

BC

BOOKWORLD

VOL. 28 • NO. 3 • AUTUMN 2014

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Also inside



Pauline Johnson Island

Short stories by
Wayde Compton.
P.25



Elizabeth May

From activist to
politician. P.5



A teenlit love life

Interview with
Gabrielle
Prendergast. P.13



The writerly van Gogh

His 903 letters
uncovered. P.3

Bullying goes to the opera

Shane Koyczan

The Olympic sensation turns the
pages of his life into song.

See page 11

CURIOUS



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Memoir of a father's heist? P. 17 • Komagata Maru legacy P. 23

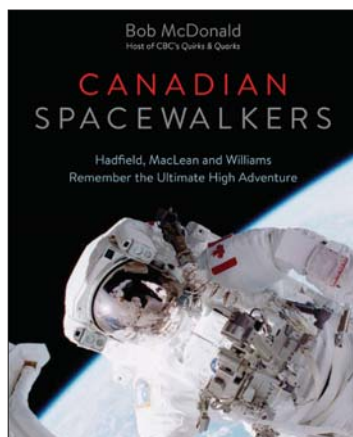


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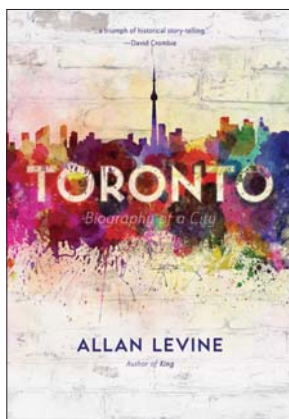


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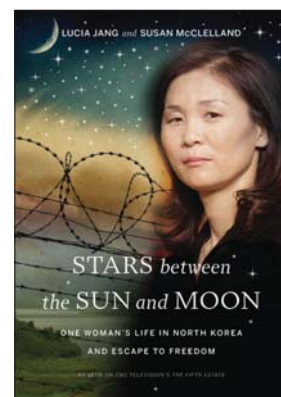


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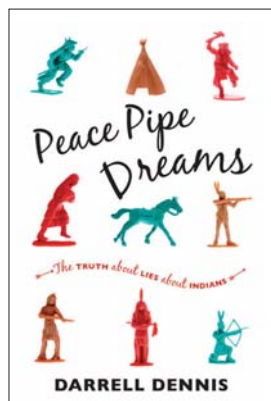


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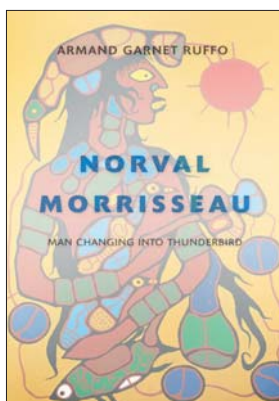


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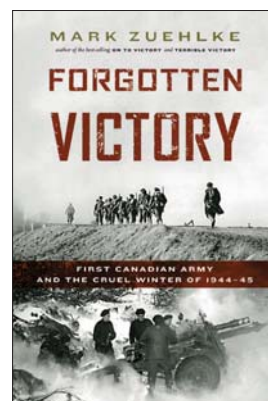


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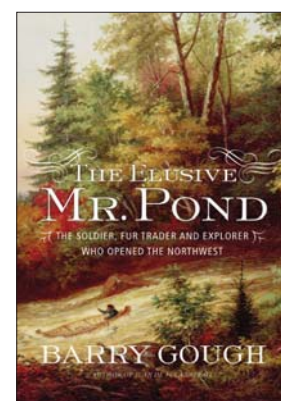


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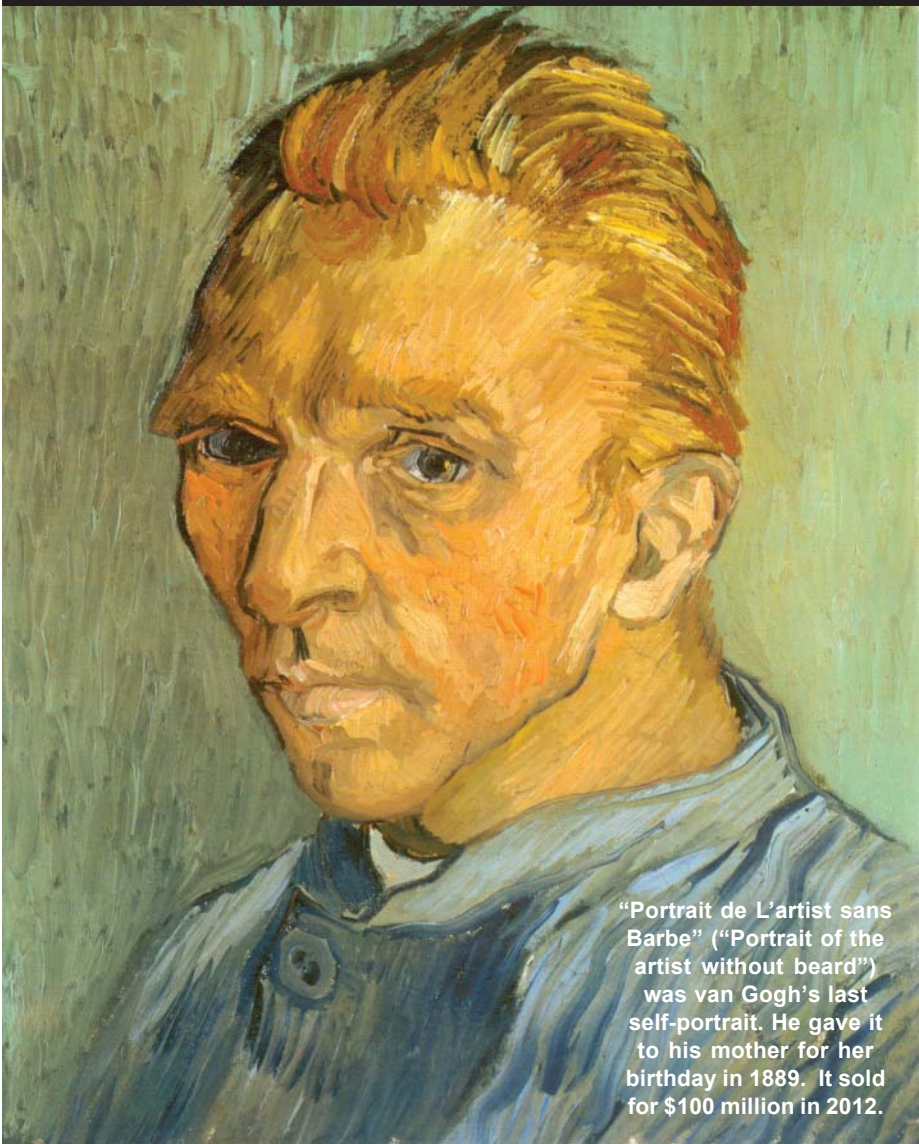
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"Portrait de L'artiste sans Barbe" ("Portrait of the artist without beard") was van Gogh's last self-portrait. He gave it to his mother for her birthday in 1889. It sold for \$100 million in 2012.

YOURS TRULY, VINCENT

YES, WE KNOW **VINCENT VAN GOGH** CUT OFF A PIECE OF HIS EAR. Not the whole ear, but enough to convince an up-'n'-coming painter named **Paul Gauguin** to end their friendship in 1888. But how many know he was an accomplished writer?

By the time Vincent van Gogh died at age thirty-seven in 1890, he had written about one thousand letters. Along the way, the Dutch painter had a sad and depressing life. He was admitted to hospital in Arles in January of 1880. When he was released, local citizens claimed he was unstable and a public risk, so he was apprehended by the local constabulary and re-admitted. Despite recurring epileptic attacks, he continued to paint.

By the time van Gogh suffered a self-inflicted gunshot wound to his stomach in July of 1890, leading to his death two days later, he had sold precisely one painting in his lifetime—to his long-suffering brother **Theo**, who was at his bedside when he died.

We know that. But what we didn't know was that van Gogh, the eldest of six surviving children, was also a prolific and sophisticated letter writer.

As described in **Patrick Grant's The Letters of Vincent van Gogh: A Critical Study** (Athabasca University Press \$27.95), most of his letters (658) were written to Theo; at least sixteen went to Paul Gauguin, while 21 went to his youngest sister **Willemien**.

Only 39 letters from Theo to Vincent have survived. The total number of letters currently known to exist, to and from van Gogh, is 903.

Grant has read them all. Van Gogh wrote 585 letters in Dutch, 312 in French and six in English.

As an adjunct to van Gogh's legacy of more than 2,000 art works, the letters reveal the painter's changing opinions with regards to religion—at one point he had resolved to follow in his father's footsteps and study theology at the University of Amsterdam and the following year he entered a missionary school in Brussels—as well as art.

Other scholars have already examined the letters as a window to appreciating van Gogh's literary influences. Patrick Grant, as a professor emeritus of English at the University of Victoria, has a somewhat more refined agenda.

"I am not mainly interested here in the books that van Gogh read," Grant writes, "although I acknowledge the part they play in his letters and his deployment of them for rhetorical effect in specific instances. Rather, I am concerned with the literary dynamics and imaginative coherence of van Gogh's own writing."

The Letters of Vincent van Gogh is therefore a critical study of the painter as a literary artist in terms of his writing abilities and inclinations "not as a footnote to the paintings but as a highly sophisticated literary achievement in its own right."

978-1-9273-5674-6

HONOURS ABOUND FOR B.C. LITERATI

Weyerhaeuser head honcho **Anne Giardini** is the first B.C. author chosen to be the chancellor of a B.C. university.

Giardini was installed as the eleventh SFU chancellor in June, having served on the university's board of directors. Once named one of Canada's 25 most influential lawyers, she has somehow found time to follow the path of her mother **Carol Shields**, the novelist who served as chancellor for the University of Winnipeg from 1996-1999, making Giardini a second-generation chancellor.



SFU Chancellor Anne Giardini

Meanwhile, CBC radio's *The Next Chapter* host **Shelagh Rogers** is slated to become the next chancellor at Royal Roads University in Victoria.

Three more B.C. literary figures—bookseller **Jim Munro**, former publisher **Karl Siegler** and *BC BookWorld* publisher **Alan Twigg**—are newly appointed members of the Order of Canada.

They are preceded by **Robin Blaser, David Bouchard, George Bowering, Robert Bringham, Barry Broadfoot, Audrey A. Brown, Douglas Coupland, Lorna Crozier, Sherrill Grace, Christie Harris, Jack Hodgins, W.P. Kinsella, Joy Kogawa, Patrick Lane, Dorothy Livesay, Daphne Marlatt, Roy Miki, Eric Nicol, Bill New, P.K. Page, Jane Rule, Audrey Thomas, Fred Wah, Phyllis Webb, Howard White** and **Rachel Wyatt**.

Other literary recipients who came to B.C. later in their careers are **Fred Cogswell, Al Purdy, Sinclair Ross** and **Carol Shields**.

Nobel Prize winner **Alice Munro**, who lived much of her life in B.C., declined her appointment for personal reasons.



Karl Siegler



The little-known poet **Audrey A. Brown** was the first B.C. writer to be inducted into the Order of Canada, by The Rt. Hon. Roland Michener in 1968.



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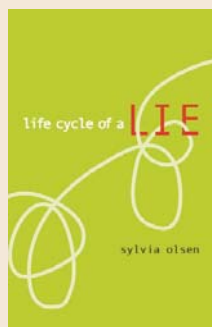


Knitting Stories

Personal Essays and Seven Coast Salish-inspired Knitting Patterns
Sylvia Olsen

Master storyteller and expert knitter Sylvia Olsen's essay collection is both personal and political, historical and practical. Includes seven stunning Coast Salish-inspired knitting patterns.

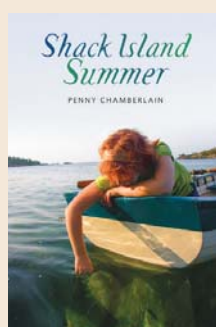
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978-1-55039-232-6 • 8 x 9
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Life Cycle of a Lie
Sylvia Olsen

Have you ever told a lie, then told another to cover up the first? Is failing to correct a misunderstanding lying at all? A complex novel of love, gender relations, friendship, betrayal, truth, and lies.

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The summer of 1969 evokes images of love, moon landings and flower children and inspired this evocative coming of age novel. 12 year-old Pepper explores ESP, dreams, infatuation, friendship, and love over the course of an unforgettable summer.

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When a devastating train accident results in the loss of his leg, James cannot imagine ever leading a 'normal' life again. As James struggles to adapt to his new life, he's helped by true friends he didn't know he had.

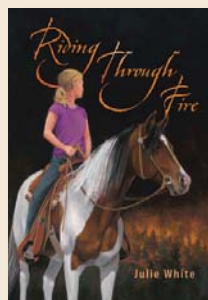
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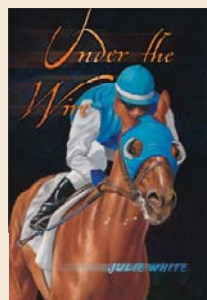


Riding Through Fire
Julie White

Faye's out horse jumping, and Kirsty's doing chores. A cattle drive seems like fun—until the wind changes. Suddenly, Kirsty and Lancelot smell smoke...

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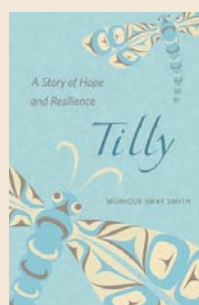


Ting Ting
Kristie Hammond

Ting is a happy 8-year-old in China when Tiananmen Square forces her family to a new life in faraway Vancouver, Canada. Suddenly everything is strange and difficult. What will it take for Ting to belong?

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Monique Gray Smith

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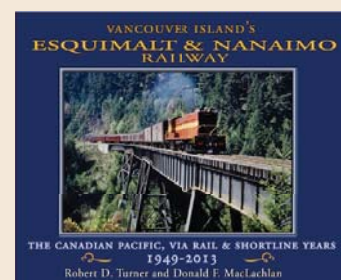


Prove It, Josh
Jenny Watson

Josh is 11, dyslexic, and suffering at his new school on Vancouver Island. Sailing is his escape, until he's goaded into a bet: lose a sailing race and he reads aloud on Literacy Day!

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**Vancouver Island's
Esquimalt & Nanaimo
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*The CPR Via Rail and
Shortline Years, 1949-2013*

Robert D. Turner &
Donald F. MacLachlan

ISBN 978-1-55039-212-8
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11 x 9 • 324 pages • 475+ photos

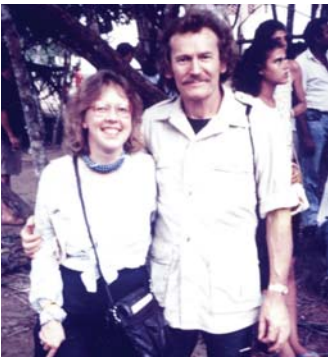
Who We Are: Reflections on My Life and Canada by Elizabeth May (Greystone \$29.95)

CANADA WOULD STILL LACK its first, federally-elected Green Party member of parliament if, at a young age, **Elizabeth May** had not read **Rachel Carson**’s *Silent Spring* and then discovered the mysterious deaths of her pet lambs were caused by spraying of the pesticides malathion and methoxychlor on roads alongside her family’s property.

