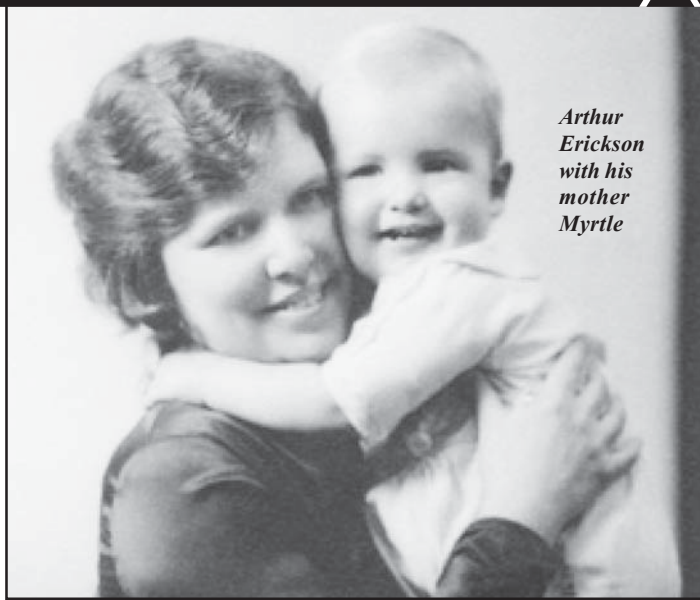
IN CHAPTER 12 DAVID STOUCK introduces us to **Francisco Kripacz**, “a dark-skinned, handsome boy of about 19” whom Erickson met at a party in 1961. Within a year they would become “partners” (for some reason Stouck doesn’t call them “lovers”).

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 writers **Ethel Wilson** and **Sinclair Ross**, and he was especially interested in my handling of Ross’s bisexuality,” 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



Arthur Erickson with his mother Myrtle

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 toiled 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**, sundry counts and contessas, arms dealer **Adnan Khashoggi**, **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 levelled 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. 978-1-77100-011-6

Shane McCune writes from Comox

PREVIOUS BOOKS ON ERICKSON

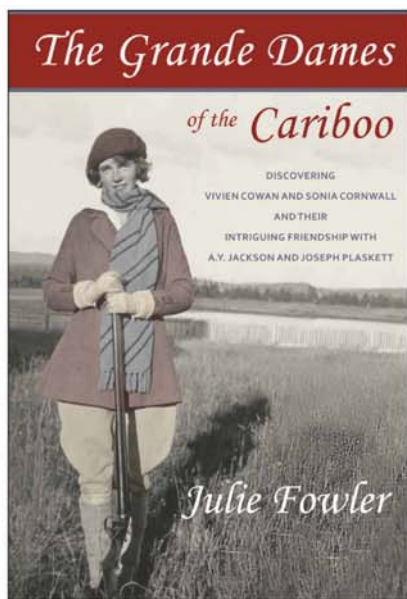
The Architecture of Arthur Erickson (Tundra, 1975; Douglas & McIntyre, 1988) by **Arthur Erickson** examines his career as the one who designed Simon Fraser University, Toronto’s Roy Thomson Hall, UBC’s Museum of Anthropology and the Robson Square Complex.



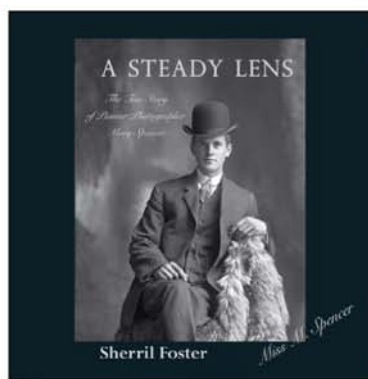
Erickson is also the subject of **Edith Iglauer’s Seven Stones** (Harbour, 1981), excerpts of which appeared in *The New Yorker*.



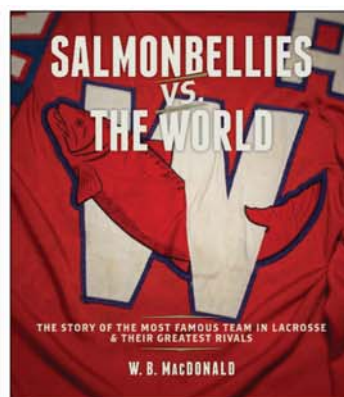
In 2006, an overview of Erickson’s best work was written and edited by **Nicholas Olsberg** of Arizona for **Arthur Erickson: Critical Works** (Douglas & McIntyre, 2006), featuring photographs by **Ricardo L. Castro** of Montreal.



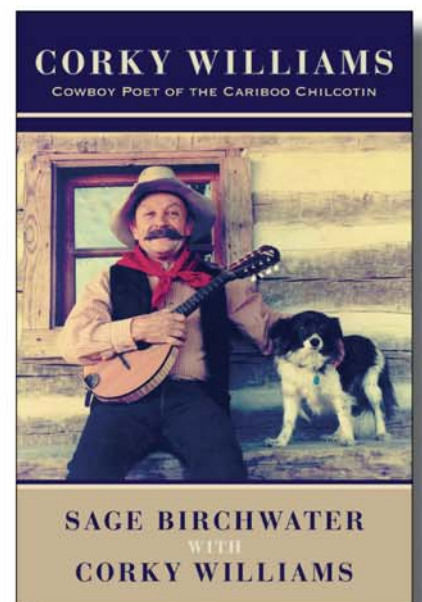
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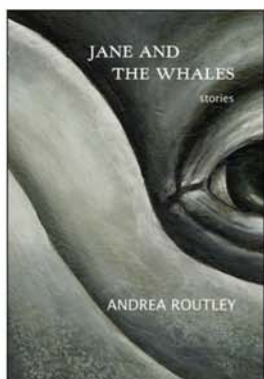


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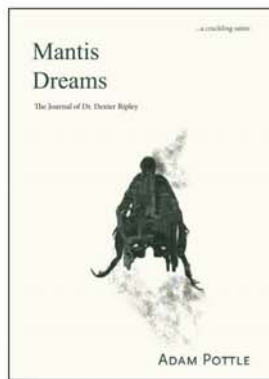


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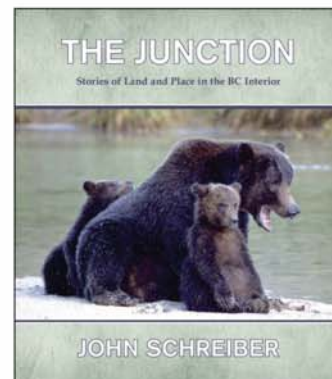
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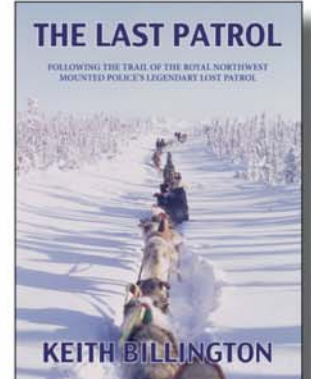
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LOOKOUT

#50

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as well as a series about the origins
of B.C. publishing houses

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Following the death of her husband, **Leslie Hill** lived for more than five years in the educational and spiritual New Age community at Findhorn, east of Inverness, in Scotland. At the SFU Writers Studio in Vancouver she subsequently honed her memoir, ***Dressed for Dancing: My Sojourn in the Findhorn Foundation*** (Incite Press \$18.95) that traces her recovery from grief over a period of fifteen years. Here is a précis.

LAST NIGHT I SAW A SHORT TELEVISION spot on the animals in the local Humane Society. Within seconds I was in tears. The program lasted all of ten minutes. I cried for half an hour. Am I incurably sentimental? Hormonally challenged? I don't think so. I think I'm experiencing old grief.

No one tells you about the gritty underside of grief. They think they do, in the achy breaky, hurting songs of failed relationships, that transcend the pain with rhythm or humour or beauty, but nothing can describe the daily damage of living with grief.

Sometimes people don't know what they're feeling at the time because they don't have permission. My parents were really invested in happy children. When pets died or we moved, I saw that my parents couldn't cope with my feelings of loss. I tried not to make it harder for them; I cried in secret and swallowed my tears as much as I could. They thought and I imagined, that I was dealing with sadness well. But years later when I see lost or abandoned animals on TV, I weep for Fluffy, Goldie, Frisky, Robin and a host of other childhood losses. Grief doesn't go away because we repress it. It's in our bones.

The good news is that grief diminishes with time, although it diminishes with agonizing slowness. The bad news is you have to go through it. It can't be boxed up permanently. The other news is, the world will never be the same. With the first loss we lose our innocence. Eventually it becomes clear that everything goes, pets and people, parents, friends, lovers and children. That's life's guarantee: we'll lose everything. They die, we die.

Elizabeth Kubler-Ross points out that loss can take us into adulthood. Perfectly true, only I didn't want to be adult. I wanted to stay young, happy and safe. I was twenty-eight when my mother died at fifty-two. She'd been in a coma caused by a brain tumour for nearly two weeks; her death was a release, not a surprise. What was a surprise though, was the change in our family dynamic once she'd gone. I hadn't realized until then that my mother was the heart of the family, the sun at the centre of its universe. Without her strong gravitational pull, the rest of us were mere planets, spinning further and further away from each other. By the time my father remarried, nine months after her death, we seemed more like polite acquaintances than the close-knit family I had known. So in losing my mother I lost my sense of place, the feeling of coming home, of belonging, of family. I inherited guilt with the grief too, because I'd never known how important my mother was to the whole until after she died.

There was no family dynamic to lose when my husband died. We had no children, only each other. But I learned, in the months and years following his death, that everything that had once been important to me, the shreds of my birth family, my friends and my work, no longer mattered. I couldn't "live" for any of them and I wasn't interested in living for myself. I tried, until every day was more exhausting than the day before and I could barely get out of bed. I found a therapist and assumed that I must be getting better as the months passed, even though I still walked through my days like a robot.

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.

After an hour or so I calmed down enough to tip the ashes into the trees below me. But the moment wasn't the completion I had imagined. It was a marker of how little I had moved on. The ashes were scattered but the grief remained 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, confronting all the feelings that I'd denied most of my life. By the time my visa had ended and I returned to Canada I could feel that the bits of grit from the past that I'd imagined clinging to me forever, had become pearls. The natural kind, lumpy and irregular, but my own. Grief and denial have become

acceptance, understanding and maturity. I wear those "pearls," like a necklace, without regret. I value my life. Grief does change, and we change with it. Now I'm aware of the winter to come and every day feels like autumn, full of colour and light and beauty.



DRESSED FOR DANCING IS AVAILABLE at Peoples Co-op Books on Commercial Drive and Banyen Books on 4th Avenue in Vancouver, 32 Books in North Vancouver, or can be ordered through www.lesliehill.ca

DANCING FOR GRIEF

by Leslie Hill



Leslie Hill

NEW STAR BOOKS, AS THE FOREMOST EXPONENT OF COUNTER-CULTURAL literature in B.C. during the 1970s and '80s, remains a small, gallant press, having recently survived a fire on its premises. Occasionally it honours its socialist origins—before government grants, when political change seemed viable—with books such as Rolf Knight's memoir.

ROLF KNIGHT'S ENGAGING AUTOBIOGRAPHY **Voyage Through the Past Century: A Memoir** (New Star \$24) is a much-improved version of an earlier privately published memoir that dignifies Knight's lifelong political disaffection by curbing his penchant for rants. It goes a long way to validate Knight's inclusion in the only expansive, critical survey of B.C. literature, *The Essentials, 150 Great B.C. Books and Authors* (Ronsdale Press 2010).

Knight can be deemed an "essential" in B.C. letters because he has been the province's foremost working class intellectual author. Renouncing cozy university life, Knight has produced ten important but seldom-heralded books, including his classic *Indians at Work*, the first study to assert and document the integral and widespread role of First Nations' labour in B.C.

There's still fire in his belly. "Whereas Canada once seemed capable of maintaining an independent stance in the world," he proclaims, "since the end of the Trudeau era our nation has progressively become a Quisling-led bum boy to the Americans."

"The provision of oil and other resources, the emergence of unchecked free trade, the provision of Canadian soldiers for American adventures abroad have become almost automatic for Canadian governments."

"We are evolving into an unchecked free-enterprise state with potentially devastating consequences for ordinary people in Canada."

Born in Vancouver in 1936, the son of an itinerant cook, Knight grew up in B.C. logging camps, mining camps and East Vancouver. He later engaged in bouts of wanderlust, including a first-time love affair in Nigeria in 1957-'58 with a local woman who spoke Yoruba, Hausa and Lagos pidgin English. She was eighteen; he was twenty-one.

Knight gained his M.A. in anthropology at UBC in 1962, and a Ph.D. from Columbia University in 1968. His career path changed when he collaborated with his Berlin-born mother for *A Very Ordinary Life* (1974), tracing her difficult life from Germany to goldpanning in Lillooet and hardscrabble work in camps. After its release, Knight left his university teaching career, repulsed by the narrowness of his fellow academics and the ignorance of his students.

While his wife held down a steady job at SFU (not mentioned), Knight grudgingly drove a MacLure's taxi in Vancouver, simultaneously producing a string of books that show the complexity of working class people, particularly migrant workers like his father and mother.