Those two formative events—described near the outset of her new memoir, **Who We Are: Reflections on My Life and Canada** — were the genesis for her crusader’s zeal.

We learn that May’s girlhood plan to become an environmental lawyer was stymied by a \$400 fee required for entering university. For most of her twenties, May helped support her family by cooking and waiting tables during the summer, and collecting unemployment insurance during the winter. Her family’s fortunes plummeted after they emigrated to Canada from Connecticut in 1973. Their Cape Breton restaurant was always a struggling enterprise.

For the sole purpose of injecting environmental issues into the 1980 federal election campaign, Elizabeth May first ran as a candidate against **Pierre Trudeau**’s Liberal Party deputy prime minister, **Alan MacEachen**. Although defeat as a twenty-five-year-old



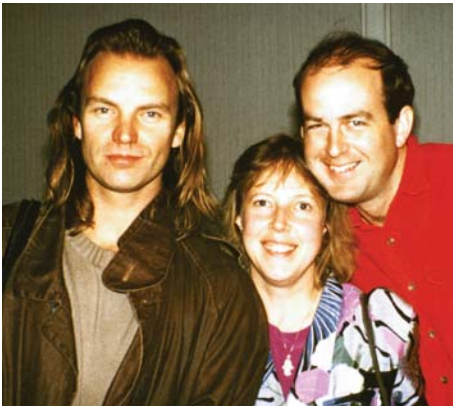
Elizabeth May with folksinger Gordon Lightfoot, Brazil, 1989.

waitress was inevitable — she placed fourth in a field of four candidates, receiving 272 votes — she had convinced eleven others to join the effort and, when the campaign ended, the Green Party was formed. Eventually her activism, her debating skills and a letter of reference from Governor **Bill Clinton** of Arkansas (a friend of her activist mother) helped get her into Dalhousie Law School.

May was working for the Public Interest Advocacy Centre in Ottawa when she was persuaded by **Brian Mulroney**’s minister of the environment to become his senior policy advisor. Her accomplishments during this period included contributing to negotiations on the Montreal protocol to protect the ozone layer, forging provincial agreements to cut sulphur dioxide pollution in



Elizabeth May with singer Sting and Peter Dalglish of Street Kids International, 1989; Gwaii Haanas, 1988.



Federal Green Party leader Elizabeth May follows Barack Obama and Hillary Clinton by writing an autobiography while in office.

Elizabeth the First

half, establishing a national water policy, and passing the Canadian Environmental Assessment Act.

Internationally, Canada set up and helped fund the World Commission on Environment and Development. Also during this period, scientists began to raise concerns about global warming. May notes this was a good time to learn climate science — before the well-funded propaganda campaign against it went into full gear. After two years, May resigned from her position in protest over the awarding of permits for the Rafferty-Almeda dams in Saskatchewan.

Disillusioned with politics and also with legal work, Elizabeth May opted to become executive director of the Sierra Club of Canada, a position she held for seventeen years. In her second year there she became a mother, an event she declares more transformative than any change in

nationality, financial position or career. She returned to work with her two-week-old baby and for the next three years they were never separated.

Her daughter teethed during the World Women’s Congress for a Healthy Planet in Miami where May danced barefoot on the sand, her daughter in a baby sling, with the congresswoman from Brooklyn, **Bella Abzug**.



Joan Givner

Towards the end of her stint with the Sierra Club, May was planning to become an Anglican priest, but with **Stephen Harper**’s electoral victory she found herself facing a choice between political involvement or watching from the sidelines as Canada’s environmental progress was reversed. God could wait; planet earth could not. By the spring of 2006 she was on course to become leader of the Green Party she had co-founded, but without a seat in the house.



Elizabeth May & Bill Clinton, 2005

She made history on May 2, 2011 when she defeated incumbent Conservative cabinet minister **Gary Lunn** in the Saanich-Gulf Island riding to become the first elected Green Party member of parliament in Canada.

★ WHILE SOME OF THE MOST READABLE parts of her memoir are those in which the personal and the political events are closely woven together, the final polemical chapters, with the headings, *How Canada Became A Petro-State*

and *Engaging the Profit Motive to Fight Climate Change*, are also compelling. May quotes **Thomas Homer-Dixon**’s statement that “Canada is beginning to exhibit the economic and political characteristics of a petro-state.” The key difference, she explains, between an oil-exporting democracy and a petro-state is whether the government reinvests the revenue in the country’s future, or lives off the profits. Her account of the declining respect for Canada worldwide after Harper’s withdrawal from the Kyoto Accord adds to her picture of a bleak future.



Elizabeth May and baby as Jane Goodall makes chimpanzee noises, 1993.

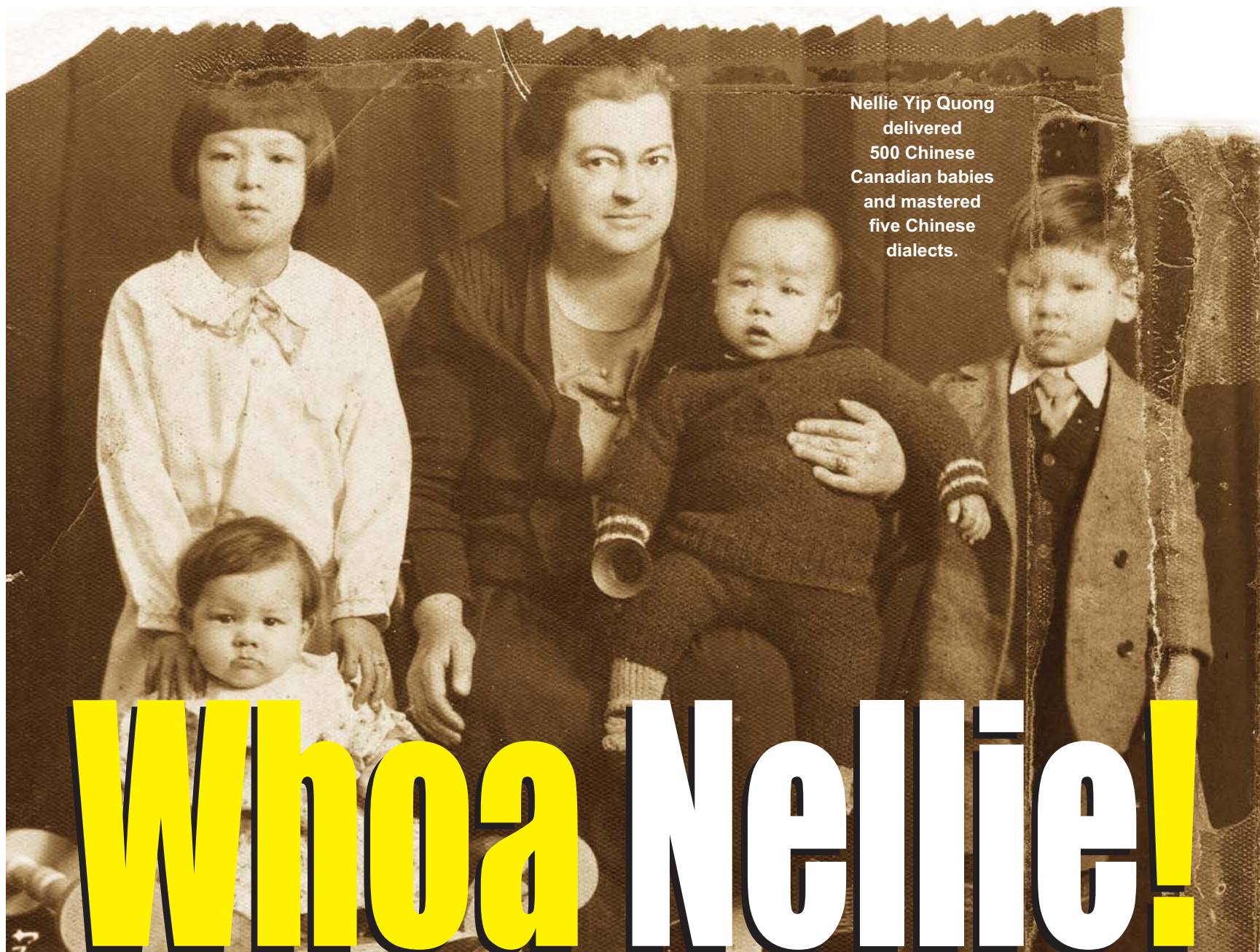
While May writes with conviction and clarity on the environment, she can be ambivalent on many feminist issues. While she appreciates the women’s movement for making it possible for her to go to law school without an undergraduate degree, she is critical of feminism’s shortcomings. She acknowledges that equal pay for equal work is a valid demand; at the same time she deplores the fact that a generation of women have equated self-worth with salary, and thus commodified their value.

May feels that women have taken their places in board rooms and law firms but have failed to bring about significant changes in the male-dominated culture. It is a little startling to hear May quote legal secretaries saying “women lawyers make the worst bosses” taken at face value. Such sexist generalizations (along with their racist and xenophobic permutations) usually say more about the speakers than the subjects.

Elizabeth May herself appears to never to have suffered from an identity crisis, having been on track from childhood for what she finally became — a self-designated feminist, vegetarian, activist, lawyer, aspiring theologian and now the articulate leader of the Green Party of Canada. It’s hard to conclude she would not make a good boss — and her constituents have agreed.

Having been an architect of the glory days (environmentally speaking) of Brian Mulroney’s regime, Elizabeth May acutely feels the catastrophic decline in Canada’s environmental standards and has provided a cogent paper trail to explain why. 978-1771640312

Joan Givner regularly provides reviews from Mill Bay on Vancouver Island.



Nellie Yip Quong delivered 500 Chinese Canadian babies and mastered five Chinese dialects.

Whoa Nellie!

Eve Lazarus collects skeletons-in-closets and fascinating people such as Nellie Yip Quong.

ropean newcomers for decades. But for a white Roman Catholic woman to take the surname of a Chinese husband in the year 1900 was most certainly extraordinary.



NELLIE YIP QUONG WAS BORN AS NELLIE TOWERS in Saint John, New Brunswick in 1882. Educated in the U.S., she was an English teacher in New York City when she fell in love with a successful jeweler from a little town called Vancouver. This was **Charles Yip Quong**, nephew of wealthy **Yip Sang**.

[B.C. history buffs know about Yip Sang. An orphan with no prospects, he managed to save enough money to make an 80-day journey from China to San Francisco in 1864, at age nineteen. He found work in a restaurant and gradually taught himself English. At age 36, he put his belongings on a cart and trudged north through Oregon and Washington, eventually reaching Vancouver where he sold sacks of coal door-to-door. As outlined in **Frances Hern's Yip Sang and the First Chinese Canadians** (Heritage 2011), Yip Sang, at age 37, was hired as a bookkeeper and paymaster for **Lee Piu**, who oversaw the hiring of Chinese labourers for the Canadian Pacific Railway. Yip Sang was soon elevated to the position of superintendent, organizing as many as 7,000 Chinese workers who comprised as much as 75 percent of the CPR's workforce. Later successful with an import/export business, he built the two-storey Wing Sang building in 1889.

Designated a heritage building in 1999, the oldest remaining building in Vancouver's Chinatown, at 51-69 East Pender Street, is now owned and renovated by 'condo king' **Bob Rennie**, who operates a private art gallery on the site.]

When Nellie Towers married Charles Yip, her parents disowned her and she was spurned by the Catholic Church. After the pair lived in China for a few years, they returned to Vancouver in 1904 and were afforded refuge by Yip Sang in his Wing Sang Building.

The young couple shared lodgings with Yip Sang's three wives and their 23 children.

Yip Sang had allocated one floor per wife—or one wife per floor—and one for a classroom. Yip Sang's lack of formal schooling was counter-balanced by his Confucian values, such as self-improvement. He sponsored the Oy Kuo School for adult education and served as its principal for ten years. He wanted his own children to attend Canadian public schools for integration purposes but he simultaneously hired private tutors from China and Hong Kong to teach them Chinese.

It was from this environment that Nellie was able to master five Chinese dialects. She soon became a vital and outspoken link between two vastly divergent cultures.

"Nellie fought on behalf of the Chinese," Lazarus writes, "She challenged the justice system and shamed the Vancouver General Hospital into moving non-white patients out

of the basement. When the White Lunch restaurant put up a sign saying 'No Indians, Chinese or dogs allowed,' Nellie made them take it down. She arranged care for the elderly, brokered adoptions, acted as an interpreter, and became the first public health nurse hired by the Chinese Benevolent Association."

The Wing Sang Building also served as an opium production facility. Nellie and Charles Yip Quong moved six blocks away from the Wing Sang Building to 783 East Pender Street in 1917, where her husband did most of the cooking and gardening. Nellie proceeded to deliver an estimated 500 Chinese Canadian babies.

The bi-racial couple adopted numerous children, including **Eleanor (Yip) Lum** who has visited the present owner of the house, **Wayne Avery**. She described for him one of her favourite memories of Nellie—as a large imposing woman, wearing a wide hat, with a feather in the side and reading a Chinese newspaper on the bus.

According to Lazarus, during renovations, Wayne Avery discovered his house has also served as a bootlegging joint and a brothel. "He found old Finnish newspapers beneath the floor, cartons of cigarettes stashed in the ceiling, booze in a secret hide-out in the garden, and locks on the inside of the bedroom doors," she writes.

As well, Sensational Vancouver reveals that tenants of the house prior to Nellie and Charles Yip Quong included **Nora** and **Ross Hendrix**, the grandparents of **Jimi Hendrix**.

Eve Lazarus previously examined the social histories of heritage houses in Greater Vancouver for *At Home with History: The Untold Secrets of Heritage Homes* (Anvil 2007). She "blogs obsessively" about houses and their genealogies at www.evelazarus.com

978-1-927380-98-7

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Common Threads

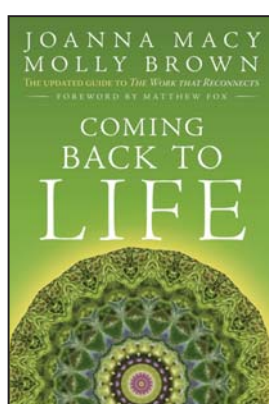
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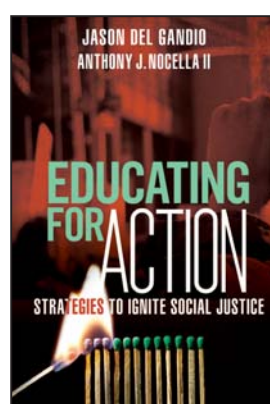
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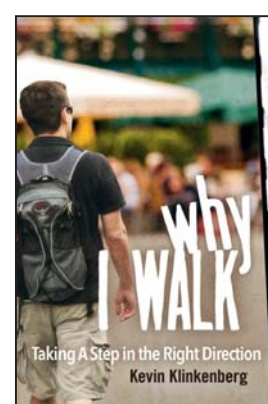
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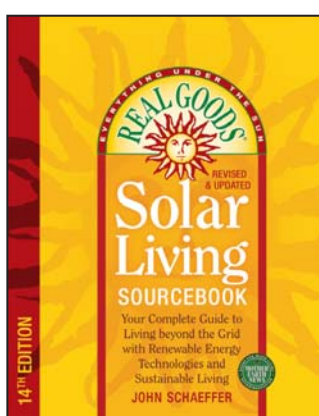
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This is one of those books that make you smarter. Not "book smart" but "street smart," which is appropriate since Kevin is writing about walking and biking city streets instead of driving them. —Dawn Taylor, ED, American Institute of Architects Kansas City



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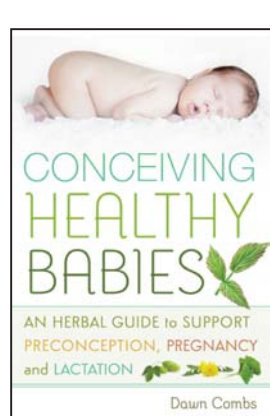
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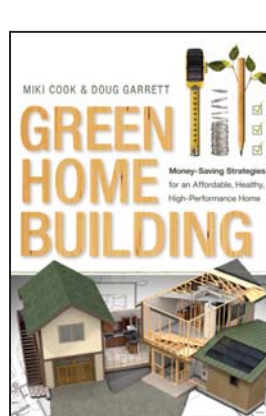


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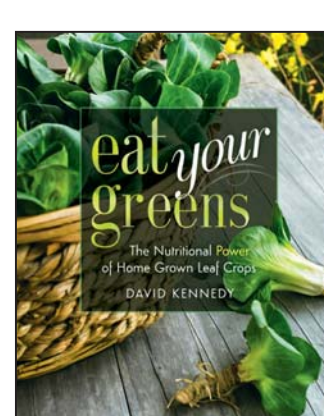


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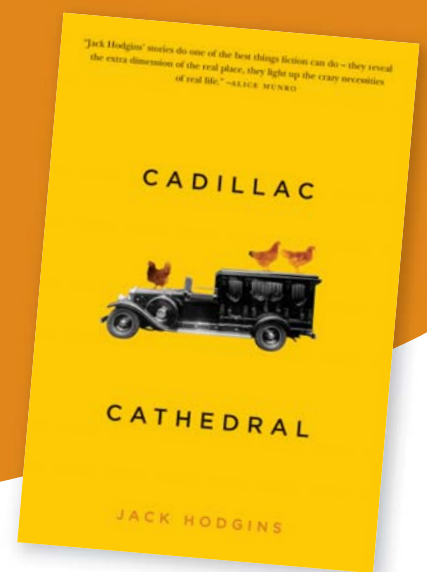
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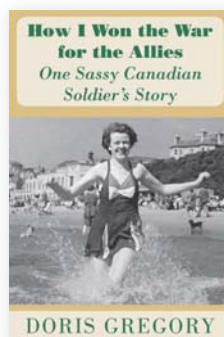


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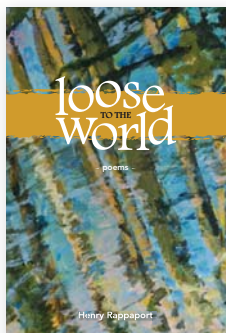
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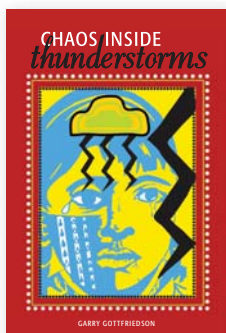


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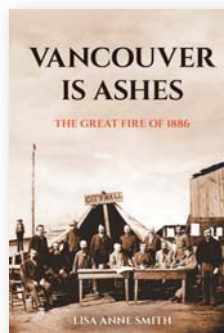


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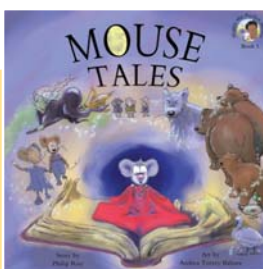


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The third volume in this exciting retelling of Homer's *Odyssey* has Alexi, the Trojan slave of Odysseus, completing the journey to Ithaca and helping Odysseus defeat the suitors.

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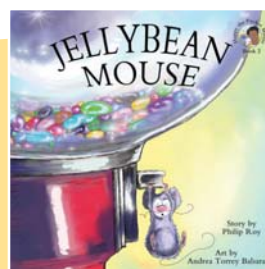
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Painting by Jessie Webb of one of the many Dundarave Beach cottages she and Harry Webb lived in during the 50s and 60s.

And the beat goes on

Rediscovering the lost art of a Vancouver bohemian couple

Harry and Jessie Webb met at the Vancouver School of Art in 1948 and were friends of Al Neil, Marya Fiamengo, David Bromige, Harry Redl, Robert R. Reid, Jack and Joy Long. They were also founding members of the Cellar Jazz Club.

As the daughter of Harry and Jessie Webb, **Adrienne Brown** has published an account of these bohemians and their contributions to the culture of B.C., **The Life and Art of Harry and Jessie Webb** (Mother Tongue \$34.95), for book number seven in the ongoing *Unheralded Artists of B.C.* series.

Best known for their prints made with linoleum blocks during the 1950s, the Webbs were associated with the ferment of both the Vancouver School of Art and the The Cellar Jazz Club at 2514 Watson Street, near Main and Broadway, where pianist **Al Neil** led the house band.

For many years the Webbs lived at Dundarave Beach in West Vancouver. Also a landscape architect, Harry Webb designed the Park and Tilford Gardens that opened in

North Vancouver in January of 1969. The pair were also briefly associated with a venture to open a bookstore in West Vancouver called the Pick-a-Pocket Bookshop at 2442 Marine Drive along with **Stephen** and **Elsa Franklin**, and **Jim** and **Alice Munro** (who lived nearby, up the hill).

That initiative sparked the Munros to open their own bookstore that was relocated to Victoria.

Harry Webb arrived in Vancouver in 1946 as a newly minted teenage veteran who had served in the Canadian Merchant Marine. Buoyantly sociable, the couple

attended many costume balls and parties while earnestly pursuing their artistic careers. Harry Webb was involved in the founding of the British Columbia Society of Landscape Architects. He formed a successful design company called Justice & Webb.

Jessie studied **Paul Cezanne**, **Georges Braque** and **Henri Matisse** during her years at the Vancouver School of Art.

Bob Reid, who in 1949 established the first private press in Canada, knew the Webbs and describes their approach to the art world:

“They were well-known to **Bert Binning**, **Jack Shadbolt**, and **Lionel Thomas** as dedicated and talented artists, but they were never accepted by the ‘middle-class’ mentality that prevailed in the mainstream of Vancouver art. They were our first hippies, I’d say, mainly because they didn’t have any money and were more interested in making art than money.”

Adrienne Brown is a landscape architect and writer who lives in North Vancouver.



AN ART EXHIBITION IN CONJUNCTION WITH *The Life and Art of Harry and Jessie Webb* will open at the West Vancouver Museum on September 16 and continue to November 8, 2014. It’s called *Art in the Age of Jazz: Harry Webb and Jessie Webb*. 978-1-896949-41-3

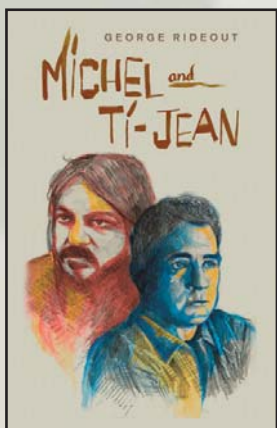
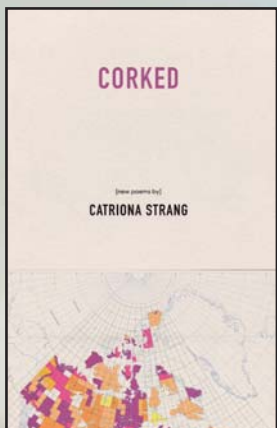
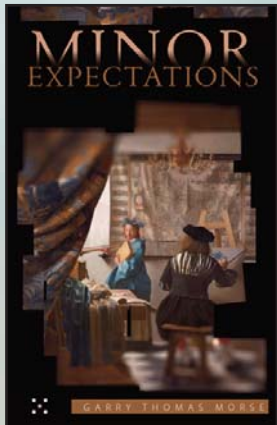


The Cellar Jazz Club in Vancouver, 1961

WEBB | TREMBLAY | DE KERANGAL | BOUCHARD | MORSE

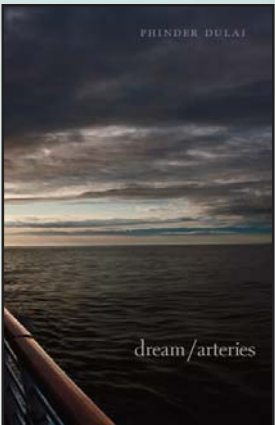
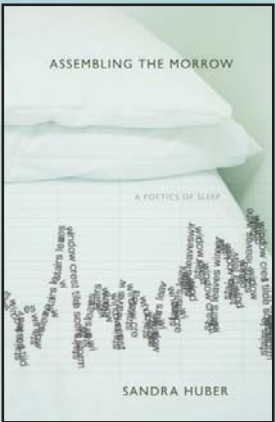
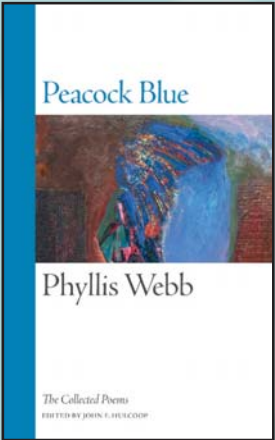
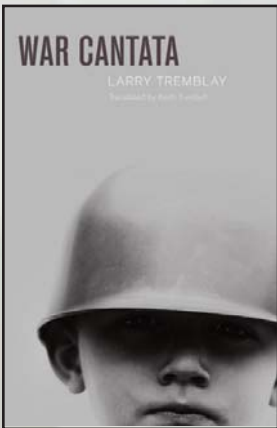
A CONSTELLATION OF TALON STARS

We love books that contain a great author’s life’s work, so we are extremely pleased to be publishing Phyllis Webb’s long-awaited collected poems, *Peacock Blue*. Webb is a national literary treasure who has been long considered one of Canada’s greatest poets. In addition to her career in writing, Webb made important cultural contributions as a broadcast journalist for the CBC. *Peacock Blue* contains all her published poetry as well as thirty previously unpublished poems. Long-time Webb scholar and personal friend, John F. Hulcoop, provides an analytical introduction. Please join us in October, when Webb will be making a rare appearance at Vancouver International Writers Festival.



One of the hottest authors in France right now is novelist Maylis de Kerangal. Her 2010 title *Birth of a Bridge* received a bevy of awards, including the Prix Médicis and the Prix Franz Hessel. The book was also shortlisted for the Prix Goncourt. Talon is pleased to present the first English translation of de Kerangal. Talon author Martine Desjardins describes the *Birth of a Bridge* as “a grandiose, gravity-defying feat of narrative structure, acting as a bridge between reality and myth, development and nature, megalomania and intimacy, and attracting the most varied set of characters ever assembled – nomads of the modern world sharing this surreal space suspended between two shores, living outside the boundaries of ordinary life.” And yet for a book accomplishing all this its narrative drive so captivates readers that it compels them to finish it in one sitting.

Michel Tremblay continues his Desrosiers Diaspora series with *Crossing the City*. These wonderful historical novels feature the early lives of characters made famous in *The Fat Woman Lives Next Door* and other novels. Michel Tremblay appears as a character himself this season in George Rideout’s beguiling play Michel and Ti-Jean, in which Tremblay and Jack Kerouac have an epic (imagined) meeting at a bar in St. Petersburg, Florida.



Bullying goes to the opera

Olympic sensation Shane Koyczan turns the pages of his life into song

VANCOUVER SPOKEN WORD virtuoso **Shane Koyczan** is the undisputed local hero of the Vancouver poetry scene, easily eclipsing the old guard in international exposure and popularity.

Now he's got a new book—and a new opera.



SHANE KOYCZAN'S NOVEL IN VERSE, *Stickboy* (House of Parlance 2008) is the basis for a new opera to be performed at The Vancouver Playhouse from October 23 to November 7.

Stickboy portrays the lonely struggles of a bullied child full of rage, and the ultimate healing power of love.

The Vancouver Writers Festival will present an evening with Koyczan, who wrote the libretto, in discussion with **James Wright**, the general director of Vancouver Opera, at UBC's Frederic Wood Theatre, on Tuesday, October 7 at 7:30 pm.

The evening, called *Stickboy: From Page to Stage*, will also feature conductor **Leslie Dala** and director **Rachel Peake**, as well as two members of the ensemble performing a selection from the opera. **Neil Weisensel** composed the music.

"These aren't pages in a book," says Koyczan, "these are pages of my life."



SHANE KOYCZAN'S ANTI-BULLYING poem for the *To This Day Project* video went viral in early 2013, with over 13 million views. Now there's a book-length version, **To This Day** (Annick Press \$19.95) with illustrations by thirty international artists.

Whether the reader is a victim of bullying, a perpetrator, an observer, or a conciliator, they will grasp the profound and lasting effect of bullying. *To This Day* also includes resources for kids aged eleven or older affected by bullying.



Shane Koyczan has come a long way from Yellowknife.



KOYCZAN BECAME KNOWN AROUND the world in 2010, when he performed segments of his poem on the nature of Canada, *We Are More*, at the lavish and inventive opening ceremonies for the Olympics at BC Place Stadium. The event also included **Donald Sutherland**'s voice reading segments from novelist **W.O. Mitch-**

ell's *Who Has Seen The Wind?*; excerpts of verse from **Pauline Johnson** and some phrases reputedly written by Chief **Dan George**.

Winner of a national CBC *Poetry Face Off*, Koyczan has performed with such notables as **Maya Angelou**, **Quincy Troupe** and **Utah Phillips**, and has been an opening act for **Ani DiFranco**,

Spearhead and **Saul Williams**. He has performed at the Edinburgh Book Festival, the Vancouver International Writers Festival, and the Winnipeg Folk Festival, as well as venues in New York, Los Angeles and Sydney. Koyczan has also won the Canadian Spoken Wordlympics.

His first poetry collection was *Visiting Hours* (Mother Press Media, 2005). It was included by both *The Guardian* and *The Globe & Mail* in their Book of the Year lists, the only poetry title to appear in both. By 2014 it was into its third edition. It includes *We Are More*.

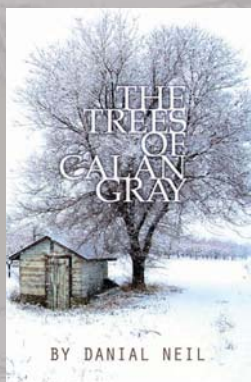
Koyczan has presented at TED Talks, where the audience leapt to their feet in applause. It led to Koyczan's collaboration with TED Education to create a classroom tool that provides teachers with a way to discuss anti-bullying with students.

Koyczan's 'talk rock' band Short Story Long is a quartet that plays folk, funk, rock and ambient music. They received a "Best New Artist" award at the BC Interior Music Awards in 2009.