"In retrospect," he concludes, "it would seem that writing was the single endeavor which I ever found to be truly fulfilling and through which I ever contributed anything worthwhile."

"Finally, I have not fundamentally changed what I believed about the world and the forces in it. I am still a socialist and will remain so regardless of the worldwide defeats, treachery and retreats imposed by the forces of reaction to it. So be it."

ROLF KNIGHT'S MOTHER, PHYLLIS, WAS MUSICAL, adamantly anti-militaristic and disliked cooking. She had worked since age thirteen in Berlin, surviving famine and "a plague of nearly medieval proportions during the end of the First World War."

Knight reveals much less about his labourer and camp cook father, Ali, an immigrant migrant worker. "During the half dozen years after the end of the war," he writes, "my parents were in a pretty constant state of dispute with each other."

Knight's parents stayed together for forty years in a marriage that "rested on a loyalty built up through the many difficulties they'd 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 his father was forty-eight years of age. No context, no details. The narrative realm is more sociological than psychological.

At age fourteen, Rolf Knight got his first job as a mess boy and baggage handler on a small coastal passenger-freight boat, *Gulf Wing*, by faking his age. At fifteen, he worked for a B.C. Forest Service crew in Kamloops building some of the first roadside campsites in B.C.

"I felt the migratory workers were to be emulated," he writes. "... Today, I understand somewhat better that it was making a virtue of a necessity."

Although he appreciated attending Britannia High School in East Vancouver because it lacked rah-rah school spirit, he was largely self-educated at the Carnegie Library on Hastings where he could read novels by **John Steinbeck**, or teach himself about Mexican history, the Spanish Civil War, the Wobblies (Industrial Workers of the World) and socialism.

In 1952, at sixteen, he was stymied by American border officials when he tried to reach Mexico. He returned to Kitimat. In 1953, he took buses across the northern U.S. to board one of the oldest passenger ships sailing to Europe, buying a dormitory class ticket from Quebec City to Bremerhaven.

"Dormitory class was far preferable to traveling by luxury liner," he recalls, "because of the better class of people one met on the *Arosa Kulm*."

Seeing the decimation of Berlin, almost ten years after the war ended, was a rite of passage. Too shy to ask a girl on a date, he describes himself as "a bump-tious seventeen-year-old Canadian without any particular purpose or official connections and speaking an ungrammatical German with a Berlin dialect I was trying to accentuate."

At eighteen, Knight joined a skeleton crew re-opening the La Joie construction camp at Bridge River where, by the 1950s, only the Bralorne and Pioneer mines remained. In late 1954 he left Bridge River to attend University of British Columbia. Less than five per cent of working class children went to college.

"I became enthralled by the university," he writes. "For three years I just about lived in the bowels of the library."

In retrospect, Knight now sees how much The Fearful Fifties—as independent newspaperman **I.F. Stone** once dubbed that decade—had infused even remote UBC as another bastion for Cold War scholarship. Knight's retrospective commentaries about universities in general frequently give rise to some of his most insightful and lively writing: "It was an era of systematically fostered, epidemic Babbity."

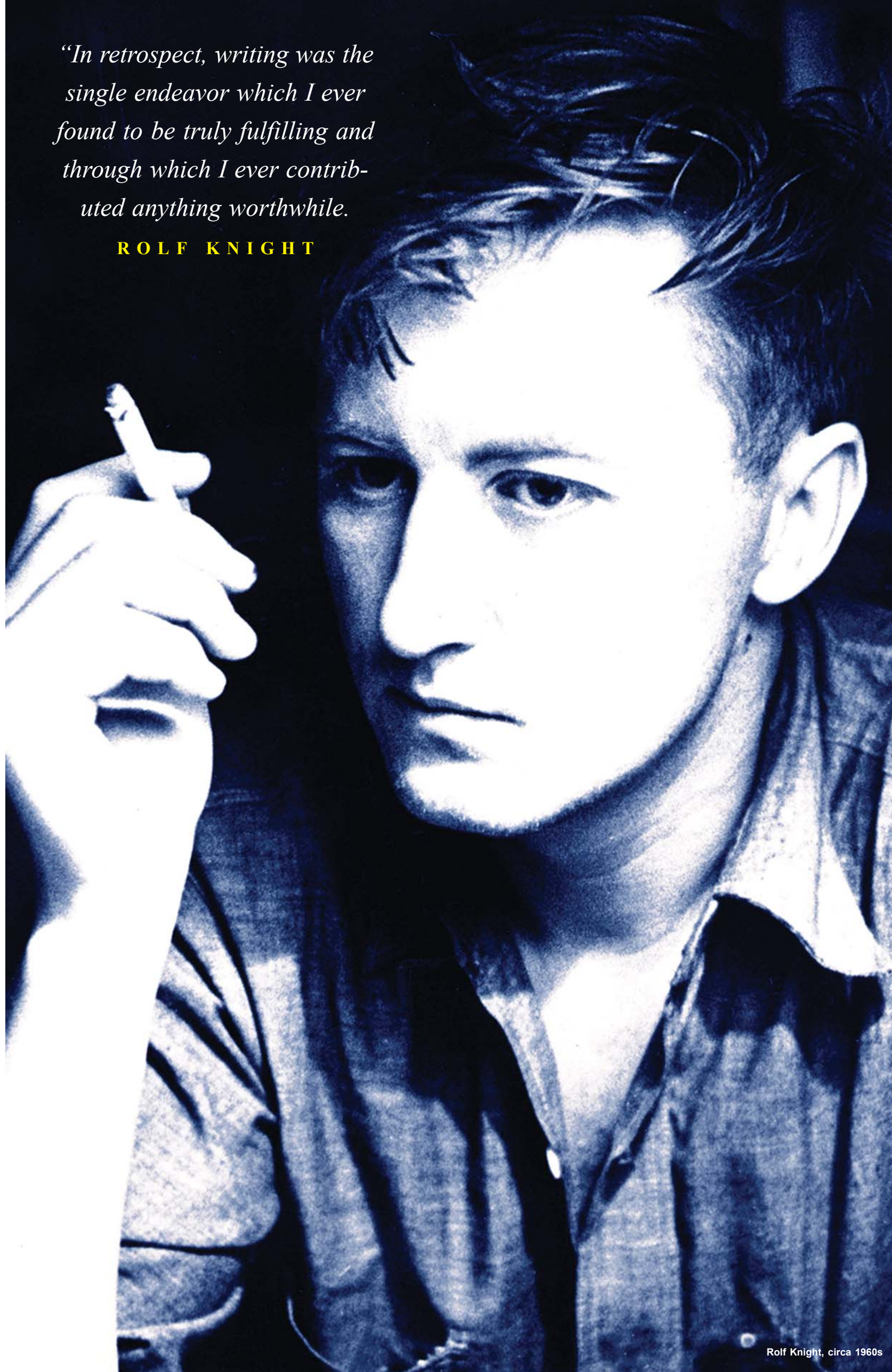
He supported himself with menial jobs, including a stint at the old B.C. Sugar Refinery factory on Powell Street ("It turned out to be the worst, the most mindless and exhausting bull labour I ever did in my life. The plant was straight out of the nineteenth century.") and a job at Western Fish Oil, a fish processing plant beside LaPointe Pier emptying out five-gallon tins of half-rotted dogfish livers.

As a Vancouver Parks Board labourer he helped pack rocks for a new seawall being built around Stanley Park. All these jobs provided incentive for Knight to

JOURNEY INTO KNIGHT

"In retrospect, writing was the single endeavor which I ever found to be truly fulfilling and through which I ever contributed anything worthwhile."

ROLF KNIGHT



Rolf Knight, circa 1960s

apply for an exchange student scholarship from the World University Service in 1957—to study in Nigeria. The Bight of Benin couldn't be much worse than the Rogers Sugar factory, even if he had to pay his own fare there and back.

Knight's 40-page memoir of life and first love in tropical West Africa, long before Nigeria became the most powerful nation in that continent, is shrewd, compelling and surprisingly free of self-glorification. His two-year relationship with the beautiful **Bisi Archer** lasted until the day he left Nigeria with malaria. With typical reserve, he comments, "Bisi stayed with me the last week and brought me out to the airport to see me off. A very emotional scene. But we didn't maintain contact, and I don't even know how her life played out."

More labouring jobs ensued, this time in Fort St. John and the Peace River country, as well as a torrid love affair in California. He met beatniks and hitchhiked into Mexico, then shuffled back and forth between Berkeley and UBC where *eminence gris* anthropologist **Cyril Belshaw** told Knight he was unfit to pursue a Ph.D.

In the spring of 1961 Knight made his first visit to Chicago where he participated in a small and cautious peace demonstration. Several hundred protestors were threatened with violence and vilified. "It was the closest thing I've ever seen to a lynch mob," he writes.

With his new love, **Mary**, he took up residence in a decaying black tenement district in Southside Chicago. "By the time I had lived in Nigeria for four months I knew scads of people," he writes. "But I never truly got to know anyone who was part of the Southside."

Knight undertook his first real anthropological field work in two Cree communities east of James Bay for the National Museum of Canada between the spring of 1961 and the fall of 1962. He later worked for the Department of Northern Affairs studying a so-called "model village" built for an Ojibwa band on Wunnimin Lake in northwestern Ontario. All of which led him to pursue his doctorate at Columbia University.

IN 1962, ROLF KNIGHT LOVED 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 booming, festering, smug, corrupt, cosmopolitan heart of the greatest imperial power in the world."

It helped that he fell in love, twice. First there was **Jane**, a native Manhattanite, in her late thirties, with two children. She was a fellow anthropology student at Columbia, the most fulfilling university he has known. "All major American universities have sinister elements," he writes. "So do most Canadian ones." But the air was electric with the rise of Black Power and the civil rights movement. Change was afoot, along with a rising tide of Bohemianism.

And then there was **Vivian**, a "red diaper baby," someone reared with Jewish Communist beliefs. Their five-year relationship further broadened Knight's political education, far beyond the realms of Cyril Belshaw's UBC cloister, acquainting him with pogroms in Ukraine and Yiddish history.

By the summer of 1967, Knight was marching with three hundred thousand people from Central Park to the U.N. Plaza. Busloads of the NYPD Tactical Police were waiting. Disorganized, the peace protestors were easily clubbed and dispersed. "It was so humiliating," he recalls, "not the physical confrontation, but the fear of tackling the police."

Before returning to Canada in 1968, Knight specialized in Latin America anthropology for his doctoral work, making two field trips to a sugarcane workers' hamlet in the Cauca Valley of southern Colombia. He spent nine months in a semitropical highland valley of the Andes, leading to a 30-page

account—from Columbia to Colombia—that rivals his Nigerian memoir for depth.

Rolf Knight successfully defended his dissertation in the spring of 1968, landing his first teaching job at the University of Manitoba at age thirty-two. Winnipeg was uninspiring but hugely significant. It was where he met his wife, **Carol**, who had grown up on a northern Manitoba farm. Like **George Woodcock's** wife, **Ingeborg**, who sternly told her husband NOT to write about her in his memoirs, the much younger Carol forbade Knight from describing their still-surviving marriage in this new book. Instead, Knight gives us two stanzas.

*Oh you can give marriage a whirl
If you've got some cash in your purse.
But don't marry no one but a Prairie girl
'Cuz no matter what happens she's seen worse.*

Carol has been the most important person in Rolf Knight's life since they met. When Knight later turned his back on lucrative teaching jobs at both Simon Fraser University and the University of Toronto, it was Carol who helped him do the typesetting and layout for his first six books with New Star.

Briefly Knight had a well-paying job as a member of an Air Canada ground crew; then he had two short-lived stabs at working on trollers, but by 1979 he was back driving cab for MacLure's for four years, four days a week, working long hours for low pay. "I wasn't driving cab to learn anything," he writes, "I just couldn't find any other work."

Knight's autobiography contains a ten-page recollection of how and why professors were purged from the allegedly radical Department of Political Science, Sociology and Anthropology at SFU in 1970, but he devotes only six pages to "the single endeavor which I ever found to be truly fulfilling and through which I ever contributed anything worthwhile"—his literary output.

A VERY ORDINARY LIFE (1974) WENT THROUGH THREE printings and sold some eight thousand copies. He approached twenty-seven publishers with the manuscript before he brought it to **Barb Coward** and **Steve Garrod** at New Star, from which he did not receive royalties (according to his account).

Stump Ranch Chronicles (1977) tells the survival stories of ranchers **Arnt Arntzen** and **Eve Koeppen**; and *A Man of Our Times* (1976) recollects the life of eighty-nine-year-old Issei fisherman, union organizer and newspaper editor, **Ryuichi Yoshida**. *Along the No. 20 Line* (1980) contains reminiscences of the Vancouver industrial waterfront in the late 1940s.

Indians at Work (1978) is backed by 800 citations from 300 sources, but it didn't receive any reviews from Canadian history journals.

Even more remarkable was Knight's self-published bibliographic survey of left wing novels from around the world, (the unfortunately titled) *Traces of Magma: An Annotated Bibliography of Left Literature* (1983), which contains annotated references to three thousand books by fifteen hundred writers from ninety countries. Again, hardly anybody noticed. Even socialists couldn't care less.