Born in Yellowknife, Koyczan attended the creative writing program at Okanagan University College and became the first poet from outside of the U.S. to win the US-based National Poetry Slam competition in 2000. 978-155451-639-1

Fiction and Poetry From Oolichan Books

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~SONNET L'ABBÉ

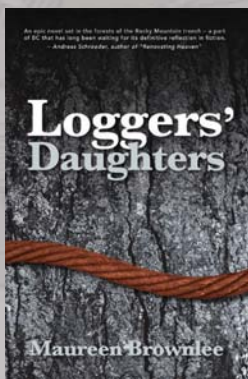


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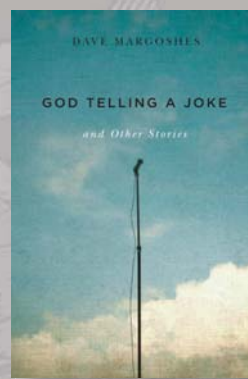
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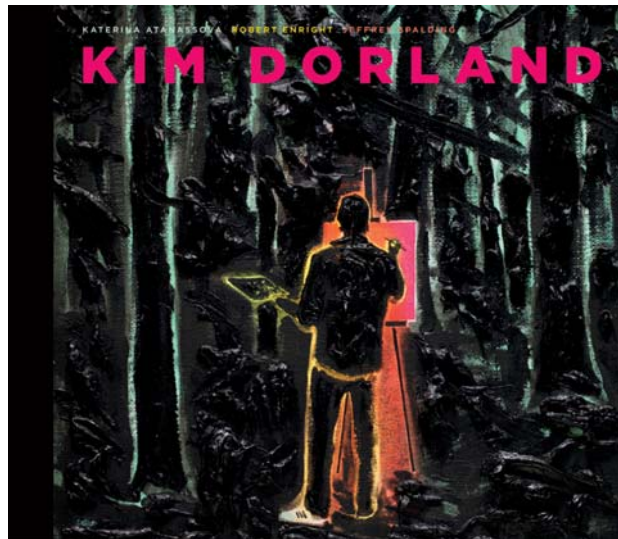
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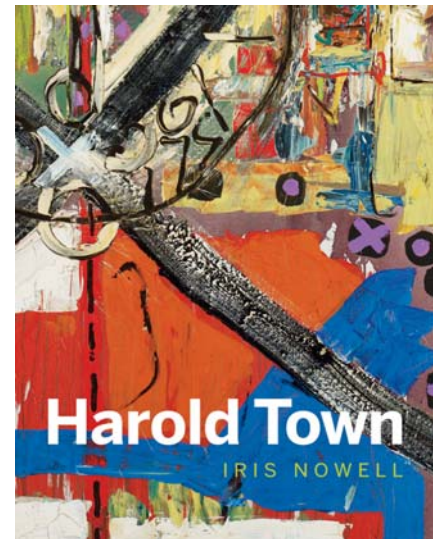


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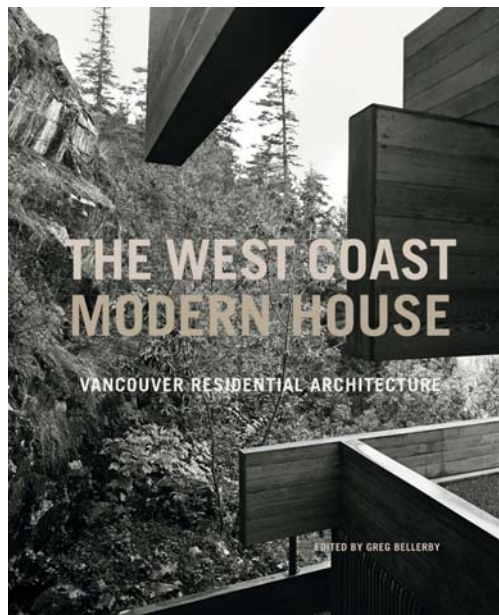
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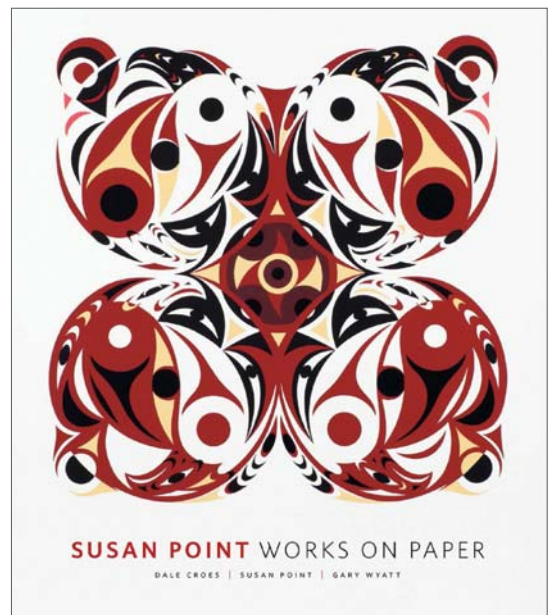


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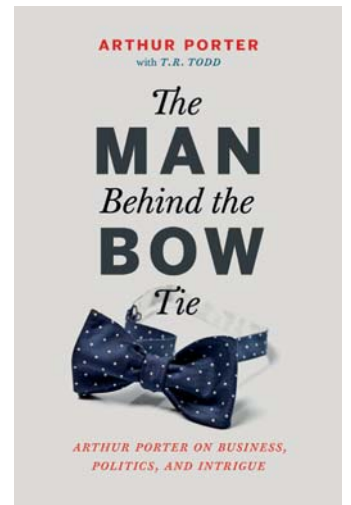
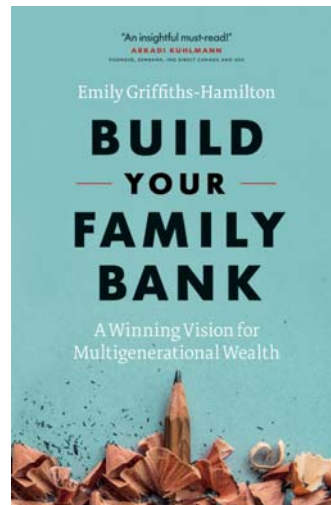
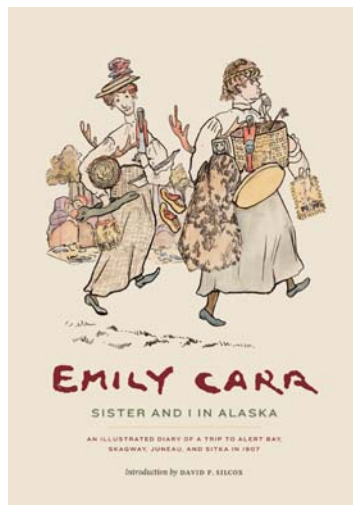
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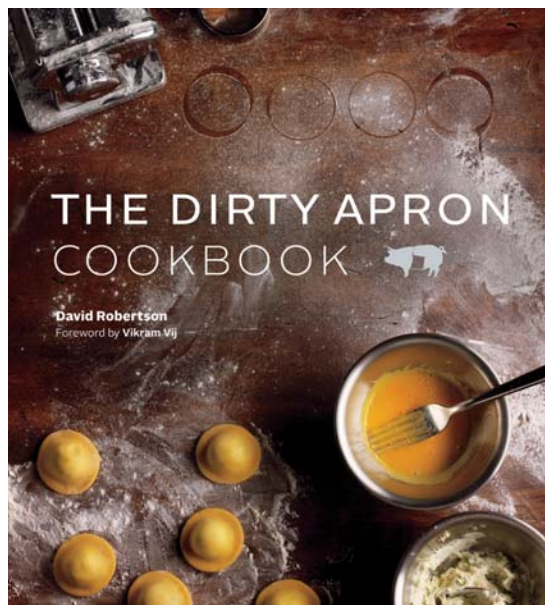
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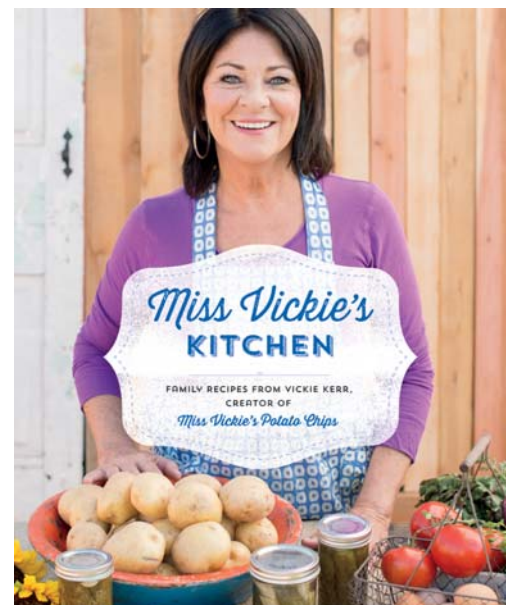
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One maverick, two boyfriends

Gabrielle Prendergast *on the complex love life of a high school girl named Ella.*

explores this in a much more explicit way. In what other ways are the two novels different?

GP: Oddly enough, if I'd had more time I probably would have written *Capricious* more by the seat-of-my-pants, like the first one. But Orca wanted to publish it in the Spring, so they hacked six months off the writing time. So I had to plot it a lot more for that reason.

BCBW: When you are writing do you ever stop and ask yourself, is this too adult?

GP: As far as content goes, I have a fair understanding of what is acceptable in young adult literature, and what I would want my daughter to read when she's a young adult. And what she would be interested in reading. As for swearing, well, it's too late for my daughter and most kids. They've heard it all. And as far as the sexual content, well, by the time you're 16-years-old you're already reading *50 Shades of Grey*. Mainly I don't want them to be embarrassed while they're reading the book. That kind of thing still grosses you out when you're 13, 14 or 15-years-old.

BCBW: Both novels are written as so-called verse novels. Why?

GP: I heard about young adult verse novels for the first time in about 2005 and I thought it might be like *Paradise Lost* or something like that—an epic poem. So I bought one of

“I think girls and boys are mean to each other in different ways. But the bullying, the psychological bullying, is particularly nasty sometimes with the girls.”

them—Sonya Sones' book, the one called *One of Those Hideous Books Where the Mother Dies*—and I loved it. It wasn't an epic poem at all, it was a collection of poems the way *Audacious* and *Capricious* are. I was captivated, so I read a lot of her books, and verse novels by Ellen Hopkins and Lisa Schroeder. Then I just set myself a challenge to write in verse.

BCBW: Arguably the term verse novel is inappropriate, especially with your writing. It's not poetry and it's not verse.

GP: Yeah. I'm not a poet. I've never really been one of those people who likes to write poetry, but it just seemed to work for me.

I felt really creative and comfortable when I was writing. I do think the term verse novel is inadequate. It just doesn't quite capture what we're doing. These are not like Dante's *Inferno*, as I said. It's a new way of approaching narrative, and we're kind of making it up as we go along.

BCBW: Where did the titles *Audacious* and *Capricious* come from?

GP: *Audacious* came from the scene where Ella makes a joke about the art of Jackson Pollock.

Then she says, “I'm just kidding. I really like him.”

He's so audacious.” That's when her friend Samir says, “Audacious should be your middle name.” It set Ella's heart on fire to have someone say that to her. It was an incredibly romantic thing to say. I did not know before I wrote that scene that the book was going to be called *Audacious*. Once that word was attached to Ella, the whole concept of what was going to happen in the book just came to life. And it was very easy to finish that book after that. It took me two years to write it to that point, and about three months to finish the book after that point.

BCBW: Were you audacious in high school?

GP: I don't remember really ever using that word. It probably was used on me. I did do some fairly crazy things in high school. I was a bit more easy-going than Ella is and not quite so judgemental, but I certainly did some bonkers things.

BCBW: Were you capricious as a teenager in terms of who you were involved with?

GP: I didn't really have boyfriends in high school. Between high school and university, I don't know what happened to me or to the boys that I knew, but when I went to university literally two months later, I didn't have enough time to go out on all the dates that I was asked out on. I literally had three dates in one day. I wasn't a great beauty, just like Ella's not a great beauty, but I think men were attracted to me for the same reason, because I was kind of kooky. And I liked them and I respected them and I didn't put on any kind of performance for them. I was just myself. But yes, I definitely was capricious with men when I was a little bit older than Ella.

BCBW: Why did you choose Orca Books over another publisher?

GP: I've always liked them since I started reading their books. I like that they produce things that are appealing to so-called reluctant readers and to struggling readers. And I like how unpretentious they are. Their goal is to get those books into the hands of readers, and get them into libraries and get them onto bookshelves in school libraries. That's a more serious job than trying to have some stupid bestseller. I mean, as much as I would like to have a bestseller, and maybe I will one day with Orca, it's more important to me that my job is to engage young readers. That's what I want to do.

BCBW: Female bullying is an integral part of Ella's story. It motivates her to become a different duck.

GP: Yeah. When I write, I'm trying to subvert tropes. One of the tropes in young adult books about girls is the way they're mistreated by boys. That was not my experience in high school. I certainly had the typical experiences that young girls have, being groped. But, sadly, I found that girls and women can be quite hostile to each other. At Ella's age, and into the twenties, there's a lot of competition for mates which might sound cave-mannish, but that is actually what's going on. And that becomes pretty hostile. I think that a lot of the bullying between girls—even at my daughter's age, and she's ten—comes from that kind of jealousy.

9781459802674

Rising teen-lit star Gabrielle Prendergast is the tenth writer in residence at Vancouver Public Library.

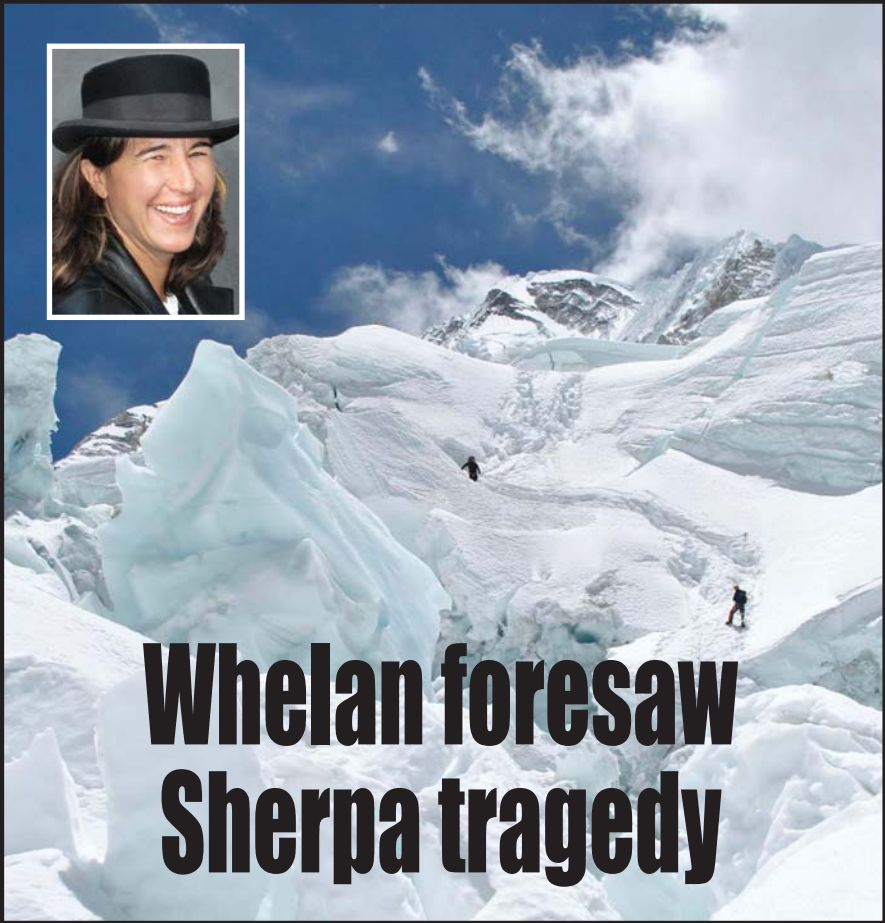


IN 2010, ADVENTURE FILMMAKER **Dianne Whelan** went to Base Camp on Mount Everest where she interviewed climbers, doctors and Sherpas, who had all lived there for weeks, sometimes months, awaiting a window in the weather to summit the world’s highest mountain.

Some knew there was a good chance they wouldn’t survive the journey and that the mountain is infamously littered with hundreds of bodies of those who failed to complete the grueling and dangerous climb. Whelan also witnessed the human impact on Everest and the unsettling effects of climate change. The melting glacier, which loses more than four inches a day, reveals evidence of man’s hubris with each new body uncovered by the receding ice.

Her documentary film about the Base Camp trip had its world premiere at the Vancouver International Film Festival. Now Whelan’s personal exposé of her time spent at Everest’s base is recounted in her book **Base Camp: 40 Days on Everest** (Caitlin \$24.95). In it, she combines what she learned on the mountain with stories from Buddhist nuns, Maoist rebels, and others. This book could not have appeared at a more appropriate time. It coincides with the tragic deaths of sixteen Sherpas in April of 2014.

Asked to comment, Dianne Whelan told *BC BookWorld*:
 “It was with great sadness that I read about the tragedy on Everest that took the



Whelan foresaw Sherpa tragedy

Dianne Whelan (inset) and her photo of two climbers on the Khumbu glacier.

lives of 16 Sherpas last week. But it was not a surprise. Everest is melting and avalanches are a daily occurrence. The mountain is a tomb of many frozen dreams. During the climbing season hundreds of Sherpas go up and down the mountain every day to prepare the route and camps en route to the summit. Every time they climb up, it is a bit like Russian roulette, and even preparing for one climber takes several trips up and down the mountain. One of the most treacherous parts, the Khumbu glacier, is where this

most recent tragedy unfolded. It was the worst disaster in the history of climbing at Everest. Yet there are over 250 dead bodies on that mountain, so the dangers are not new; seven porters from Darjeeling, India, died when Mallory tried to summit in 1922.
 “What is new is the dangerous impact of climate change on a rotting glacier, and the high number of inexperienced climbers who come to the world’s highest mountain thinking they can buy a safe trip to the top. It’s a lethal combination.

“For those who don’t already know, the literal translation of Sherpa is not “porter,” but “man from the east.” Sherpas are Tibetan Buddhists who left Tibet 500 years ago and settled on the other side of the mountain in Nepal. Today they comprise less than 1 per cent of Nepal’s population.
 “As I write this, Sherpas are boycotting this year’s climbing season on Everest because it is too dangerous to climb. Their local spiritual guides, the lamas, have said not to climb this year or there will be many more fatalities. As a result, Base Camp has shrunk from a population of hundreds to only dozens. Without the Sherpas there is no climbing route roped up and prepped for the expedition companies, nor are there supplies at Camp One, Camp Two, Camp Three and Camp Four. Imagine a fairground full of rides but with nobody to operate them.
 “What the Sherpas want are higher wages and insurance for their families. They can make from \$3000 to \$8000 US for three months’ work of getting supplies and people up and down the mountain. That is extremely good money in Tibet, but still only a small portion of the money charged by expedition companies, which ranges from sixty to a hundred thousand per client. I expect the Sherpas will unionize, and that the costs of these expeditions will go up. I do not think it is the end of climbing Everest—as long as people want to pay, somebody will provide the services. But I believe the Sherpas, who are taking the highest risks, deserve better wages, benefits and compensation, and support for their boycott of Everest this year.”
 Dianne Whelan lives in Vancouver.

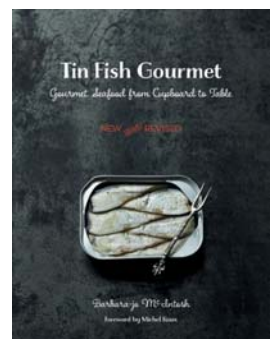
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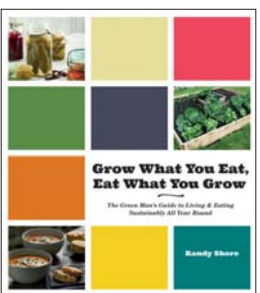
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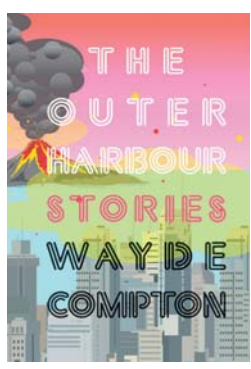
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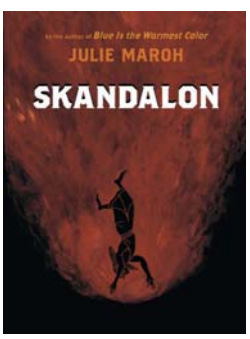


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ALTHOUGH IT WASN'T ON par with the deaths of sixteen Sherpas earlier this year on Everest, it was headline news worldwide in 2003 when seven skiers were killed by an avalanche in the Selkirk Mountains.

As **Ken Wylie** vividly recalls in **Buried** (Rocky Mountain Books \$25), the doomed adventurers had arrived by helicopter from nearby Revelstoke for extreme skiing under the direction of **Ruedi Beglinger**, the owner and chief guide of the Selkirk Mountain Experience. He had been running ski tours from his Durrant Glacier Chalet every winter for the past eighteen years.

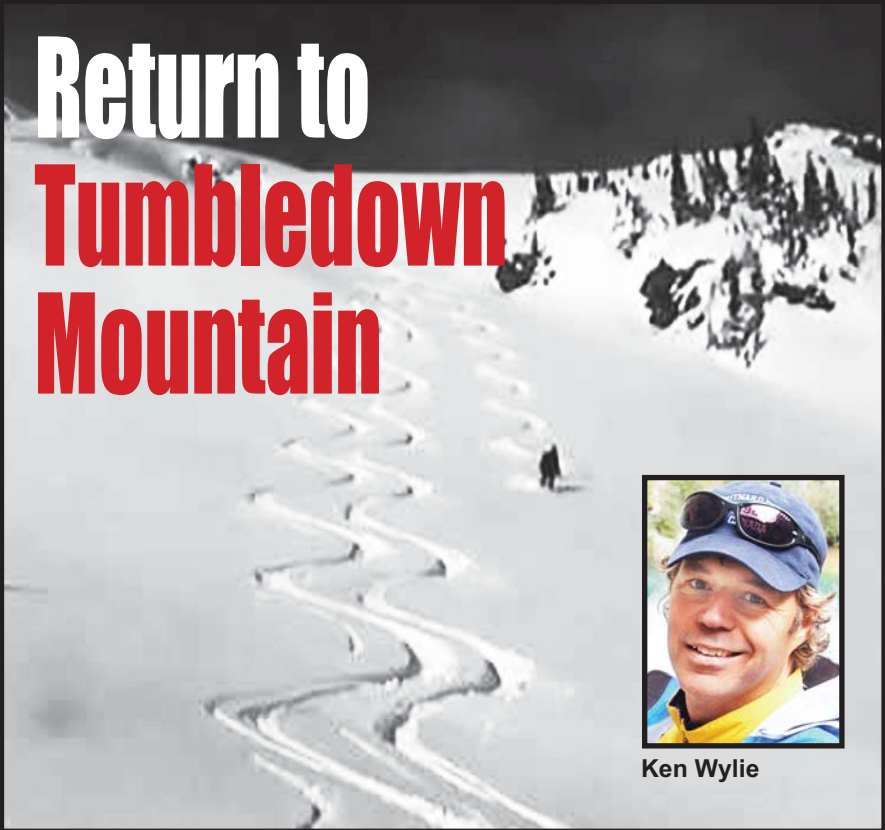
"Each year I ski over a million vertical feet," Beglinger told new arrivals at their indoctrination session.

Described as temperamental, Beglinger, with "a sharp Swiss accent," also informed his guests they would have to pay for helicopter costs if they had to be evacuated due to injury.

Lessons in avalanche preparedness were given. Skiers learned that if a person is buried in snow for 30 minutes, statistically they have only a fifty percent chance of survival if retrieved.

Ken Wylie would be buried for 35 minutes.

Newly employed at the ski resort as the assistant guide, Wylie, with twenty years experience on the slopes, was a skilled



Ken Wylie

mountaineer who was repulsed by Beglinger's dictatorial personality. Despite being newly married with a mortgage, Wylie was planning to quit.

In his memoir, Wylie recalled the two days of skiing that preceded the avalanche. "When I make a call it's a hundred percent," Beglinger had told him. Beglinger's guiding philosophy included: "Don't baby them." Beglinger was the complete boss.

Wylie wanted to intervene but he didn't have the backbone to undermine the hierarchy in place. No doubt thousands of lieutenants in warfare have felt the same way.

Buried is disturbing, like a thriller movie.

"Ruedi is controlling the decision-making," Wylie writes, "but the consequences are mine to live with."

We know something terrible is going to happen as the skiers are divided into groups each day, one led by Beglinger and the other led by Wylie.

Then Wylie describes the deadly avalanche on a severe slope of Tumbledown Mountain called La Traviata.

Verdi's opera about the courtesan Violetta Valéry, *La Traviata*, ends in her inevitable demise after her life of willful risk-taking in the name of free love.

Extreme skiing is a form of deliberate risk-taking.

After Wylie provides a chilling description of what it's like to be buried alive and survive, he is interviewed by an RCMP constable. A transcript of that interview shows he did not share his private misgivings about Beglinger's leadership with the police.

Stricken with remorse, Wylie literally crawled through a rear window of a building to avoid further questioning from media.

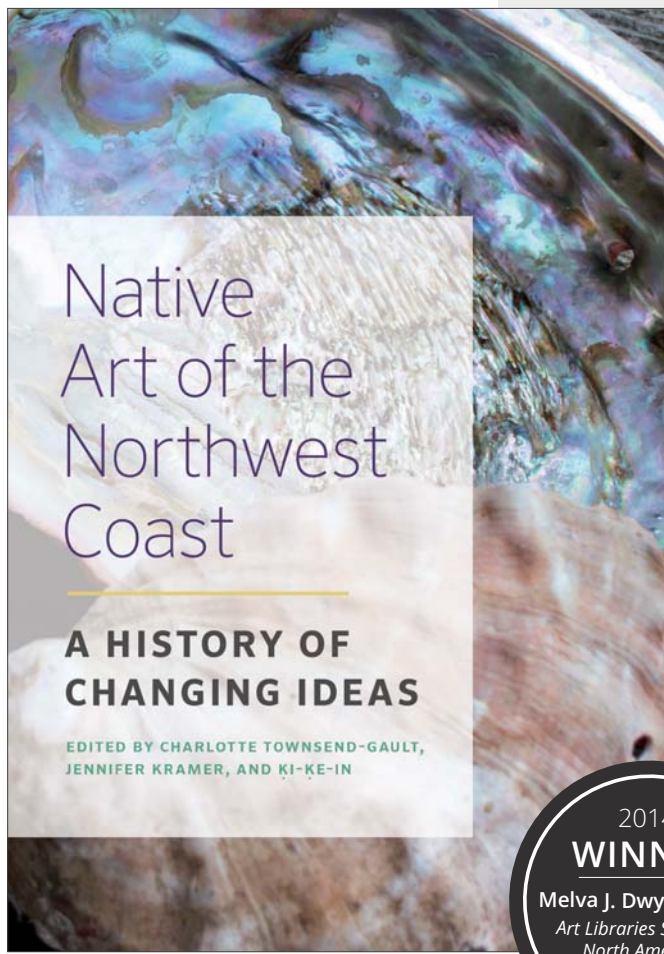
He confesses to the reader: "I am relieved that not everyone in my group died; that fact matters to me. It matters to me that three were from my group and four from Ruedi's. I witness my competitiveness about these facts with disgust, but it also brings me comfort, as my lower numbers are a measure of competency."

Buried then swerves into psychoanalysis and autobiography as Wylie tries to understand the depths of his emotional paralysis, why he was subservient by nature to the self-assured Beglinger. After ten years, Wylie concludes, "the key ingredient to human connection is allowing oneself to be vulnerable."

Unfortunately this brave book fails to provide a synopsis of the legal aftermath. What sort of inquiry was held? How did Ruedi successfully defend himself? Were all the bodies found?

Wylie suggests on page 17 that possibly Beglinger (whose last name appears only once in the text) was out to particularly impress one of the seven deceased, **Craig Kelly**, a potentially influential client. Is this the first time Ken Wylie has mentioned this detail in public?

We want to know more. 978-1-77160-027-9



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Edited by Charlotte Townsend-Gault, Jennifer Kramer, and Kì-ke-in

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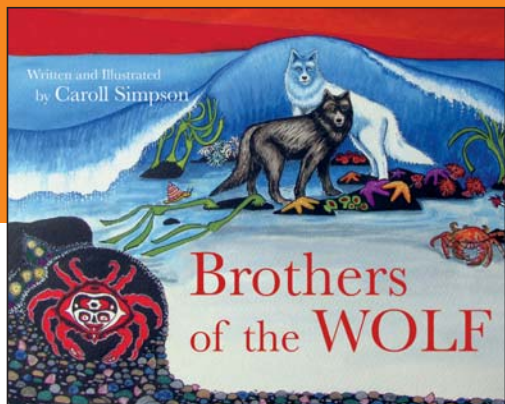
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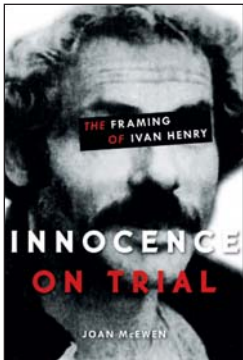