Knight published *Traces of Magma* with his own imprint called Draegerman Books. The term Draegerman refers to rescue teams that went underground to bring out the living and the dead after mining disasters.

Any discerning reader of Knight's uneven, fascinating memoir will hope literary draegermen will rescue him from the bowels of cantankerous obscurity, finally according the respect and credit he deserves.

Rolf Knight also wrote or co-authored *Work Camps and Company Towns in Canada and the United States* (New Star 1975), *Voyage Through the Mid-Century* (Draegerman Books 1988) and *Homer Stevens: A Life in Fishing* (Harbour Publishing 1992).



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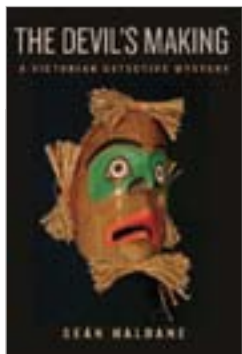


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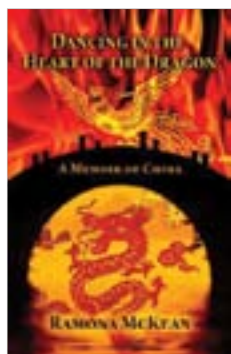


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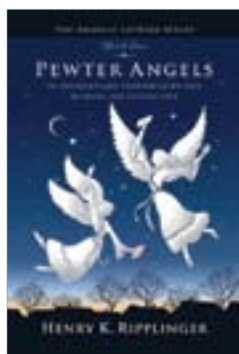


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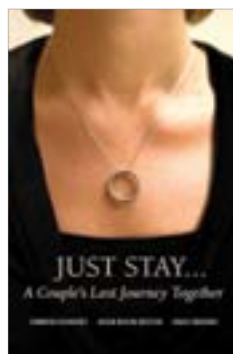


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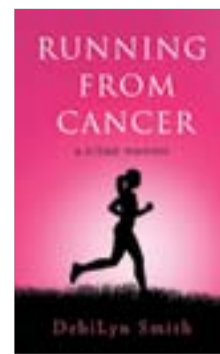


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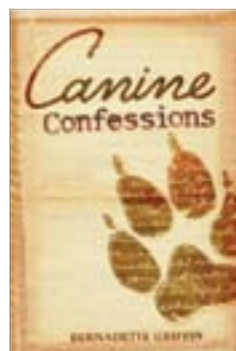


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BY DAVID R. CONN

Vancouver Island's Esquimalt & Nanaimo Railway: The Canadian Pacific, VIA Rail and Shortline Years, 1949-2013 by Robert D. Turner and Donald F. MacLachlan (Sono Nis \$49.95 / \$39.95)

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



The cover photograph shows a Baldwin locomotive pulling freight, baggage, mail and passenger cars across the Arbutus Canyon bridge in 1949. Photocredit: Nicholas Morant, Archives of the Canadian Rockies.

THE ONCE AND FUTURE RAILWAY TRILOGY

A third volume recalls how the once-proud and prosperous E&N went off track

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. Challenging terrain not only re-

quired extra bridge rebuilding and track maintenance, it kept average speeds low and led to a number of accidents. Turner and MacLachlan's final volume **Vancouver Island's Esquimalt & Nanaimo Railway: The Canadian Pacific, VIA Rail and Shortline Years, 1949-2013** begins with conversion to diesel-electric locomotives, then charts the long decline of the once-proud E&N. It's a feast for rail enthusiasts, and also documents part of the industrial history of Vancouver Island.



AFTER MANY PROFITABLE DECADES, the E&N's steam fleet was suddenly scrapped. According to the co-authors, new Baldwin diesel-electric locomotives were much more efficient on this line. The rapid conversion was a cost/benefit decision made by CPR management. Other technical improvements included control of several locomotives by a single engineer.

The postwar loss of the railway's mail and express package contracts was a major blow. In spite of improved technology, the E&N's operations remained slow and geographically limited. The CPR's own truck and bus lines were, in effect, part of the competition.

In 1955, the passenger cars on

the line were replaced by Budd Dayliners. They were self-propelled diesel units operated separately from the freight trains. Again, this change was implemented for the sake of efficiency. 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.

continued on next page

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The Canadian Transport Commission ordered it to continue. Soon after, federal Crown corporation VIA Rail took over all CPR passenger service. Commuter trains might have been viable around Victoria, but VIA had no mandate for transit operations. VIA attempted to end E&N passenger service in 1990. Rail passenger numbers were in decline across North America, but all the uncertainty didn't help business.

In 1998, the CPR sold a reorganized E&N to RailAmerica, a short line operating company based in Florida. RailAmerica tried a tourist excursion service, but there weren't enough passengers to keep it viable. As freight volume continued to decline, the company attempted to close down the railway. Finally, in 2006, RailAmerica and the CPR donated all their E&N assets to a new nonprofit organization, the Island Corridor Foundation, in return for tax credits.

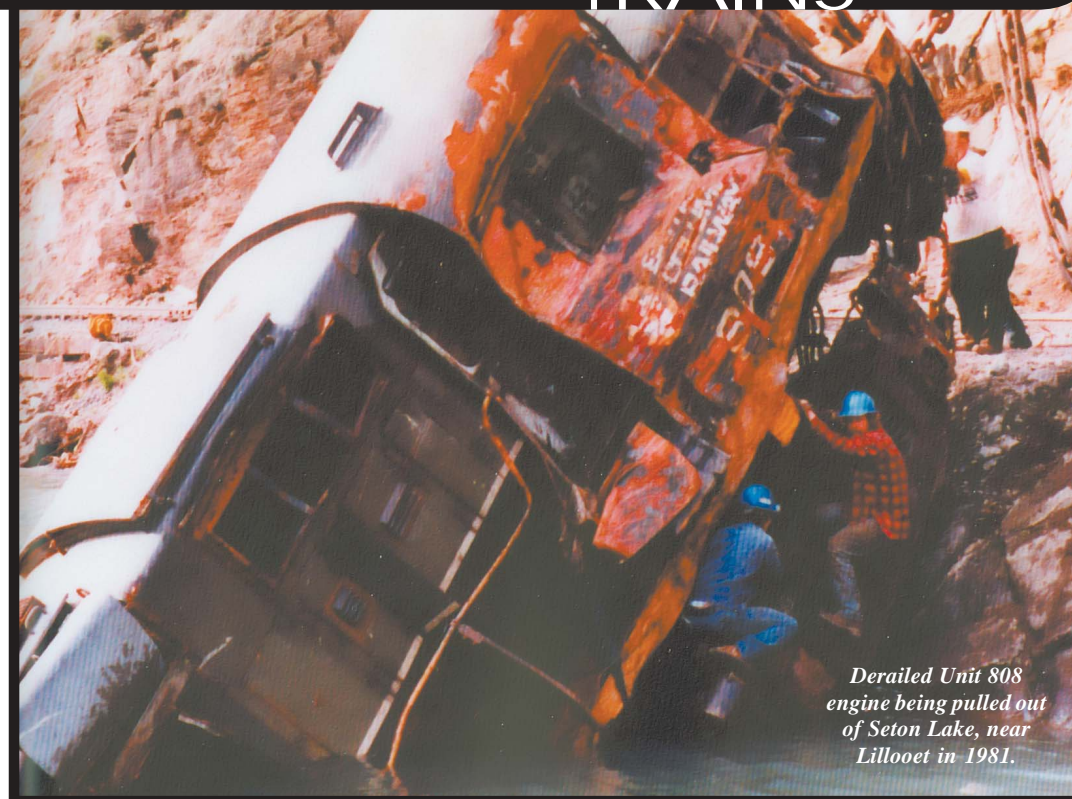
The ICF includes municipal, regional and First Nations governments. The Southern Railway of Vancouver Island now operates the line for the foundation. In 2011, passenger service was suspended, as the track bed was no longer considered safe. Turner notes, "Some

freight is still moving on the E&N, but only on the trackage between Duncan and Parksville. All the service is based at Nanaimo."

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



Derailed Unit 808 engine being pulled out of Seton Lake, near Lillooet in 1981.

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.

HC 978-1-55039-213-5; SC 978-1-55039-212-8

Retired librarian David Conn has recently edited *Raincoast Chronicles 22: Saving Salmon, Sailors and Souls - Stories of Service on the B.C. Coast* (Harbour \$24.95).

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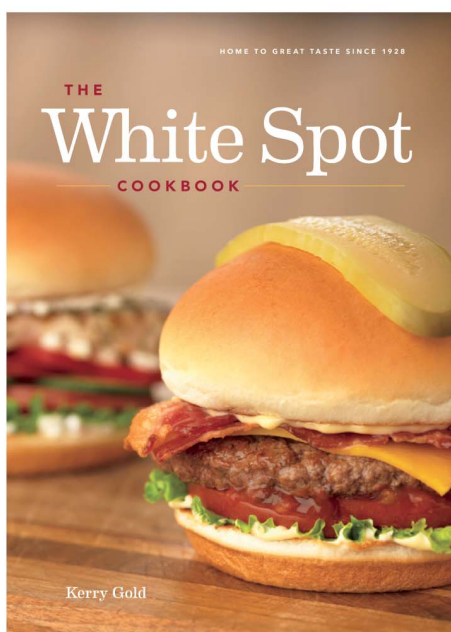
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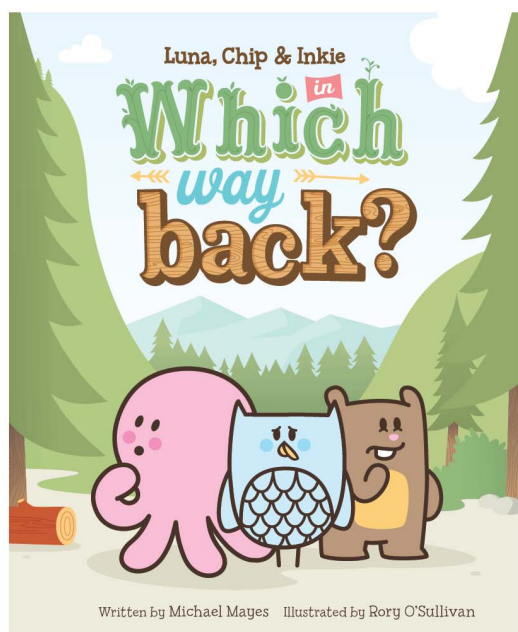


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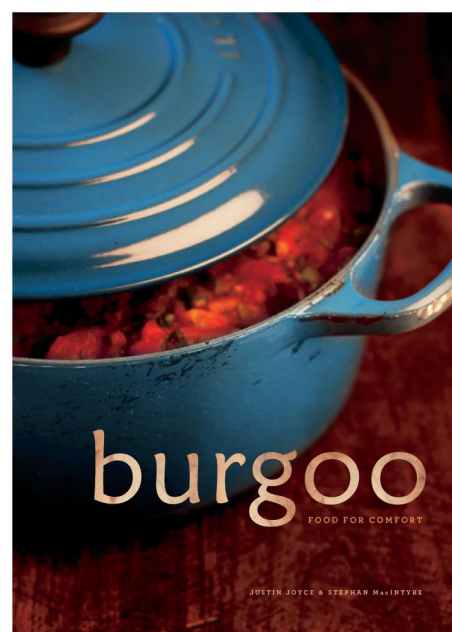
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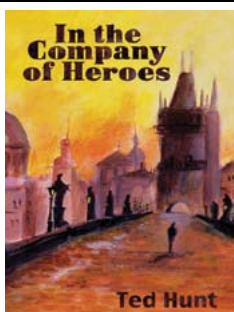
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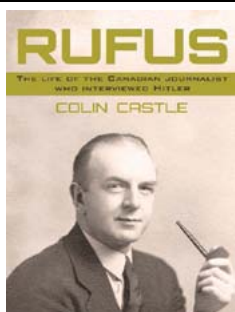


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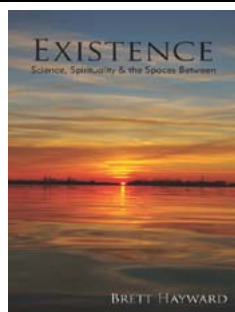
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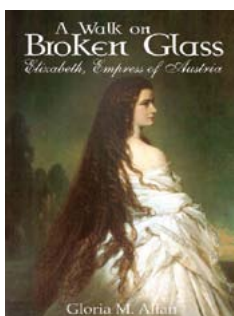
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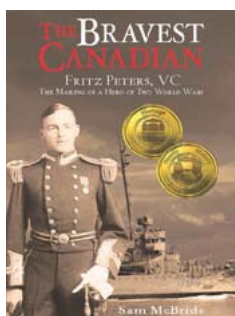
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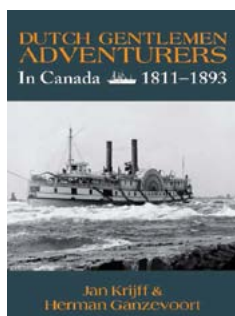
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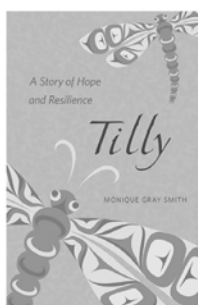
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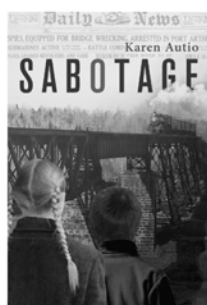
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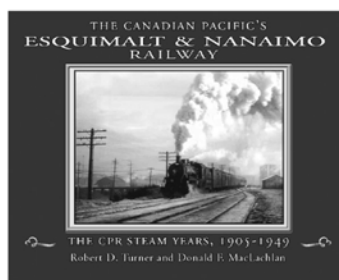
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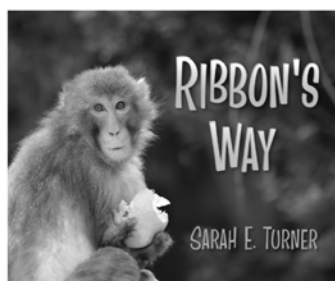
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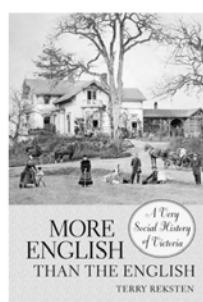
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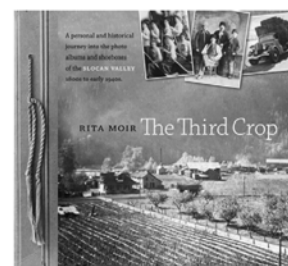
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The Life and Art of Edythe Hembrof-Schleicher by Christina Johnson-Dean (Mother Tongue Publishing \$36.95)

A PROJECT OFTEN UNDERTAKEN by biographers is to write on subjects who were overshadowed by more illustrious partners or family members. The challenge is to prevent the major figure from dominating the biography as she or he did in life.