BEST READS FOR FALL



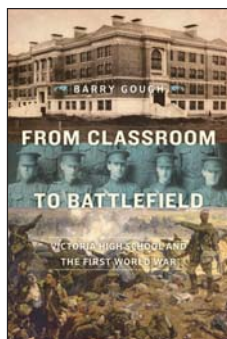
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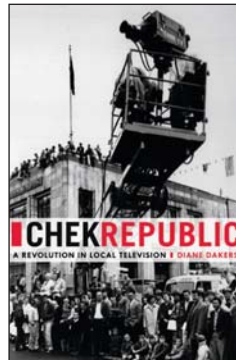
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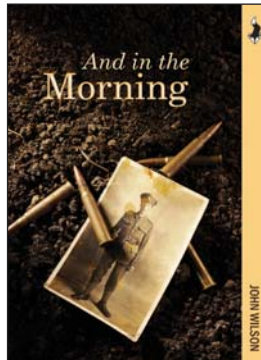
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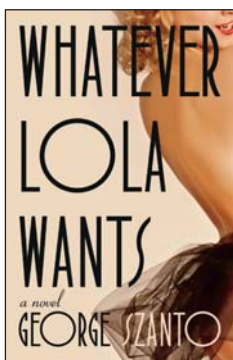
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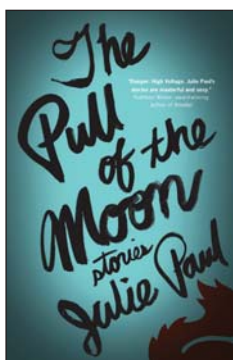
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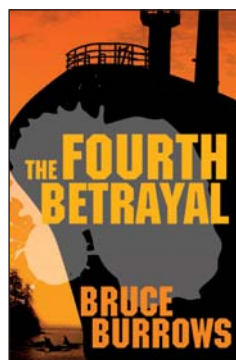
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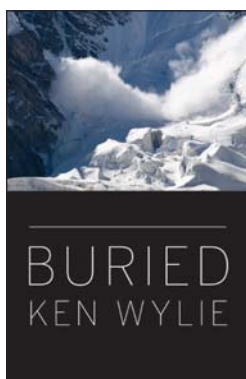
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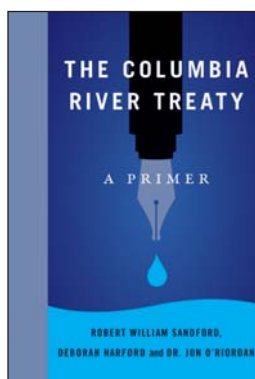
The Afterthought West Coast Rock Posters and Recollections from the '60s Jerry Kruz

The Afterthought brings back into focus Vancouver's psychedelic sixties. Using colourful rock posters designed by Bob Masse and Frank Lewis as a timeline, Kruz's recollections are a celebration of Woodstock-era musical acts like the Grateful Dead, Janis Joplin, Steve Miller, Tom Northcott Trio, Country Joe & the Fish and many more.
RMB | Rocky Mountain Books | \$40.00 hc | \$19.99 ebook



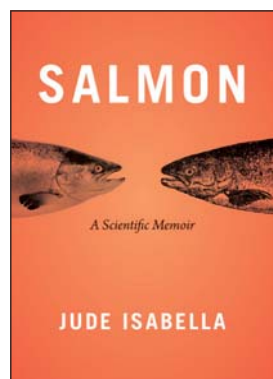
Buried Ken Wylie

On January 20, 2003, a massive avalanche released from Tumbledown Mountain in the Selkirk Range of British Columbia. Tonnes of snow carried 13 members of two guided backcountry skiing groups down a run called La Traviata. After a frantic hour of searching it became clear: seven people were dead. *Buried* is the assistant guide's story of reflection, survival and healing.
RMB | Rocky Mountain Books | \$25.00 pb | \$12.99 ebook



The Columbia River Treaty A Primer Deborah Harford, Robert Sandford and Jon O'Riordan

Part of the RMB Manifesto series of books, *The Columbia River Treaty: A Primer* is a timely, provocative and accessible work that explains the nature of this complex water agreement between Canada and the US and how its impending update will impact communities and industry throughout much of British Columbia.
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Salmon A Scientific Memoir Jude Isabella

Salmon: A Scientific Memoir investigates a narrative that is important to the Pacific Northwest—the salmon as an iconic species. Traditionally it's a story about conflict. But must that always be so? By following ecologists, archaeologists and biologists, the reader will reimagine this complicated story.
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Helen Priest with her daughters, Vonna and Alicia.

BY CAROLINE WOODWARD

A Rock Fell On The Moon: Dad and the Great Yukon Silver Ore Heist by Alicia Priest (Lost Moose \$32.95)

Daddy, what did you do in the mines?

A Rock Fell on the Moon is a poignant family story that reveals a little-known vein of Yukon silver mining history beyond the well-worn yarns of Klondike gold. It’s a ripping good read, according to reviewer **Caroline Woodward**.

across Canada, while also uncovering difficult home truths.

Gerald Priest, the chief assayer (senior chemist) for United Keno Hill Mine, third richest producer of silver in the world, never publicly admitted to his role in the theft of 671 bags of ore that were 80% silver. Estimates vary radically as to its value, but it’s likely more than \$2 million in today’s currency.

Did it come from piles of ore left temporarily, for tax reasons, in an unused mine tunnel? Or did the unusually rich silver come from a giant boulder found on the claims Gerald Priest staked on barren ground known as the moon, hence the wonderfully apt title of the book?

While he lived, Gerald Priest didn’t disclose anything to his daughter except increasingly far-fetched stories. She has sub-

sequently applied her journalistic research and interviewing skills to hundreds of letters, newspaper stories, RCMP files and investigators, court documents, the Yukon Archives, lawyers, geologists and former mine employees.

Alicia Priest began her investigation in 2011, after both parents had died, not an uncommon practice for authors who must outflank and outlast any confrontation with guilty parties, accusations of hanging out dirty laundry for profit or, when dealing with the innocent and wronged, to kindly spare the feelings of these most powerful of censors.

Then, in 2012, Priest was diagnosed with ALS (Lou Gehrig’s disease). This terminal diagnosis added new urgency to the task at hand, as it would do to any writer contemplating a memoir or novel.

“I received the ultimate dead-

line... a mother of a terminal illness,” says Priest in an interview. “I had to start there and then while I could still talk, type, eat and walk somewhat normally. With tremendous organizational help from my husband, [journalist] **Ben Parfitt**, I wrote and rewrote and then rewrote again for fourteen months.”

Heart-breaking, hilarious and suspenseful, hers is an impressive achievement—alternately unearthing an audacious mining mystery, taking us down into the mine itself, to the dark psychological twists and turns within her family and describing life in the mining village of Elsa, and evoking Priest’s ten years of perfect childhood.

Gerald Priest was a baffling man—funny, affectionate, well-read, at home in the bush and at the boardroom table, but also

petty, devious and cruel. He preferred children—and men and women for that matter—who laughed at all his jokes and didn’t question his decisions.

Helen Friesen was a Menno-nite Russian refugee from Stalinist purges and Nazi aggression. After finding passage for herself and her mother to Canada, she became engaged to Gerald Priest after a two week courtship, prefaced by several months of pen-pal correspondence, sight unseen. (She kept every single telegram and letter he ever wrote her, nearly 300 of them, while he tore up or burned nearly all of hers.)

This lively, fashionable young woman from the relatively bright lights of Vancouver, circa 1951, only made the move to Elsa, Yukon, population approximately 600 souls, after Gerald agreed to a package deal. Helen’s mother had to come along, too.

Each chapter of the book is prefaced by a quote from **Robert Service**. Amongst the Yukon Bard’s doggerel verse are zinger nuggets of philosophy and psychology.

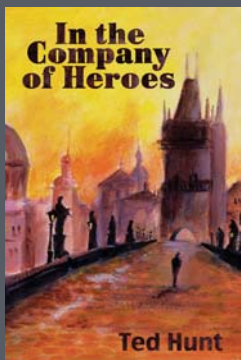
“Perhaps I am stark crazy, but there’s none of you too sane; it’s just a little matter of degree.”

It’s easy to imagine the bespectacled boy who would mastermind the great Yukon silver heist reading all **Jack London’s** adventure novels and memoriz-

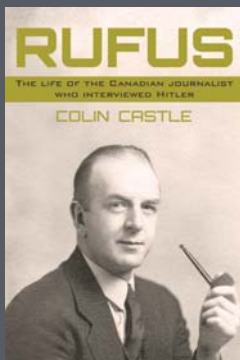
continued on page 18

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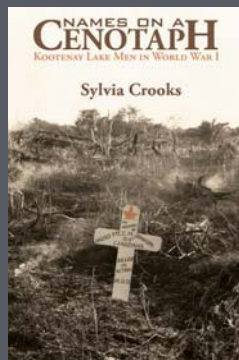
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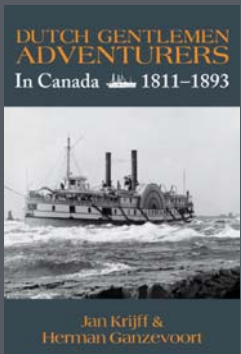
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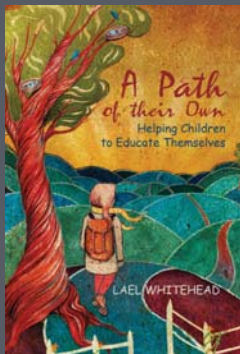
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memoir

NON-FICTION



Gerald Priest, with his wife Helen, and their daughters Alicia and Vona.

continued from page 17

ing lines of Service's poetry. But chance rolled snake eyes on a Friday morning in June, 1963.

Problems arose only after the driver of the flatbed truck that was loaded with bags of purloined ore took a wrong turn and had to ask for directions. He parked outside the Elsa Cookhouse (barber shop, beer parlour and library) and bought cigarettes and coffee, asking how to reach the main road south.

Unfortunately the mine manager happened to look out his window and see the truck. Fridays weren't ore-moving days... and, hey, it was a Friday!

What followed were the most expensive trials ever held in the Yukon. The legal elements include a mysterious Third Man who was never charged, or ratted out by

the two men who were; the no-longer legal burden of reverse onus (meaning the men charged were guilty until they could prove otherwise); and the intervention of lawyer Angelo Branca who bowed out from representing Gerald Priest after being appointed a Supreme Court judge, an untimely honour which likely sealed Priest's fate.

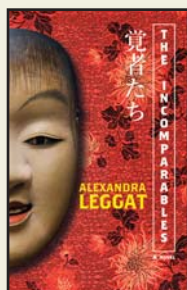
This is a consummately well-written book, achieving the near-impossible feat of maintaining a journalist's objective distance while literally tracking her father's fifty-year-old footsteps and disclosing painful family secrets with restraint and dignity.

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Caroline Woodward is the author of Penny Loves Wade, Wade Loves Penny (Oolichan 2010), a novel set in the Peace River.

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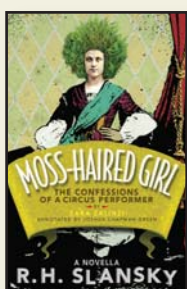
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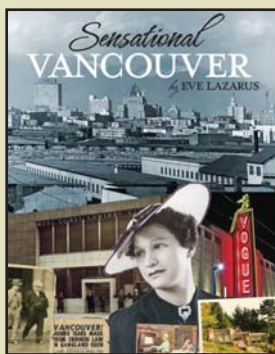
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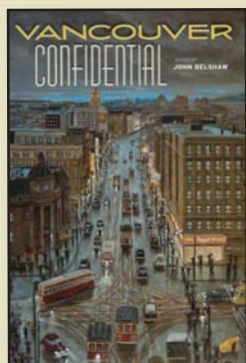


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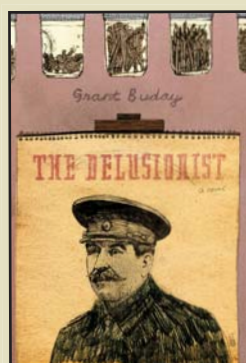
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WHEN I LAST LOOKED UP FROM MY screen, pretty well everyone had an opportunity to be a journalist of some sort. This is largely for our good. Technology has given us the equivalent of a printing press or a broadcast outlet, and even if we are still at the nascent stage of digital journalism, the possibilities render us breathless.

In an era of abundance, though, the pressure is on to differentiate when there is so much near-duplication. Standards matter more to journalists and publishers when so many can chronicle the same events and gather the same information. Gathering and presenting facts always have been important, but the provision of meaning is emerging as a much more valuable function for journalism. Lots of dots out there, so journalism needs to connect them. Context matters more and more in this sea of data.

If good journalism is about serving a community's knowledge needs, then its success depends on identifying jobs to be done. Which is why a publisher like Self-Counsel Press strikes me as more valuable in this climate. At its most ambitious, SCP is practicing the new journalism: helping someone do something, finding a pragmatic solution, usually saving time but always saving money in the process. With so much see-it-for-yourself content on the Internet, is it any wonder we have many more do-it-yourself people emerging? Still, they need help.

SCP has been alive for almost half a century. Like all publishers, it appeals to the large segment of society that likes to read. Unlike some, though, it is not about escapism, fantasy and fiction; it is about taking control of a challenge, about flexing a cerebral muscle group and knuckling down to get the task completed, and about finding a new success inside yourself in the process.

Thus, if journalism is about identifying jobs to do, SCP is about doing those jobs you identify. We publish mainly financial and legal titles, but this autumn you'll find us expanding into the environment, immigration and information policy. The possibilities for this self-helping, solution-seeking field can also, like the technological advances upon us, render us breathless.

Our books are quaint antidotes to the distracting, bottomless well of the Internet. I hear regularly from skeptics of our company that the information we publish is widely available on the Internet. Which is true, if you want to spend dozens and maybe hundreds of hours searching, sifting and satisfying yourself with little or no guarantee that what you've read is authentic, verified or applicable. SCP is about focus and application, not surfing and clicking.

In the end, a great journalist once told me, we will be supported for editing. We will be the information assistants who comb through the haystack and find the needle.

LOOKOUT

#52

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

From reader to would-be leader

Kirk LaPointe

is the NPA candidate for mayor in the upcoming civic election in Vancouver. He's also editor-in-chief of Self-Counsel Press, a venerable book publishing imprint since 1971. Here are some of his thoughts on publishing, politics, technology and the future.

A passion to learn and do isn't always a passion to research and evaluate, so we submit to experts with credentials.

That is what SCP authors do. They have spent time to save you time. They stand behind what they have found as professionals. They confer credibility and they build a covenant with the reader, just as a good newspaper or broadcaster would.

Our value proposition, then, is the creation of new forms of literacy and facility in economics, justice, conservation and citizenry that flow from our titles on every-

thing from filing for divorce to filing a freedom-of-information request. The public sphere is awfully big, now that we have the Internet, but we have plenty of room for quality as we gallop ahead with quantity. We want to fill that space.

Lately, of course, my own focus has doubled. Within weeks of arriving at SCP, someone took me for lunch and asked if I'd be interested in running for mayor of Vancouver. I half-expected someone to come out from behind a wall and point to the hidden camera; that still might happen, I suppose, but it would be a little late now to call it off. The election is November 15.

I am the candidate for the Non-Partisan Association. It's an interesting name for a political entity, but it suits me. I've never been a member of a political organization, and I've parked my biases to the best of my ability in my three-plus decades of journalism.

The organization I now run (temporarily, if I lose) in politics is strikingly like the organization I help run (temporarily, if I win) in publishing: serving the community, trying to solve problems, staying practical and grounded. I love that space.

For anyone looking for how I can apply my career to my ambition, here are some clues:

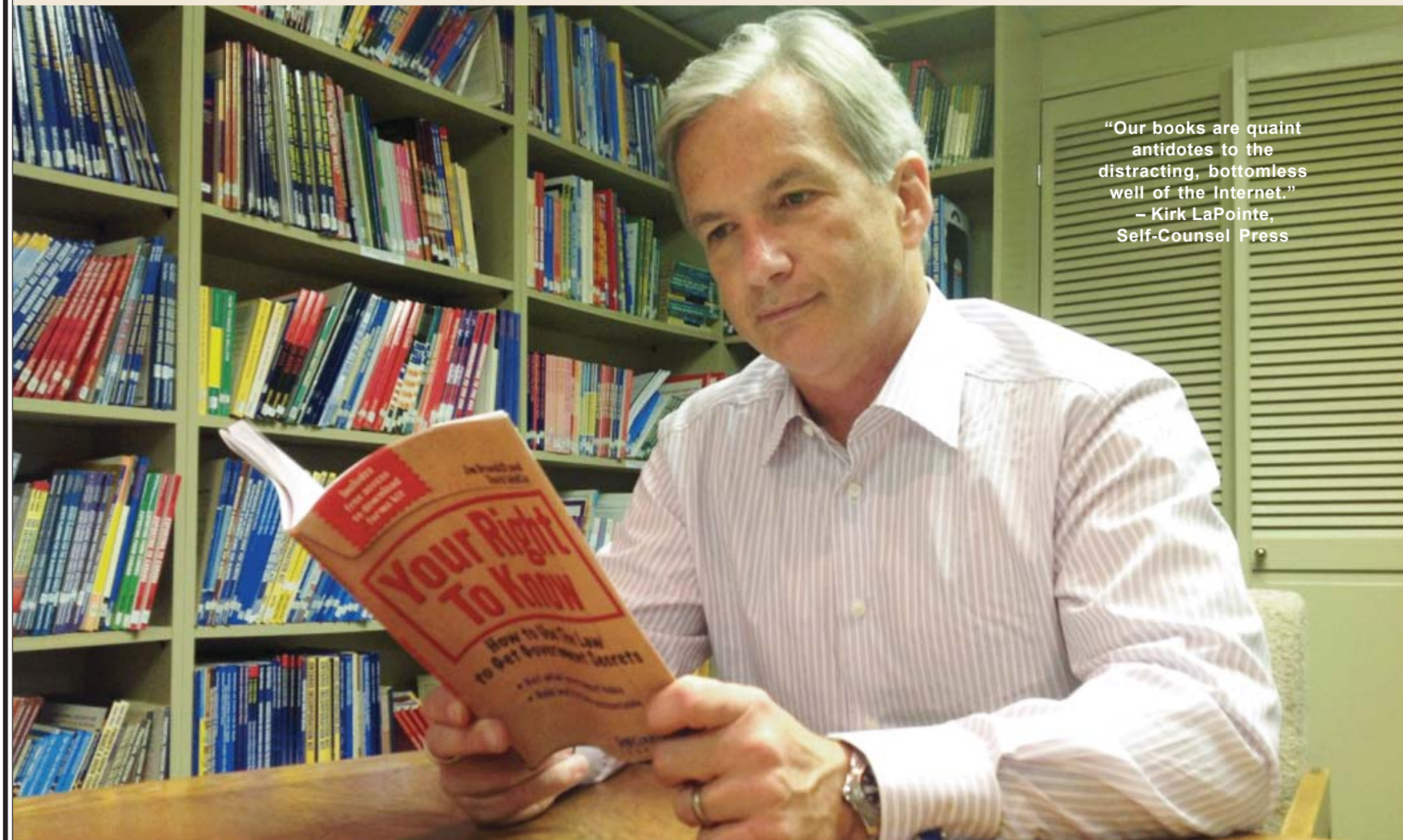
- I have fought for transparency in government, so I want to deliver on that.
- I have found the greatest success in collaboration and consultation, so I want to ensure that.
- I know the value of the arts in our identity and economy, so I want to reinforce that.
- I know the life-changing importance of sending schoolchildren home for the summer with a bag of books, so I want to commit to that.

Those books for the summer as a child for me usually came from the library, and without them I would not have acquired the language of writing, nor the confidence of storytelling, nor the path to management and now public life. Way back then, cities cared much more about their libraries, and I hope I can do something in an age of Kindle to rekindle our connection to the old-style library (the new-style library being Starbucks/WiFi).

I have spent a little time around the field of literacy and gained grand respect for those who bring the skill of reading to life in a life. A reader as a child might become an SCP reader, and doer, as an adult.

I have spent my career asking questions. Now I can find answers. I have pointed to problems. Now I can find solutions. Public service, whether in journalism or publishing or public life, is about that.

Kirk LaPointe was formerly managing editor of The Vancouver Sun.

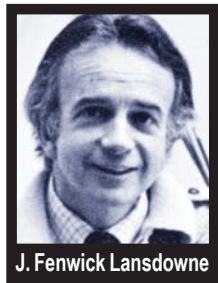


"Our books are quaint antidotes to the distracting, bottomless well of the Internet."
— Kirk LaPointe, Self-Counsel Press

THERE WAS NO SALES TAX on books when **Ivy Mickelson** opened Ivy's Bookshop. The store did not have a cash register; sales were recorded on a stenographer's pad. As the last copy of a particular title was sold, it was noted on a scrap of paper to remind Mickelson to re-order. No inventory lists were made.

The little store soon became a bastion of the Victoria literary world in the sixties and seventies, attracting the likes of **Robin Skelton**, **P.K. Page**, **J. Fenwick Lansdowne**, **Nita Forrest**, and **Pat Martin Bates**.

Touring authors included **Farley Mowat**, **Robertson Davies**, **Margaret Atwood** and **John Mortimer**.



J. Fenwick Lansdowne

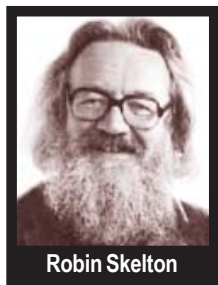
But it was Ivy herself who was the main attraction for many customers.

Born in Manitoba, she had moved with her family to Victoria at the age of six.

She first worked in 1947 at the old Diggon-Hibben firm in Victoria before it was bought out by Wilson Stationery, which dropped its book department.

Mickelson then had stints working in bookstores in England (Foyles Bookstore) and New York (Gotham Book Mart) before returning to Canada and getting hired by **Bill Duthie** at his Robson Street locale.

Ivy and several other ex-employees from Duthie's



Robin Skelton

went on to open their own bookstores such as Laughing Oyster (Courtenay), Butte Booksellers (Butte, Montana), Granville Book Company, Women in Print and Sophia Books (all in Vancouver).

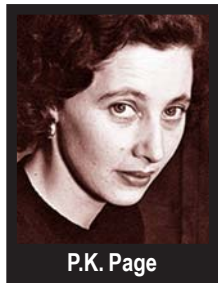
"She was brilliant, a genius," says **Diana Leeming**, who left Ivy's to start her own second-hand bookstore (but has now returned to work at Ivy's under the current ownership).

Pat Sloan recalls being hired by Ivy in the late 1960s: "I often think of her permanently tanned face and her electric blue eyes that seemed to see through your defenses to the real you." Sloan later became managing editor of Sono Nis Press.

"When people showed that they cared about books," says former employee **Sarah Gee**. "they got her best attention and service."



LONG-TIME EMPLOYEE **SHIRLEY ST. PIERRE** REMEMBERS that a tea break was held every afternoon at 3 pm without fail. "Whoever was in the store was invited, too," says St. Pierre. "If a customer needed



P.K. Page

assistance during tea, one of us would get up while the rest kept sipping.

"Ivy and her sister **Ada**, who helped run the business and did the bookkeeping, were very strange and eccentric bosses for an 18 year-old girl. They did things their

own way. There was no business plan; they did whatever they thought was morally correct.

"She was a raging intellectual. The regulars were usually people who were strong enough to stand up to Ivy. She could be very intimidating. But Ivy grew

BY **BEVERLY CRAMP**

The late **Ivy Mickelson's** spirit has prevailed in Oak Bay since 1964 at Ivy's Bookshop—a bastion for independent bookselling.

not to like change. She stopped listening in her middle-age and became old-fashioned. And yet, she was also ahead of her time in many ways, too."

One day an older gentleman came into the store, surreptitiously took a book from the shelves and brought it to the counter to pay. "The book was *The*



Margaret Atwood

Joy of Sex but he was trying to hide the title. So Ivy hollered into the back room to her sister, 'Ada how much is *The Joy of Sex*?' says Gee. "She kept loudly repeating the title much to the embarrassment of the poor customer. He looked like he wanted to die. But Ivy was doing it because she didn't believe people should be embarrassed about books. It was her way of saying, 'get over it, it's just a book'."

Ivy Mickelson and her sister Ada were a team. "They co-managed the store," says Leeming. "Ivy couldn't do it on her own; she wasn't good with the bookkeeping. And they were as different as night and day. Ada was quiet, calm and good in crises. Ivy was loud, mouthy and didn't care who she offended.

"She was quite left-wing and stated her politics out loud. She didn't care who was there. One of her regulars was a colonel. Of course he was of the opposite political stripe to Ivy. He



Robertson Davies

would stand in the doorway and say, 'Look at the hotbed of reds in there.' And Ivy would shout back, 'Come in if you dare.' Her customers loved her."

As mentor, Ivy Mickelson ranks with Bill Duthie and

Jim Munro of Munro's Books (which turned 50 last year). "I worked there three different times over the years," says Pat Sloan. "The stockroom was her bathroom and any other place she could fit books into.

"Many books were stored under the bed in Ivy's home. She was warned more than once by the fire chief that it was a fire hazard. Another one of Ivy's frequent sayings was, 'There's always room for one more,' meaning we could stuff more books into the shelves. I still remember the Penguin book shelves at the back. They were so stuffed, they bulged."

Later in the day the drinks of choice at Ivy's became wine and sherry. Ivy liked to drink sherry. The wine drinkers took over from the tea sippers of the afternoon, two distinct groups. Things could get a

little out of hand. "One evening, an employee drank so much wine she passed out in the store," says Sloan. "Ivy just laughed. Another boss might have reprimanded the employee."

Author readings became heated at times. "There was a fight one night when an author kept reading way past his allotted time," remembers Sloan. "The author who was supposed to follow the windbag



Farley Mowat

decided to try to take the stand and a scuffle broke out. Wine was spilled and I got covered in it."

During Mickelson's time, her bookstore became a hub for 'artsy-types' says Sloan. "It was a happening place to be. Lots of people connected

with the University of Victoria came to Ivy's as well as actors and artists. The painter **Maxwell Bates** made bookmarks for Ivy.

"There was a period while I was working at Ivy's that I lived in the old Mickelson family home. It was a huge waterfront older house inhabited by artists, creative people and actors. That place was an island of hippie culture. It seemed so natural to me then and yet, looking back, it wasn't ordinary at all."

Sloan says the activities at Ivy's made books an integral part of the larger cultural fabric. "Ivy's Bookshop was more of a social life, one that revolved around books. But computers changed the book world. When they came in, bookstore employees didn't need to know what was on the shelves. At Ivy's, we knew exactly what we had and where it was. We had to in order to keep track of the inventory. At least Ivy had



John Mortimer

an adding machine that we could use to total our book sales at the end of the day. I had worked at Munro's bookstore and they didn't even have that in the early days—we had to do additions by hand."

While ordering books, and surrounded by a mound of slips of paper as reminders of what was needed, Ivy would also use her knowledge about the tastes of her varied customers as a way to order titles says Diana Leeming. "She ordered books with specific customers in mind. They didn't have to ask her. When the books came in, she would phone them. Customers were so pleased by this. They almost always bought the books."

Meanwhile Mickelson maintained a simple domestic life. "She lived in a series of primitive cottages and she loved nature," says Sloan. "But her love of books shone through. We were even allowed to take books home to read."

"One of the first things **Yvonne Sharp** did when she bought the store was buy a proper cash register," says Shirley St. Pierre—who has known all four owners. This did not go down well with Ivy.

Yvonne Sharp had the good fortune of going for dinner with John Mortimer, the creator of the Horace Rumpole character that was the basis for a British TV series called *Rumpole of the Bailey*. "Mortimer was a real 'good time Charlie' especially after he drank a lot of booze," says St. Pierre. "He gave a memorable reading at Ivy's. People were packed into the store and he talked to everyone, regaling them with anecdotes and funny stories."

Ivy's Bookshop remains an intimate place where people like to drop in and hang out. There will always be a place for bookstores, especially ones that specialize in excellent customer service, knowledgeable staff and community involvement.

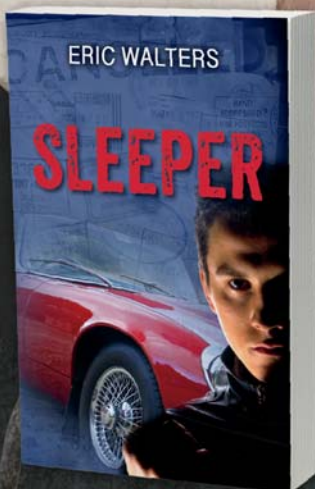
Beverly Cramp is a Vancouver freelance writer

THE SEVEN SEQUELS

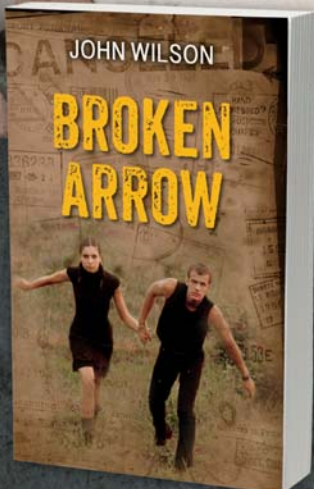
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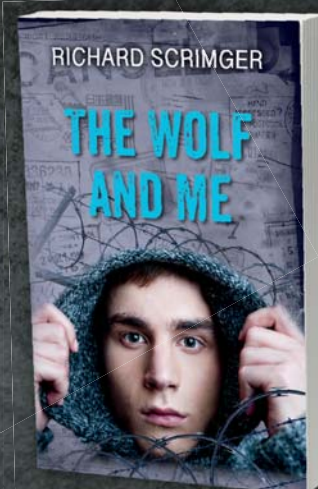
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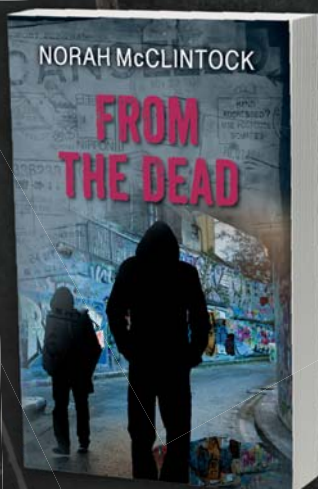
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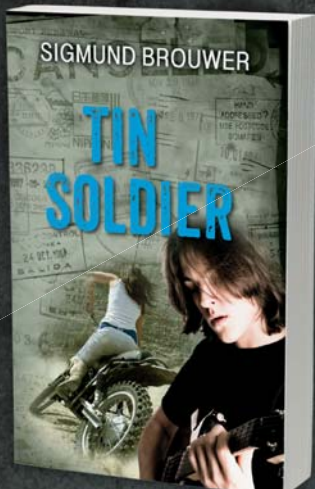
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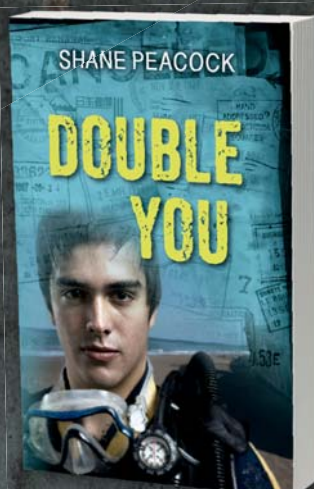
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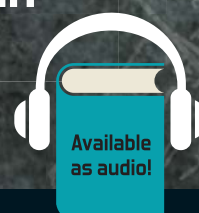
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BY BEVERLY CRAMP