In **The Life and Art of Edythe Hembrof-Schleicher**, biographer **Christina Johnson-Dean** sets out to present her subject not merely as an expert on **Emily Carr**, but as a talented artist in her own right.

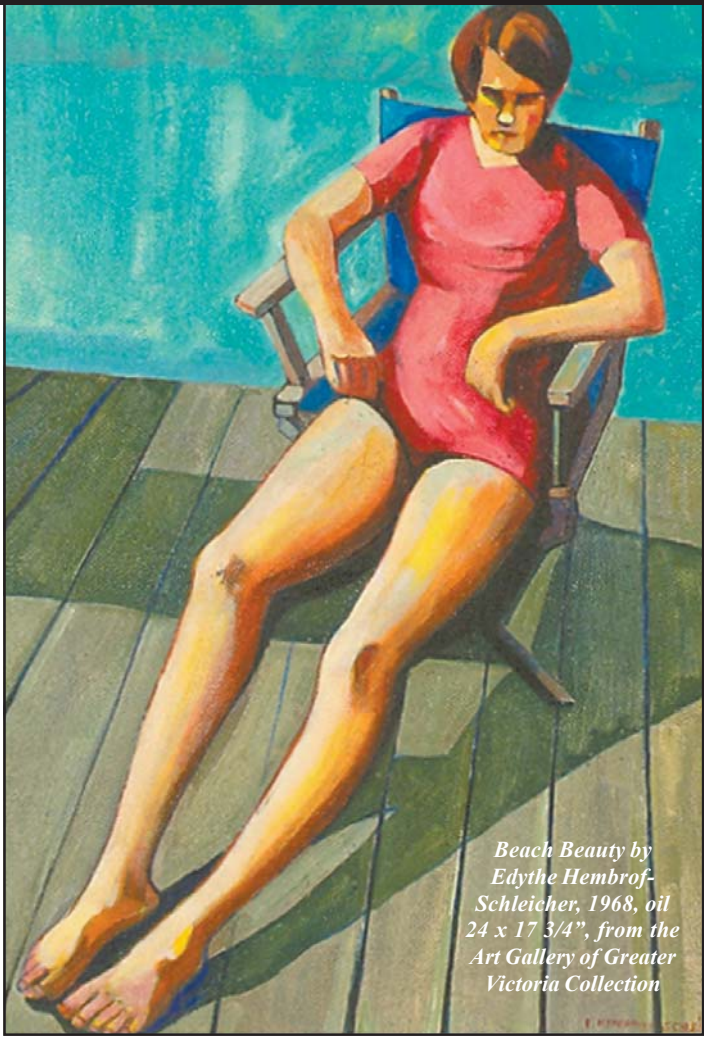
Born in Moose Jaw in 1906, Edythe Hembrof-Schleicher grew up in Victoria, and emerged from five years of gynaecological problems and excruciatingly painful treatments, determined to become a serious artist. Her family's affluence allowed her to study art for three years in California, and then for two years in Paris at a time when it was said artists outnumbered the working population.

She was twenty-two when she and her American friend **Marian Allardt** moved to Paris. This was not *la vie boheme*, but neither was it a dilettante's holiday. The two were hardworking students who used their extensive tour throughout Europe to amass portfolios of sketches. In Paris, they studied with **Andre Lhote**, a distinguished teacher as well as an artist; they supplemented the lessons by setting up a studio and hiring their own models.

Edythe claimed to be unimpressed by the modern art she saw exhibited: "Don't talk to me about **Picasso** and **Matisse** and less about Matisse than Picasso. At least Picasso can draw if he wants to."

When she returned to the family home in Victoria ("the most sleepily behind spot on earth for art"), her activities were featured in the society pages, along with a glamorous photograph. The coverage had one significant result—a phone call from Emily Carr inviting her to a garden tea party. Edythe went along reluctantly and found conversation with her host difficult, not only because of the other guests, but because of Emily's menagerie—a white rat, a Persian cat, two dogs, and the obstreperous monkey, Woo.

Their second meeting, at which the women smoked and drank hot chocolate, was more successful. In spite of a 35-year age gap, they became close companions, working side by side, and taking picnics and sketching trips together. It was Edythe who, in 1933, raised the money to establish the Emily Carr Collection of the Province of B.C., now at the Royal BC Museum. She also raised the money for Emily to purchase "the elephant," the caravan in which she made painting trips around B.C.



Beach Beauty by Edythe Hembrof-Schleicher, 1968, oil 24 x 17 3/4", from the Art Gallery of Greater Victoria Collection

EDYTHER & EMILY

How a friendship blossomed in "the most sleepily behind spot on earth for art."

In the early days, Emily championed Edythe's work, especially when it was compared with that of **Max 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 mischievous Emily stood near the canvas to get the full



Joan GIVNER

benefit of the indignant response, and chuckled all the way home.

Edythe was interested in art history, which Emily Carr considered "footle"; 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 Emily Carr is the liveliest part of Edythe's story, partly because Emily's unconventional habits always make 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 Portrayal of Emily Carr*, and in 1978, *Emily Carr: The Untold Story*.

Johnson-Dean 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 and etchings. 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.]

9781896949277

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

A LIFE SATATED WITH ART

Harold Mortimer-Lamb: The Art Lover by Robert Amos (Brindle & Glass \$24.95)

He was no Medici, but **Harold Mortimer-Lamb** had a profound fostering presence in West Coast art. **Harold Mortimer-Lamb: The Art Lover** is **Robert Amos'** profusely illustrated tribute to the photographer, writer, painter and promoter who was a patron and friend to artists who included **A.Y. Jackson**, **Emily Carr** and **Jack Shadbolt**.

As a friend to both painter **Frederick Varley** and his young student **Vera Weatherbie**, Mortimer-Lamb, at the age of seventy, eventually married the oft-painted, oft-photographed Vera when she was thirty.



Harold Mortimer-Lamb, portrait by John Vanderpant

"The purpose of this book," Amos writes, "is to shine a light on the remarkable and tightly integrated art collection donated by Harold and Vera Mortimer-Lamb to the Art Gallery of Greater Victoria in 1977.

"Almost every major event in Mortimer-Lamb's life is illustrated by significant works of art created by the participants, often presenting multiple views of the same situation."

The gallery passed along Mortimer-Lamb's papers to B.C. Archives in 1992. 9781771510189



Co-editors Charlotte Townsend-Gault, Ki-ke-in and Jennifer Kramer

TRIO HITS BIG TOME

Having written a tribute to Kwakwaka'wakw artist and mentor **Doug Cranmer** in 2012, *Kesu: The Art and Life of Doug Cranmer*, **Jennifer Kramer** has now co-edited one of the biggest books ever published in B.C., if not the biggest.

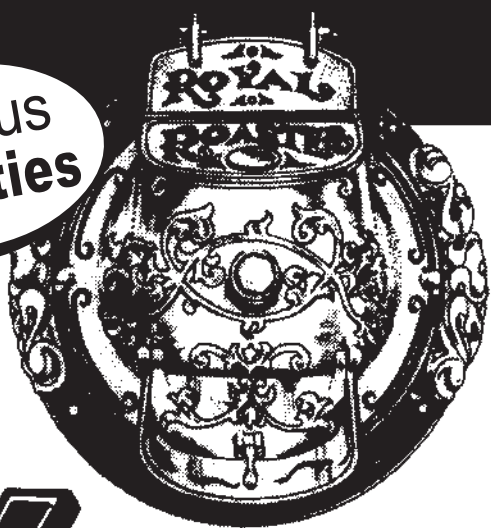
At 960 pages, **Native Art of the Northwest Coast: A History of Changing Ideas** (UBC Press \$195) spans 250 years of writing about Northwest Coast art. Excerpted texts from both published and unpublished sources, some not previously available in English, are arranged thematically.

The other editors are UBC history and visual arts professor **Charlotte Townsend-Gault** and Nuuchah-nulth historian and poet **Ki-ke-in** who has forty years experience as a speaker and ritualist.

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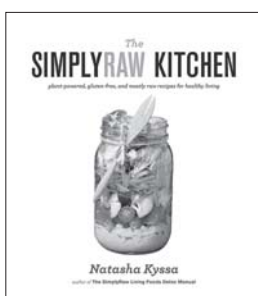
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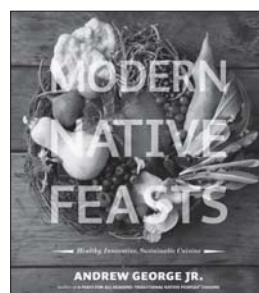


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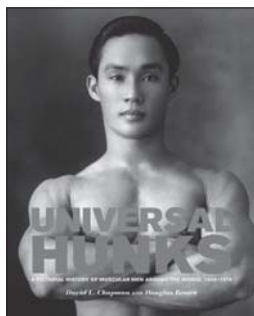
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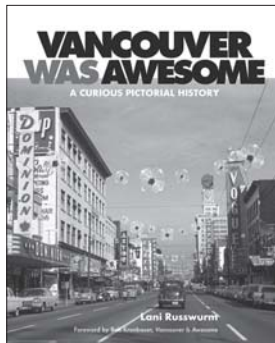


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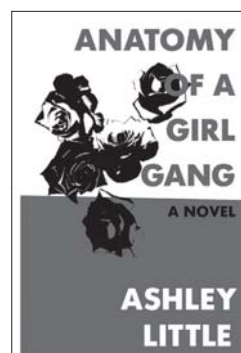


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BY ERIC WILKINS

Whatever by Ann Walsh (Ronsdale \$11.95)

AS 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



Ann Walsh

MICHAEL RAWLICK PHOTO

THE KIND LEADING THE BLIND

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.” 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.

978-1-55380-259-4

Burning from the Inside by Christine Walde (Cormorant \$14.95)

CHRISTINE WALDE OF VICTORIA HAS written **Burning from the Inside**, a young adult novel about a graffiti artist who is asked to infiltrate and inform upon a radical group of fellow artists called the G7.

9781770862463

The Lynching of Louis Sam by Elizabeth Stewart (Annick \$12.95)

FOR AGES 10-14, **ELIZABETH Stewart’s** first YA novel **The Lynching of Louis Sam** is inspired by the true story of a murder in Washington State, in the late 1800s, after which a young member of the Sto:lo First Nation (or tribe, in the U.S.), named Louis Sam, was pursued into Canada by vigilantes, seized, and hung without a fair trial. The lynching was recently acknowledged as an historical injustice by Washington State.

978-1-55451-356-7

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

POLLY IS A CRACKERJACK

IF 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 Metchoshin 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.



Polly Horvath

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.

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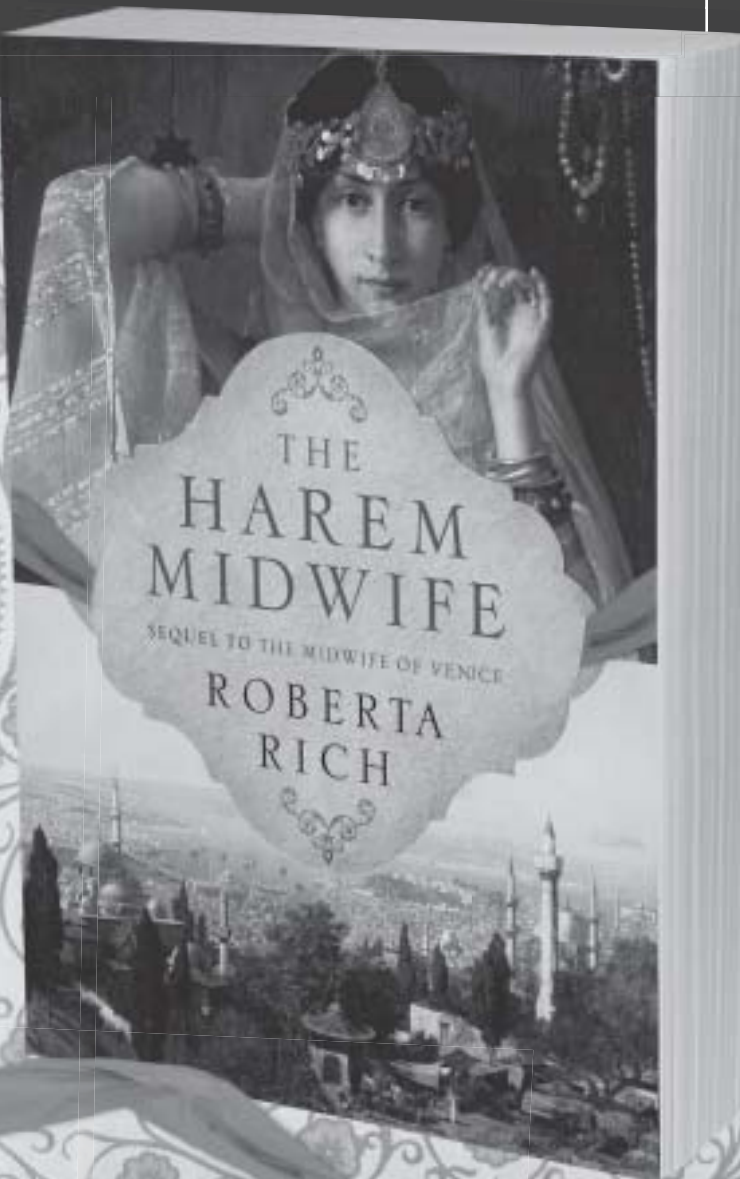
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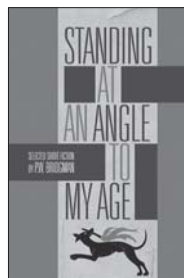
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STANDING AT AN ANGLE TO MY AGE

short stories
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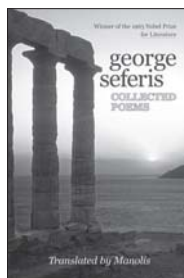


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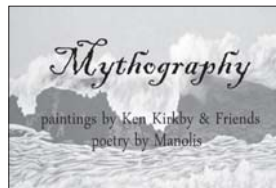


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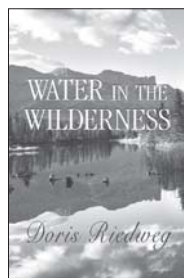
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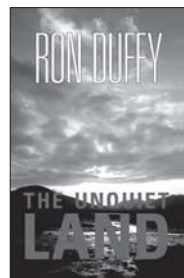


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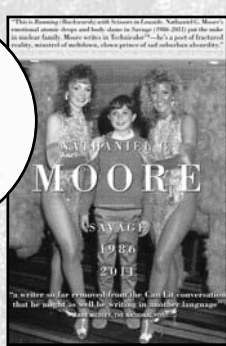
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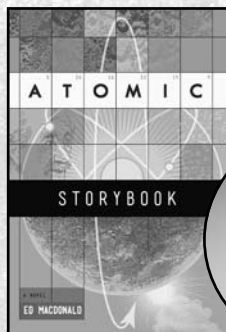
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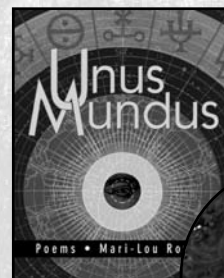
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The new Ooligan imprint in Portland has released a Pacific Northwest anthology, *Alive at the Center* (Ooligan \$18.95), with a Vancouver section by more than 50 B.C. poets, edited by **Daniela Elza**. Among the B.C. contributors is **Sandy Shreve**. Here she comments on the origins of her poem "Crows."

978-1932010497

ONE OVERCAST FEBRUARY afternoon in 1998, an older man walking ahead of me slowed to a saunter as if waiting for me to catch up to him.

When I did, he peered at me from under his nondescript cap (beige, like his baggy trousers and jacket) and pointed to a couple of vacant lots beside us, asking if I'd noticed there were more crows around than usual.

Then he told me how hundreds upon hundreds had arrived earlier that day, covering the field, the trees, the street—and then took off, darkening the sky. "I think they came for my neighbour," he said, nodding at an old house across the way. "She died last night."

We walked along for awhile as he talked about his neighbour, how he'd known her for decades, that she'd been a kind and generous woman. She'd been ill for some time, which perhaps explained the

THE TOMORROW BIRDS

Sandy Shreve finds something to crow about.

overgrown garden, the collapsing fence. Then he told me that when we die, crows come to escort our souls to heaven. He hoped, when the time came, they'd show him the way, too.

The man and his words stayed with me.

Eventually I came up with an anecdotal poem that conveyed the tender care the man had expressed for his neighbour, the comfort he'd found in the crows' visitation. The images, the details, the story all seemed to work—and yet, I was deeply disappointed. Something was missing—but what?

My third book, *Belonging*, had been published the previous year and I was still finding my way into new work. *Belonging* was family-centred; the poems were mostly in the narrative and anecdotal veins and had been well-received.

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 of-

Sandy Shreve



Crows by Sandy Shreve

Romans regarded the crow as a symbol of the future because it cries Cras, cras (Tomorrow, tomorrow). — Barbara G. Walker

Out of all four corners of the world, these ancients with tomorrow on their tongues gather one by one,

cackle from whatever throne they find to occupy — at the edges of our eyes, the crows'

feet etch our every smile, as if the only thing in life that matters is our laughter.

Creatures of both earth and sky, they do not care if we believe them evil, dread them as death's messengers

or simply scorn them for the mess they make scavenging through garbage in the park. Always dressed for funerals,

crows know they are the pallbearers for our souls, their gift, to find the glitter in what we leave behind.

Reprinted with permission in *Alive at the Centre* (Ooligan Press, 2013) from *Suddenly, So Much* by Sandy Shreve (Exile Editions, 2005)

ten wake to their boisterous heckling across the Tantramar Marsh. Others were annoyed by the "noise" but I heard the possibilities for a new day in those voices. Yet I'd never written about them; at most, crows made a passing appearance in a few of my poems.

While I knew about and admired their intelligence, I'd never read up on what they might stand for in world cultures or religions. Given what the man I'd met earlier in the day had said, I realized I needed to look into this, so I turned to one of my favourite reference books—*The Woman's Dictionary of Symbols and Sacred Objects* by Barbara G. Walker—and read every crow entry. I learned, among other things, that to the Roman ear the crow's call sounded like their word for tomorrow—and so, to them, this bird was "a symbol of the future."

Considering my own enchantment with crows, their generally bad reputation (as messy, as loud, as bullies and thieves), and the old man's comments, I picked up my pen and began again...

Newly minted Ooligan Press in Portland and venerable Oolichan Press, based in Fernie, were both named for the same oily fish, with different spellings. Ooligan is a part of Portland State University's Masters in Publishing program.

SVEND ROBINSON

A LIFE IN POLITICS

GRAEME TRUELOVE

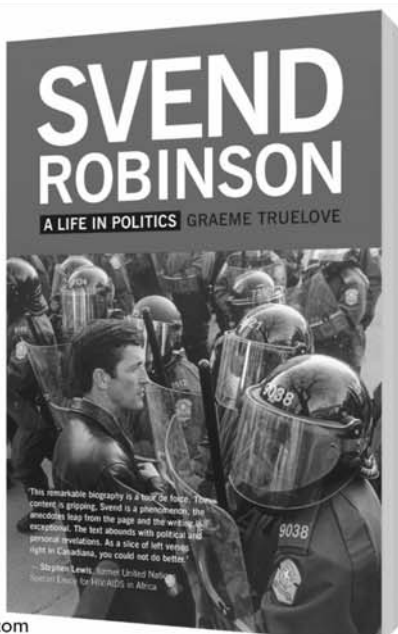
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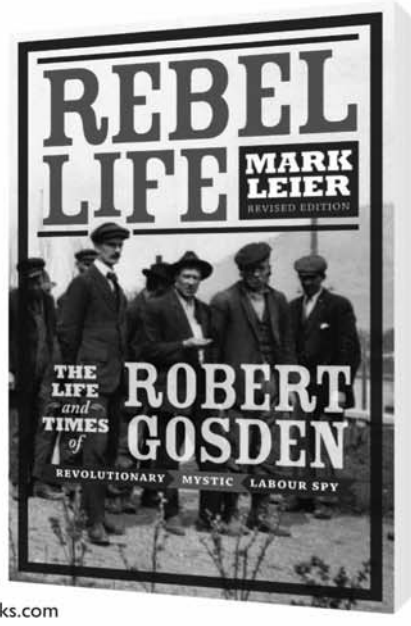
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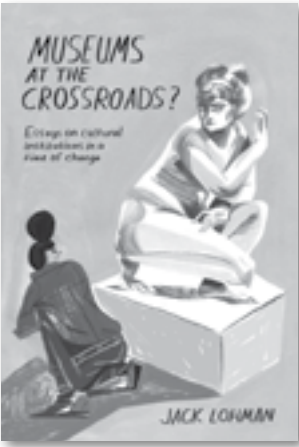


New from the Royal BC Museum

MUSEUMS AT THE CROSSROADS?

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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.

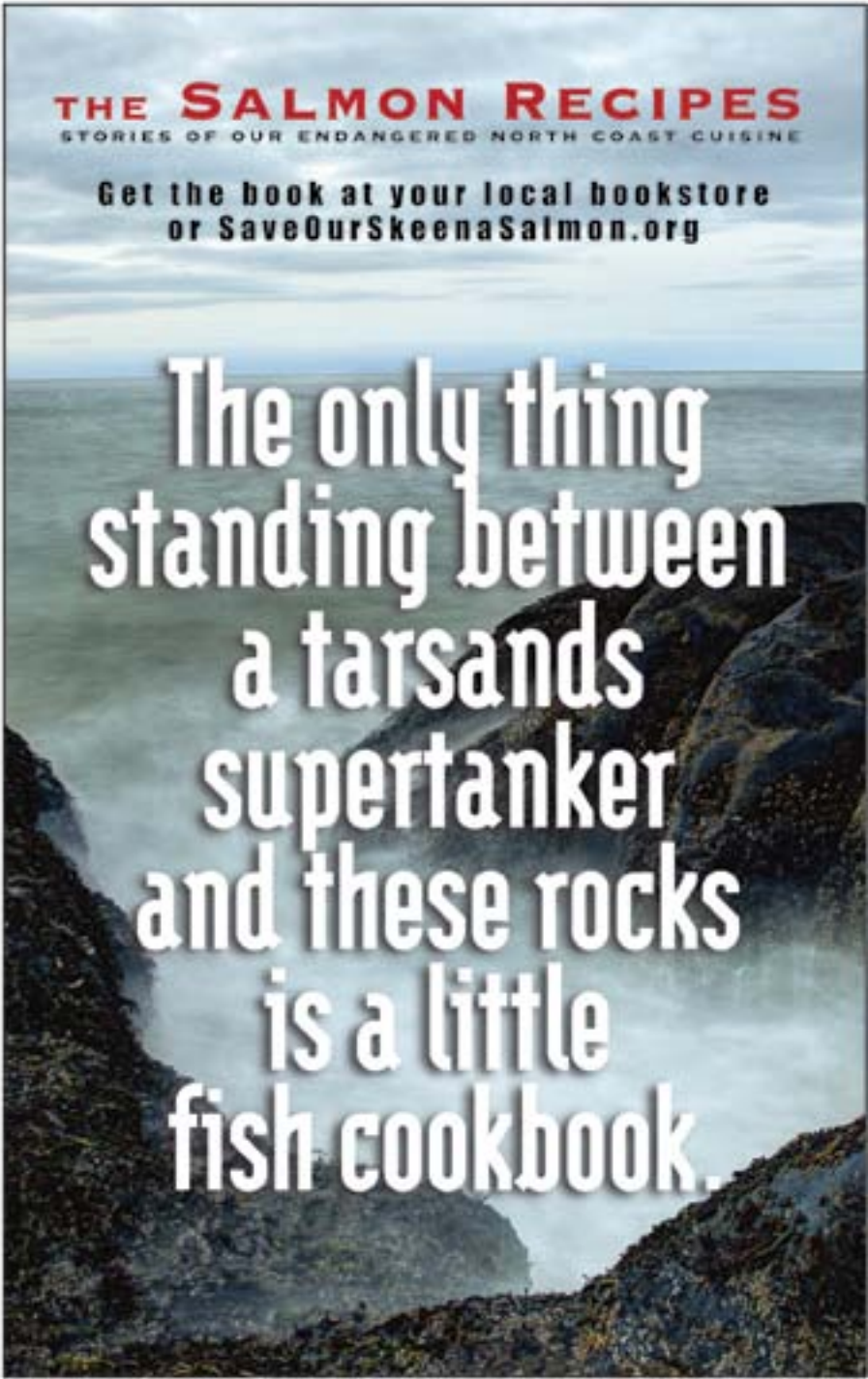
“Much of what I do is giving direction and coaching people in museums along new paths of thinking, and challenging them to explore new directions in dealing with collaboration. These essays are reflections on journeys to and sojourning in museums around the world.”
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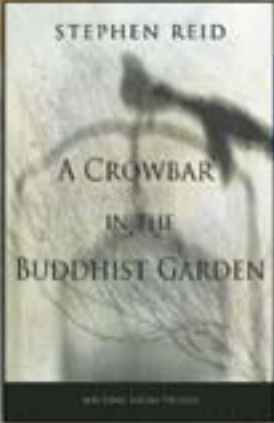


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The Book of Marvels: A Compendium of Everyday Things
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BILL GASTON
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Hamish Hamilton

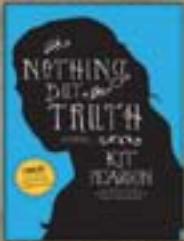
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These two juried prizes of \$5,000 each are awarded annually. The Victoria Book Prize Society administers the prizes. Guidelines and details:
www.victoriabookprizes.ca



SARAH N. HARVEY
Three Little Words
Orca Book Publishers



KITT PEARSON
And Nothing But the Truth
Harper Collins

*Hats off to
the other
nominees...*



POLLY HORVATH
One Year in Coal Harbour
Groundwood Books

FROM BUD TO BRAD

THE 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, *YVR*.

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).

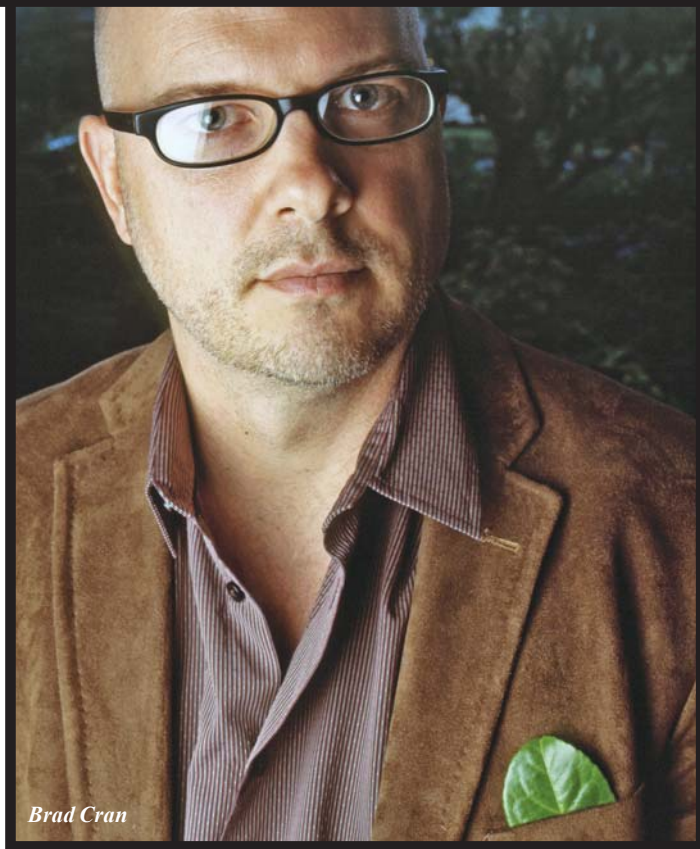
Cran first won the 2008 City of Vancouver Book Award for his non-fiction book *Hope in Shadows: Stories and Photographs of Vancouver's Downtown Eastside* (with **Gillian Jerome**), a social justice initiative, sold on streetcorners, that has reportedly raised \$50,000 for marginalized people in Vancouver's 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 hackles of Olympic organizers. His new volume of Vancouvercentric verse most notably contains his civic poem, *Thirteen Ways of Looking at a Grey Whale and Ending with a Line from Rilke*.

978-0-88971-281-2



THE LIFE AND TIMES OF POET, and cultural activist **Roy Miki** 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**. 978-0-88922-694-4



Brad Cran

ALEX WATERHOUSE-HAYWARD PHOTO

LIQUIDITIES: VANCOUVER POEMS Then and Now (Talonbooks \$16.95) gathers many of **Daphne Marlatt's** poems from her 1972 collection *Vancouver Poems*, in

some cases 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.

9780889227613



ADRIENNE GRUBER HAS won the 2012 bpNichol Chapbook Award for her chap-book *Mimic*, published by Leaf Press of Lantzville. When Lipstick Press, also of Lantzville, began as a self-publishing outlet, it printed two small books of poems, *You Were There*, in 2006, and *Arcana* by **Janet Vickers** of Gabriola Island, in 2008. Vickers has proceeded to publish **Impermanence** (Ekstasis 2012).

Mimic: 978-1-926655-30-7; Impermanence: 978-1-897430-90-3

TO MARK THE 2012 DEATH OF Burnaby-born poet **Daryl Hine**, who grew up in New Westminster, *The Malahat Review* dedicated its Winter 2012 issue to Hine's memory. Five of his last poems accompanied an excellent interview by *Malahat* editor **John Barton** with Hine's literary executor **Evan Jones**, the editor of Hines' posthumous collection, **A Reliquary** (Fitzhenry & Whiteside \$14.95). Hines began studying classics at McGill University in 1954. Since 1962, he taught comparative literature at the University of Chicago, where he had obtained his Ph.D. He published a novel, a travel book and fifteen poetry titles.



ALONG WITH NATIVE ELDERS, environmentalists and other artists, **Brian Brett** and photographer **Fritz Mueller** participated in camping and canoeing expeditions along the Wind, Bonnet Plume and Snake Rivers, later collaborating for an illustrated poetry travelogue, **The Wind River Varia-**

tions (Oolichan \$22.95), celebrating the watershed that feeds the Peel River which flows into the Mackenzie River. 978-0-88982-269-6



RAINBOW STAGE-MANCHURIA (Oolichan \$19.95) is an odd, three-tiered offering in which **Steve Noyes** first presents a 1973 rock concert in real time by the psychedelic 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 Marais, which covers dystopias, medical policy, raptors, and human frailty. 978-0-88982-288-7



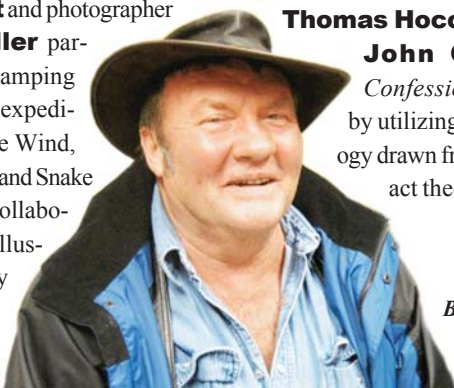
FOUNDER OF INTERMEDIA PRESS IN 1969, ever-vital Vancouver Islander **Ed Varney** continues to print and sell "strange and beautiful handmade books for advanced readers" from Courtenay, including **Perro Verlag's** alluring **The Book of Nada**, a petite philosophical treatise that Varney found in his archives dating back to the early 1970s. Varney has also printed 300 copies of his own prose in **Dreaming With One Eye Open** (Vortex #3 \$9) and a chapbook of his poems, **Bird** (Poem Factory, 2011).

Nada 978-1-897243-80-0; Dreaming 0-9738334-2-4; Bird 1-895593-29-5



SFU ENGLISH PROFESSOR **DAVID Coley's** **The Wheel of Language; Representing Speech in Middle English Poetry, 1377-1422** (Syracuse University Press \$37.50) analyzes works by **Chaucer, Marian Lyrics by Thomas Hoccleve,** and **John Gower's Confessio Amantis**, by utilizing methodology drawn from speech-act theory. 978-0815632733

Brian Brett



ALSO RECEIVED

Late Moon (Ronsdale \$15.95) by Pamela Porter 978-1-55380-236-5

milk tooth bone bone (Leaf Press \$16.95) by Daniela Elza 978-1-926655-60-4

I Don't Feel So Good (Book Thug \$16.00) by Elizabeth Bachinsky 978-1-927040-54-6

Song & Spectacle (Harbour \$18.95) by Rachel Rose 978-1-55017-585-1

The Monument Cycles (Talon \$16.95) by Mariner Janes 978-0-88922-751-4

In The Dog House (Talon \$16.95) by Wanda John-Kehewin 978-0-88922-749-1

Coping With Emotions And Otters (Talon \$16.95) by Dina Del Bucchia 978-0-88922-764-4



Lorne Dufour

The Silence of Horses (Caitlin \$16.95) by Lorne Dufour 978-1-927575-09-3

Surge Narrows (Leaf Press \$16.95) by Emilia Nielsen 978-1-926655-59-8

Dark Matter (Leaf Press \$16.95) by Leanne McIntosh with Jack Sproule 978-1-926655-57-4

She Draws The Rain (Thistledown Press \$15.95) by Carole Chambers 978-1-927068-42-7

Philosopher At The Skin Edge of Being (Signature Editions \$14.95) by Susan Andrews Grace 978-1-92742-604-3

The Survival Rate Of Butterflies in the Wild (Hagios Press \$17.95) by Murray Reiss 978-192671020-4

For the Boy with the Eyes of the Virgin: Selected Poems (Nightwood Editions \$19.95) by John Barton 978-0-88971-270-6

This Isn't The Apocalypse We Hoped For (Caitlin \$16.95) by Al Rempel 978-1-927575-08-6

Songs from the Hive (Ekstasis Editions) by David Watmough 978-1-897430-96-5

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WHO'S WHO

BRITISH COLUMBIA

A is for Anvil

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.

978-1-927380-63-5

Carellin Brooks



B is for Brooks

IT WAS **DOROTHY PARKER** WHO HEARD A telephone ring and announced, "What fresh hell is this?" In her fifty-two meditations on mothering, *Fresh Hell* (Demeter \$14.95), Freudian scholar, Wreck Beach historian and Vancouver Public Library trustee **Carellin Brooks** has provided entertaining bleats and provocative analysis about the under-recognized roller-coaster ride of maternal child-rearing in the 21st century. Dorothy would approve.

978-1-927335-32-1

C is for Chang

THE VENERABLE UBC CREATIVE WRITING department will soon be getting an infusion of \$75,000 from Penguin Random House; meanwhile the SFU Writers Studio is the hotbed on the rise. Taiwanese-born **Janie Chang** is their latest SFU grad making a major splash, drawing on 36 generations of her families' recorded genealogy for her debut novel that was inspired by her grandmother, *Three Souls* (HarperCollins \$19.99). The main character is the ghost of Leiying who was captivated by a left-wing poet as a teenager during Chinese civil strife in the 1930s. Denied entrance to the after-life, she must reconcile three souls: her scholarly *yang* soul, her romantic *yin* soul and her wise *hun* soul.

9781443423908



Dina Del Bucchia on the Poetry Bus at WORD Vancouver.

D is for Del Bucchia

WITH AN MFA IN CREATIVE WRITING FROM UBC, Fruitvale-raised **Dina Del Bucchia** has written a monthly column for *Canada Arts Connect* and created her own one-woman show *Not a Shiksa*. She has been a finalist for the 2011 RBC Bronwen Wallace Award for Emerging Writers. She read from her new book *Coping with Emotions and Otters* (Talonbooks \$16.95) during this year's soggy WORD Vancouver gathering and later hosted the Real Vancouver Writers series in October.

978-88922-764-4

E is for Edwards

KATE EDWARDS OF KAMLOOPS IS ONE OF nine B.C. writers among the sixteen contributors for 13 chapters and two endings in a collaborative novel, *At The Edge* (Unlimited Editions \$20), edited and published by **Marjorie Anderson** and **Deborah Schnitzer** of Winnipeg. The story concerns a dangerous and unguarded construction hole on a university campus into which one person falls. Collaborators range in age from their thirties to their eighties. The other B.C. contributors are **Gail Anderson-Dargatz**, **Blanche Howard**, **Jack Hodgins**, **Matthew Hooton**, **Arwen Brenneman**, **Elissa Frittaion**, **Heather Jessup** and **K.W. Dyer**,

978-0-9919609-0-3



Janie Chang: another SFU Writers Studio success story

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F is for Fandrich

THE THOMPSON RIVER GUIDE BOOK BY **Bernie Fandrich**, whose family operates the Kumsheen River Rafting Resort in Lytton, was featured on the *Rick Mercer Report* this year. A former university instructor and co-author of an earlier Thompson River guidebook, Fandrich is a pioneer of the whitewater rafting industry in Canada, having started Bernie's Raft Rides on the Thompson River in 1973. **British Columbia's Majestic Thompson River: Km by Km Guide, Events, and Tales** (Nicomen House / Sandhill \$29.95) is for rafters, kayakers, anglers and anyone travelling alongside the river that was named by **Simon Fraser** for **David Thompson**.

978-0-9917345-0-4

G is for George

WET'SUWET'EN CHEF **ANDREW GEORGE** OF Surrey was a member of the first Aboriginal, Canadian gold-medal team at the World Culinary Olympics in Frankfurt in 1992. By 2010 he was head chef at the Four Host First Nations pavilion at the 2010 Winter Olympics. The recipes in his third cookbook, **Modern Native Feasts: Healthy, Innovative, Sustainable Cuisine** (Arsenal \$21.95) emphasize nutrition and include Asian touches with dishes such as bison ribs with Thai sauce, venison barley soup, buf-falo tortiere and sea asparagus salad.

978-1-55152-507-5

H is for Howe

AFTER WATCHING HER MOTHER AND GRAND-mother drift away from her on a raft of forgetfulness with one of the most common forms of dementia, Alzheimer's, **Tanya Lee Howe** opted to DO SOMETHING. With compassion and wisdom, she has crafted a down-to-earth guidebook for other families, **Supporting Parents with Alzheimer's** (Self-Counsel \$19.95).

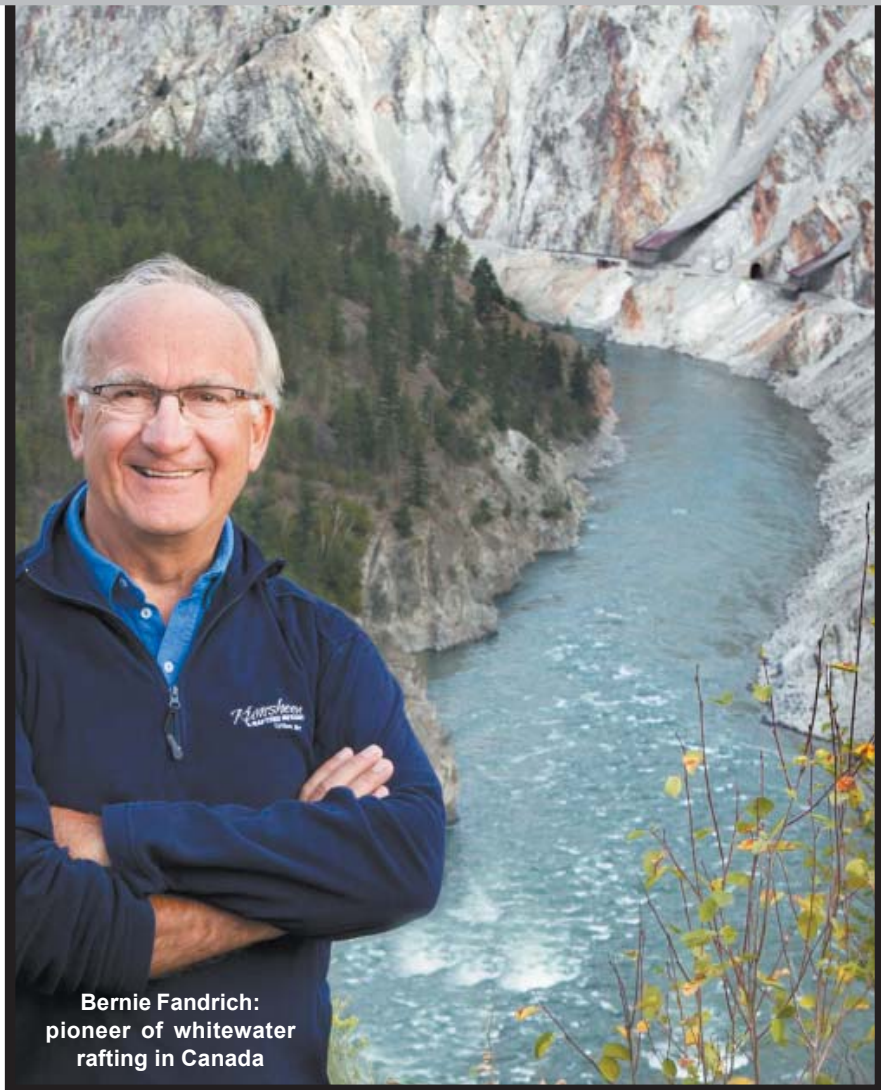
Then she asked a good friend to bicycle across Canada with her, spreading the word that research funding for this modern scourge is absurdly low.

Three years ago the director of the Mayo Clinic Alzheimer's Disease Research Center noted that cancer research in the U.S. was getting \$5.6 billion per year, heart disease research was getting \$1 billion per year, and Alzheimer's research was getting just \$500 million even though more people will die from Alzheimer's next year than from cancer or heart disease.

Someone has to speak up. There is already a shortage of geriatric specialists and the problem will only increase as the Baby Boomers start to flood the nursing homes. So families must educate themselves, sooner rather later, about eldercare.

That's why Howe has gathered her own family's experience for a manual that helps caregivers reduce triggers that cause mood swings in Alzheimer's patients, find activities for AD patients, prevent elder abuse, prepare in advance for the progression of the illness and to avoid caregiver burnout.

978-1-77040-149-5



Bernie Fandrich: pioneer of whitewater rafting in Canada

I is for International

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.

J is for Janis

ONLY ONE MONTH AFTER **JANIS HARPER** had arrived in India, guru **Sai Baba** named a local school in her honour on Christmas Day, 2008. Now her publisher is donating \$1 from each sale of her new book to World Literacy Canada, an organization that promotes literacy among women in India. Co-founder of the short-lived *The Republic of East Vancouver* newspaper, Harper has edited **Emails From India: Women Write Home** (Seraphim \$19.95), a collection of 37 stories about travelling in India, told by 27 women writers from Canada, the US, and the UK, including Harper who helped start a school in Puttaparthi, in Andhra Pradesh. After Sai Baba died in 2011 and his foreign devotees stopped coming to Puttaparthi, the school was moved to a neighbouring village where it is flourishing.

978-1-927079-21-8



Janis Harper at the school in Puttaparthi, Andhra Pradesh, where guru Sai Baba had his ashram.

K is for Kalla

VANCOUVER PHYSICIAN **DANIEL KALLA** continues his trilogy about German Jews in Shanghai with **Rising Sun, Falling Shadow** (HarperCollins \$24.99), the continuing story of Dr. Franz and Soon Yi (Sunny) Adler through 1943, the bleakest year of the war in Shanghai, when Allied citizens were interned and tens of thousands of German Jews were crammed into a ghetto already teeming with impoverished locals. The Adlers risk their lives to support the cause of the Chinese Resistance while starting down a threat from local Nazis. The novel delves into both heroism and the treachery that can result when ordinary people find themselves facing extraordinary dangers.

9781443404686



Jack Lohman

L is for Lohman

HAVING WORKED FOR SOME OF THE WORLD'S greatest museums—in London, Cape Town and Warsaw—**Jack Lohman**, chief executive of the Royal BC Museum, incorporates his particular expertise as a professor of museum design to share his views in essays about how best to adapt museums to changing times with **Museums at the Crossroads?** (RBCM \$19.95).

978-0-7726-6698-7

M is for Milke

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



Mark Milke

spent. His distributor Sandhill, shipped the entire first print run of 5,000 in the last four weeks before Christmas and it sold 9,000 copies overall. Now he's back 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.

978-0-9687915-2-3

N is for New

IN **BILL NEW'S** FANCIFUL **SAM SWALLOW and the Riddeworld League** (Tradewind \$12.95), a baseball-mad boy who also loves anagrams stumbles on his way to a Little League tryout, hits his head and tumbles into Riddeworld not unlike Alice descending into Wonderland. Finding himself transformed into a bird, he must solve puzzles and escape from riddle-making cats in order to return to human form. Illustrated by **Yayo**, it has been described as a novel for ages 9-11.

978-1896580-98-2

O is for Oakey-Baker

SUSAN OAKEY-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.

For fifteen years she and Haberl took risks around the world: skiing the Himalayas, rafting in Nepal and mountaineering in North America.

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.

978-1-927330-70-8

P is for Parsons

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 smalltown policing are coupled with critiques of how the RCMP has failed to modernize from his perspective as a retired inspector.

9781927527160

continued on page 36

continued from page 35

Q is for Quatsino

HERE'S HOW THE WORLD WORKS: currently doing a stint at the Quatsino Lighthouse on Northern Vancouver Island, *BC BookWorld* contributor **Caroline Woodward** first met poet and novelist **Paulette Jiles** in 1983 at David Thompson University Centre in Nelson. They collaborated on Starving Artist Dinner parties, the Kootenay School of Writing and CBC radio pieces. When Woodward worked as a publicist for Polestar Press in the Kootenays, in the late 80s, Jiles had just published *Sitting in the Club Car Drinking Rum and Karma Kola* and several books of poetry with them. Over many decades, they stayed in touch. When Woodward sent Jiles one of her partner **Jeff George's** annual wall calendars, Jiles loved his spooky, fog-bound night image of the Lennard Island Lighthouse near Tofino, which she had visited while researching her latest book. Jiles emailed the image to her New York editor. Now HarperCollins has bought the image so it can adorn Jiles' new dystopian novel, **Lighthouse Island** (HarperCollins \$19.95), set in a formidable North American future. **Larry McMurty** has bought the screen rights for Jiles' previous novel, *The Colour of Lightning*.

Lighthouse 9780062293596

R is for Russwurm

HE'S NOT **CHUCK DAVIS** QUITE YET, BUT Vancouver blogger **Lani Russwurm** is making a name for himself by contributing stories and archival photos about his city to the *Vancouver Is Awesome* website, resulting in a "pre-gentrification" pictorial history called **Vancouver Was Awesome** (Arsenal \$24.95) with 175 images ranging from vaudeville to punk. Russwurm, who has SFU degrees in political science and history, has been reviving Vancouver's history for a new generation since 2008, "from **Rudyard Kipling** to Mr. Peanut." Mr. Peanut ran for mayor; Kipling was a racist who bought property in Vancouver, only to learn years later he had been swindled.

978-1-55152-525-9

S is for Siemens

Ruth Derksen Siemens' study of Mennonite maids in Vancouver from 1931 to 1961, **Daughters in the City** (Fernwood Press \$24.95), describes the lives of young women and adolescents who spoke little

English, and who were sent to the "evil city" of Vancouver very reluctantly by their conservative parents from families that had recently fled from Stalin's Russia. "There was only one motive for the parents," says Derksen Siemens, whose mother, aunts and cousins worked as maids in Vancouver, "to pay their travel debt to the CPR or to those who had sponsored them." 978-0-9917117-0-3

T is for Town

IT HAPPENS MORE THAN YOU MIGHT THINK—an author brings out two books around the same time. Late last year **Florida Ann Town** published an adult novel, **The Copper Trail** (Bookus Press), about Adain, a Scythian boy, and Kaleen, a First Nations girl, who learned to communicate, cooperate and escape captivity four thousand years ago. Their travels took them to landmarks that still exist in North America, such as an open pit copper mine. (Recent archaeological findings suggest the Vikings were not the first 'European' visitors to the North



Ballerina's at the hollow tree in Stanley Park, from *Vancouver Was Awesome*

American continent. That could explain why there were open pit copper mines in the Lake Superior region 5,000 years ago.) This year she has published **On the Rim** (Dundurn \$19.99), a novel for adults described as "a tale in the Eat, Pray, Love vein." It follows the story of Ellen, a 40-year-old British Columbian woman who, after the collapse of her 20-year-marriage, attempts to regain her balance in life through cycling. Town, at 81, remains active as a competitive outrigger canoeist, competitive swimmer, dragon boat racer and cyclist.

Copper Trail: 9781461064015;
On The Rim: 978-1-45970-518-0

U is for Unprecedented

THE 26-YEARS-YOUNG VANCOUVER WRITERS Fest scored a major coup by hosting an event with 28-year-old New Zealander **Eleanor Catton**, the youngest writer ever to win the Man Booker Prize. In special recognition of her achievement, the festival added another event to its lineup—*An Hour With Eleanor Catton*—on the final day of its schedule. Born in Canada, Catton is also nominated for the Governor General's Literary Award for her second novel *The Luminaries*.

V is for Vander Zalm

THE SON OF FORMER PREMIER **BILL VANDER Zalm**, **Wim Vander Zalm** of Port Coquitlam has managed a gardening centre since age 19. He has been a long-time guest on **Fanny Kiefer's** Studio 4 television



Bill Vander Zalm

program and the host of CKNW's Garden Talk. His **Just Ask Wim! Down-to-Earth Gardening Answers** (Harbour \$26.95) covers horticultural concerns about all kinds of plants. Meanwhile Bill Vander Zalm has followed his self-published 615-page autobiography with a 180-page softcover on his remarkable and ultimately successful fight to rid B.C. of an unpopular tax, **HST & the People for Democracy** (Red Tuque \$18.99), "dedicated to over 705,000 British Columbians that signed the HST Initiative Petition." Wim 1-55017-587-5; Bill 978-0-9921415-0-9

W is for Wilson

PAINT: THE PAINTED WORKS OF LYLE WILSON (Bill Reid Gallery \$25) affords a comprehensive visual record of a recent **Lyle Wilson** exhibition, plus 30 essays by the artist about his paintings. Born and raised in the Haisla community of Kitamaat, along with novelist **Eden Robinson**, Wilson maintains a keen interest in the Haisla language. Other *Paint* contributors include **Barbara Duncan** of the Maple Ridge Art Gallery, **Karen Duffek** of UBC Museum of Anthropology and **Gary Wyatt** of Spirit Wrestler Gallery.

Visit Billreidgallery.ca for more info.

X is for eXclusive

THIS YEAR THE SCOTIABANK GILLER PRIZE came all the way out to UBC's Museum of Anthropology to announce its longlist of thirteen titles, all published in Ontario. B.C. authors produced more than 100 new works of fiction last year but only Ontario titles from Doubleday (2), Hamish Hamilton (2), HarperCollins (2), House of Anansi (3), Knopf (2), Patrick Crean Editions and Invisible Publishing were included. **Lynn Coady's** short stories from Anansi won.

Y is for Younging



Greg Younging

AS A MEMBER OF THE Opsakwayak Cree Nation in Northern Manitoba, Greg Young-Ing came to Penticton's En'owkin Centre in 1990 and served as the publisher of Theytus

Books until he left in 2004 to pursue a Ph.D. in the Department of Educational Studies at UBC. Dropping the hyphen, **Greg Younging** has now edited contemporary essays on First Nations of Canada for **Transmissions** (Theytus \$22.95).

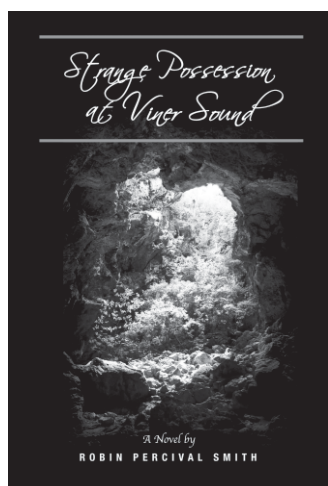
978-1-926886-32-9

Z is for Zomparelli

WITH CHEEKY AND INSouciant wit, **Davie Street Translations** (Talonbooks \$16.95) by **Daniel Zomparelli** brashly and slyly celebrates the gay culture of Vancouver's West End in a series of poems that speak directly to, and for, those with gay sensibilities.

978-0-88922-683-8

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 Kwakiutl aboriginals on the British Columbia west coast. The spirit of Jojo, a young Kwakiutl boy, possesses Matti, a single handing sailor on board his sailing vessel, Windsong, to tell of his captivity at a secret Japanese radio base on the west coast during WWII.

CONTACT: robinps@shaw.ca
www.robinpercivalsmith.wordpress.com
www.createspace.com/3648661 for story synopsis and author biography.

ISBN 10: 1478320745 • ISBN 13: 9781478320746

The book may be downloaded from Kindle bookstore.

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

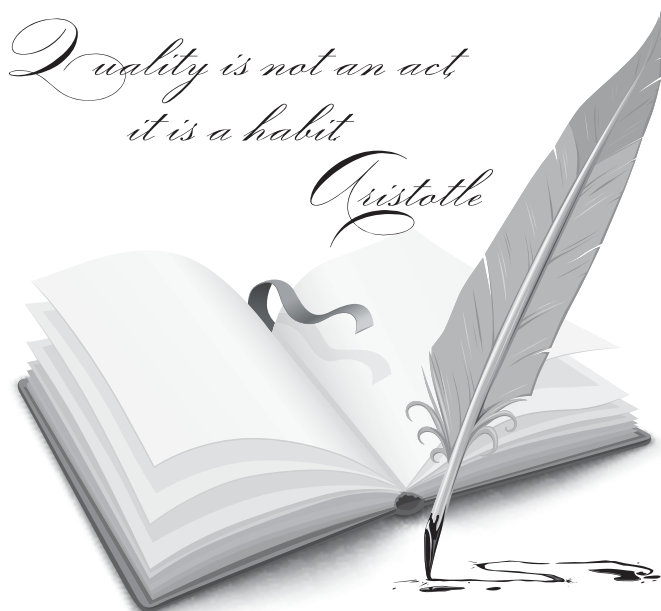
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LETTERS

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 cooing about how cute it is. It requires stomach-churning chutzpa.

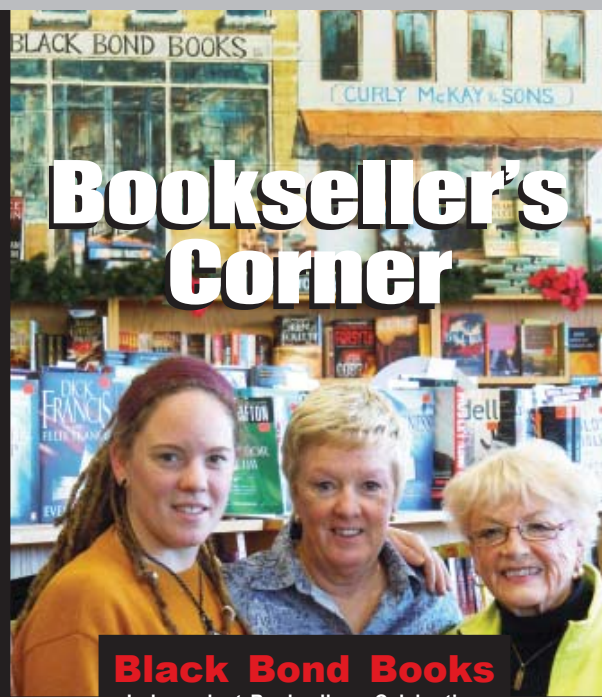
The *BC BookWorld* coverage of my first novel, *A Nose For Death*, made it more than bearable. John Moore's thoughtful review provided an entré. Now, when I speak to librarians and booksellers about hosting readings, they've heard about my baby.

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 *abcbookworld* 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

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Favourite BC Backlist Title:
Making Headlines by Shelley Fralic
"This one continues to sell."

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 changed things around." I use *BCBW* to teach my students; it's also a stimulant to my own writing. It is a seasonal pleasure from which I draw inspiration. I am very tired of accepting excuses from the librarians when I know *BCBW* is supposed to be freely available in public libraries. What on earth is happening? We need *BCBW* to learn about what ticks in this province.

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.—Ed.]

Mommy nearest

WHEN THE SUMMER ISSUE OF *BC BOOKWORLD* appeared, my friend in North Bay, Ontario got a b'day present from her parents in Victoria and it was wrapped in my naked body. Surprise! She hung it on her fridge (!!) until her husband said: "I'm just not really comfortable getting the stare down from naked Angie every time I go for a glass of milk."

My husband said, "Look kids! It's mommy in the newspaper... wearing nothing but her birthday suit. What's she thinking about? Silly mommy." Oy-vay!!

Angie Abdou
Ferne

Kids included

THANK YOU FOR THE LOVELY REVIEW of *Allegra* in the Fall issue. I really appreciate your ongoing support of books for young people, a genre that too easily gets overlooked. And congratulations on the 25th year anniversary of *BC BookWorld*! I always look forward to receiving my issue and I keep pen and paper handy as I read through it, noting the must-read gems that I find in those pages.

Shelley Hrdlitschka
North Vancouver

Invermere cheer

I SOLD MY OWN WEEKLY NEWSPAPER *The Columbia Valley Pioneer* in 2010, so I understand the challenges

of publishing. You have such a great product, I hope it survives the transition to the digital world or remains successful in its current format. I pick up *BCBW* at my local library in Invermere but I am one of those individuals who would pay for a digital subscription.

Elinor Florence
Invermere

Sticky-note laden

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 *BCBW* 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; *BCBW* was the only publication I ever took home for further reading.

Thank you, *BCBW*, 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!

Susan Yates
Gabriola Island



Nadine Jones has been asked to speak at Brock House in Vancouver in early 2014. She has yet to commit: "At my age I don't even buy green bananas."

Correction

AN AUTUMN *BC BOOKWORLD* ARTICLE ABOUT Nadine Jones stated she "uncovered the only known mutiny in the Canadian Army" involving a revolt by the 15th Brigade in Terrace, in 1944. In fact, on December 21, 1918, French-Canadian soldiers mutinied in the streets of Victoria, B.C. en route to being sent to Vladivostok.

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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 Canadians' private information.

The BCCLA has also filed for leave to appeal to the Supreme Court of Canada for the right to choose an assisted death, leading the fight in this country for the right to Die with Dignity.

BC BookWorld is a proud supporter of BCCLA, the country's foremost organization for the protection and enhancement of civil rights. If you believe the aforementioned initiatives are important, please support BCCLA with a donation.

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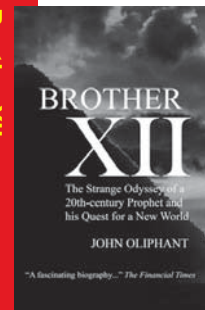
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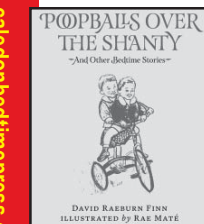


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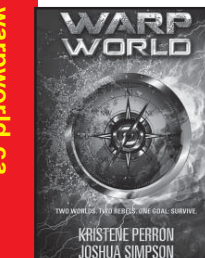


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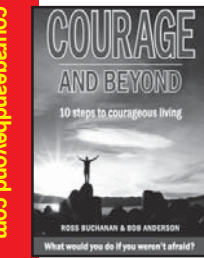
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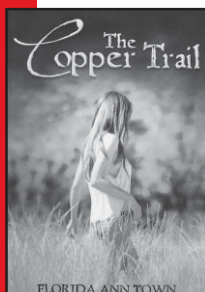
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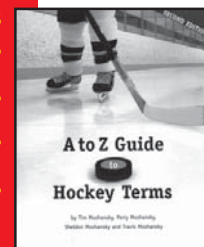


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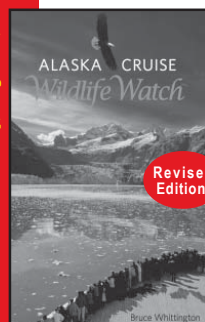


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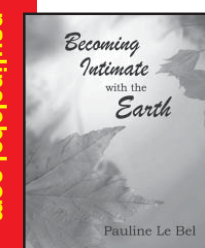


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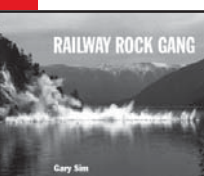
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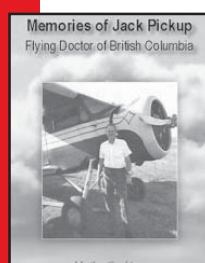


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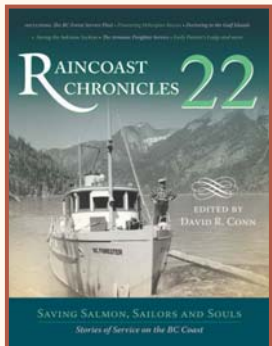
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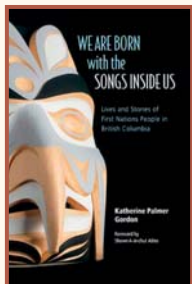
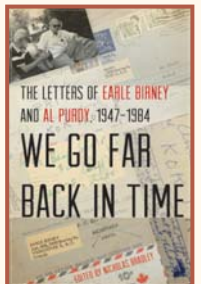
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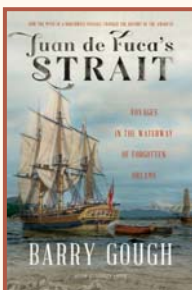
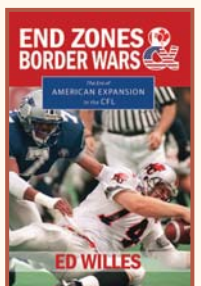
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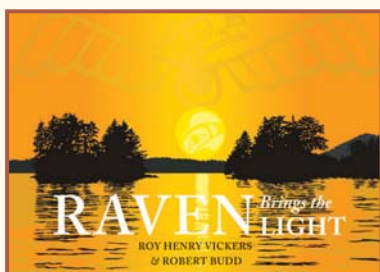
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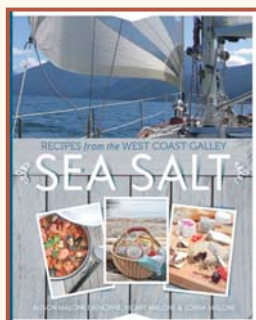


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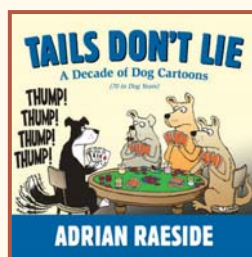


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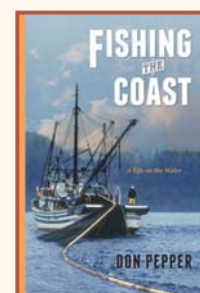


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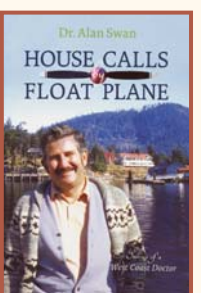


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