dream/arteries by Phinder Dulai
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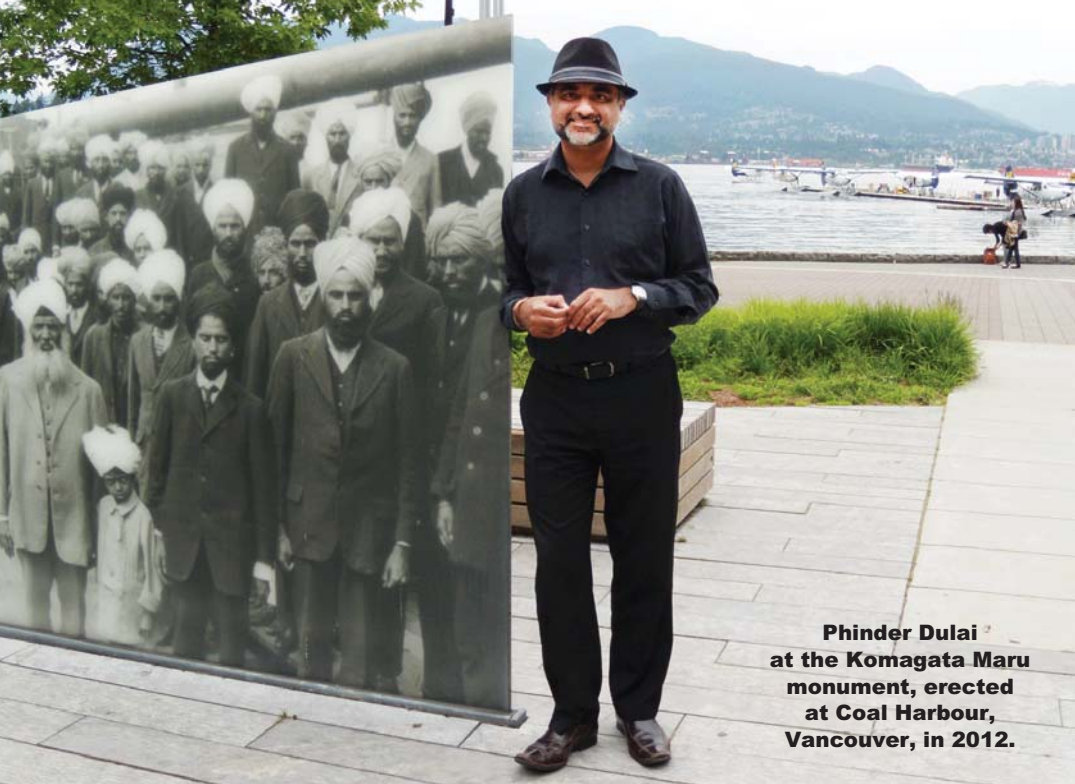
A HUNDRED YEARS AGO, a Sikh entrepreneur named **Gurdit Singh Sarhali** chartered a Japanese steamship, the Komagata Maru, for \$66,000, to set sail for Canada with 376 British subjects (including 340 Sikhs) aboard. They were travelling from Punjab, India, via Japan, in order to test Canada’s racist immigration laws.

Nearly all the passengers were not allowed to come ashore. The Komagata Maru sat moored in Vancouver’s harbour for two months while courts deliberated on the case and some of the city’s white citizens lined the pier taunting those onboard. Passengers were without sufficient food and drinking water.

In 1908, Canada had passed a law that allowed government officials to prevent immigrants who had not travelled by “continuous journey” from their country of origin. It was known that the distance from India to Canada necessitated stopovers along the way.

One of the Canadian navy’s first ships, the HMCS Rainbow, eventually sailed into Vancouver Harbour and forced the Komagata Maru back to Calcutta, with deadly consequences for many aboard. Almost a century later the B.C. government formally apologized for the 1914 Komagata Maru incident. Now a new memorial has been erected on the Vancouver waterfront to acknowledge the mistakes of the past.

★
GROWING UP IN VANCOUVER, **Phinder Dulai** has pondered the Komagata Maru story since his Vancouver college days in the



Phinder Dulai at the Komagata Maru monument, erected at Coal Harbour, Vancouver, in 2012.

BEVERLY CRAMP PHOTO

GURDIT’S LEGACY

One hundred years of Komagata Maru minations

late 1980s. He first wrote about it on the 80th anniversary of the stand-off in 1994 in the form of a fictionalized letter to one of the passengers on the ship.

“I could not get anyone in the larger print press to consider taking it on,” he says, “so it found a home at *Rungh Magazine*, an inter-disciplinary journal that provided some space for voices like myself. As young as I was, I was also very determined to have the piece find the light of day. It

eventually appeared in 1998.”

In his ‘A Letter to The Maru,’ Dulai addressed an unknown passenger whom he called Ranjeet. Dulai imagined him as the son of a poor farmer, later a soldier for the British Armed Forces, and that Ranjeet’s family had sold land that should have been Ranjeet’s inheritance to send him on the Komagata Maru to Vancouver.

“This letter is to you my friend, because you are not awake to your sacrifice to the greatest of endeav-

ours: freedom, as you try to find ways out of the complete poverty of your arrival in the new land, and the living poverty at home on the farm.”

In his third poetry collection, ***dream/arteries*** Phinder Dulai now connects those 376 passengers with other New World migrants who travelled on the same ship throughout its thirty-six-year history, including ports of call in Hong Kong, Japan, India, Turkey, Halifax, Montreal,

and Ellis Island. By drawing on the records, nautical maps, and passenger manifests of the Komagata Maru, Dulai demonstrates how the 1914 incident encapsulates a broader narrative of migration throughout the New World.

Dulai’s ***dream/arteries*** is “hybrid poetics” that mixes historical fact with fiction along the lines of **Renée Sarojini Saklikar’s** *children of air india: unauthorized exhibits and interjections* (Nightwood \$18.95) which recently won the 2014 Canadian Authors Association Award for Poetry. Also Vancouver-raised, Saklikar was 23 years old when her aunt and uncle were murdered on June 23, 1985 during the bombing of Air India Flight 182.

Dulai’s viewpoint is original for its expansiveness. In his research, Dulai uncovered a letter sent to Sir **Wilfred Laurier** about the role of the HMCS Rainbow, pointing out, “this nucleus of the new Canadian navy was first used to prevent British subjects from landing on British soil.”

As well, Dulai has unearthed an obscure letter from an enlightened British subject:

“All the regiments have been formed from India. All our merchant ships steaming in all ports of the world have been built by the wealth of India. All the big buildings in London are built out of Indian money. If it were not for India, England would be unknown today. The modern towns of Edinburgh, Cheltenham and Bath have all been built with Indian money...but the Indian people are not aware of their strength.”

9780889229136

Beverly Cramp is a Vancouver freelance writer.

The Voyage of the Komagata Maru: The Sikh Challenge to Canada’s Colour Bar by Hugh Johnston (UBC Press \$29.95)

THE KOMAGATA MARU STAND-OFF HAS BEEN MOST extensively documented by **Hugh Johnston** in ***The Voyage of the Komagata Maru: The Sikh Challenge to Canada’s Colour Bar***, first issued in 1979, reprinted in 1989, and now reissued in an expanded version.

“This is not just a re-release,” said Johnston, “but virtually a new book... One might question going back to a subject after so long, but I’ve been asked to do research for a number of projects over the past six or seven years—a projected movie that did not happen, for a museum at a Sikh temple, for a SFU library website, for papers at conferences etc.



“This has had me digging into the material I collected before 1979 and into what I have acquired since then. And my perspective has changed over the decades. So has the Sikh community. So this is much more than a light

Johnston’s revised classic goes deeper



“The country would be very different today if the passengers on the Komagata Maru had made their point successfully and been allowed to land.” – **Hugh Johnston**

re-write with an introduction.”

With **Tara Singh Bains**, Hugh Johnston has also published *The Four Quarters of the Night: The Life-Journey of an Emigrant Sikh* (1995) and *Jewels of the Qila: The Remarkable Story of an Indo-Canadian Family* (2012).

★
ALAN DUTTON, ROBERT JARVIS, SOHAN SARINDER SINGH **Sangha**, **Ajmer Rode** and **Kesar Singh** have also written books on the Komagata Maru incident after **Sharon Pollock** led the way in 1976 with a play. In 1990, the Progressive Indo-Canadian Community Services Society published the proceedings of a Vancouver conference, *Beyond the Komagata Maru: Race Relations Today*, edited by Dutton.

Kamala Elizabeth Nayar of Surrey first conducted more than one hundred interviews for *The Sikh Diaspora in Vancouver: Three Generations Amid Tradition, Modernity and Multiculturalism* which examines family relations, child-rearing and religion. She conducted another hundred interviews for *The Punjabis in B.C.: Location, Labour, First Nations and Multiculturalism* with a particular emphasis on the relocation of Punjabis from the Skeena region to B.C.’s Lower Mainland during the decline of the forestry and fishing industries.

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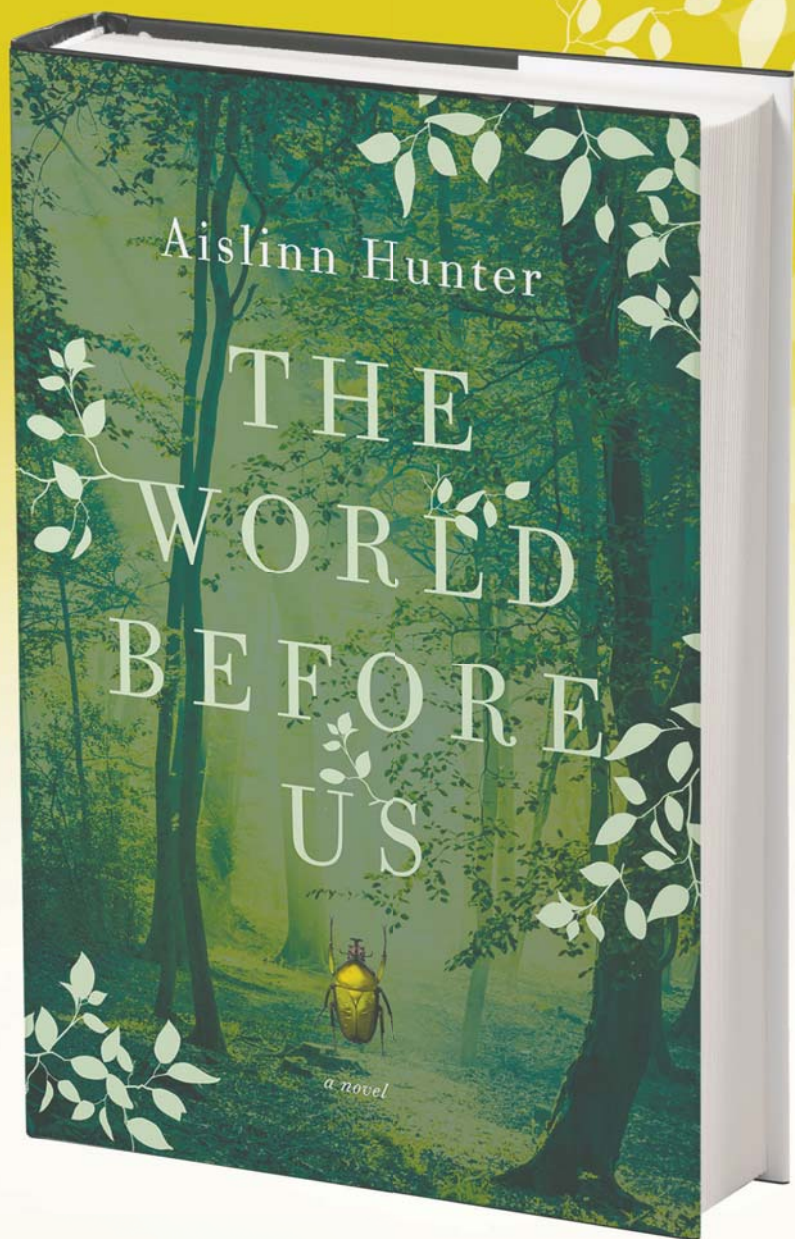
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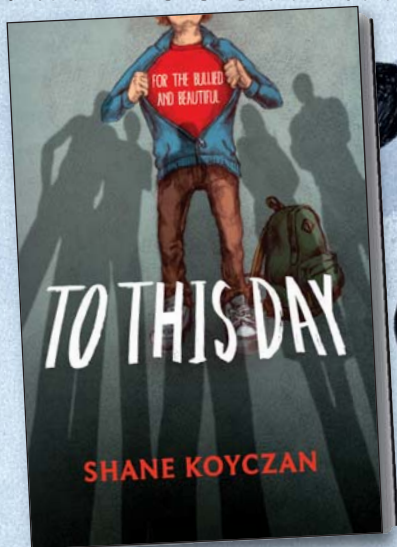


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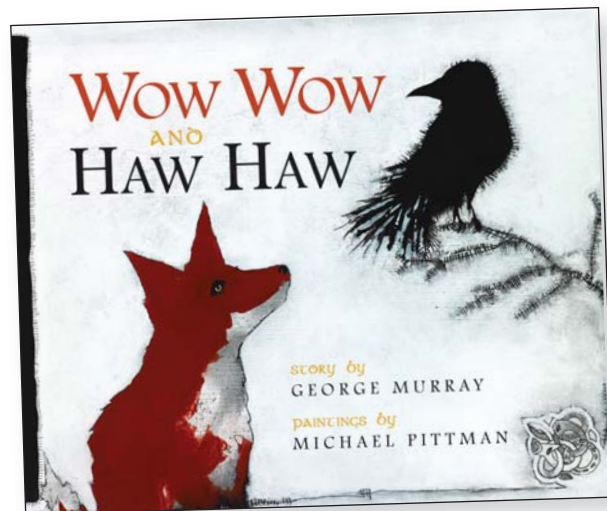
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Wayde Compton will launch his book at 2 pm, Sunday, September 19, at Vancouver Public Library (Alice MacKay Room), 350 West Georgia St.

Welcome to Pauline Johnson Island

Wayde Compton invents a new geography for Vancouver in his first story collection.

The Outer Harbour by Wayde Compton
(Arsenal Pulp Press \$16.95)

WAYDE COMPTON, WHO grew up idolizing **Jimi Hendrix**, is a self-described ‘Halffrican’ (half African) writer/performer who knows how to shrug multiple identities on and off in his readings and performances. Currently the director of the SFU Writers Studio, Vancouver-born Compton has long been committed to

black history in B.C. In 2002, he instigated the Hogan’s Alley Memorial Project, with a goal to preserving the public memory of Vancouver’s original black neighbourhood, an alley running through the southwestern corner of Strathcona in the city’s East End.

His latest offering of ten stories, **The Outer Harbour**, is



Cherie Thiessen

peopled by shape shifters and chimeras in settings that exert special pressures.

Take, for example, his dystopian vision of Pauline Johnson Island. It’s an imaginary construct which he situates in the outer harbour of Vancouver, giving rise to his book’s title,

The entertainer/poetess **Pauline Johnson** immortalized the

continued on page 26

NORTH OF CALIFORNIA ST

Selected Poems

George Stanley

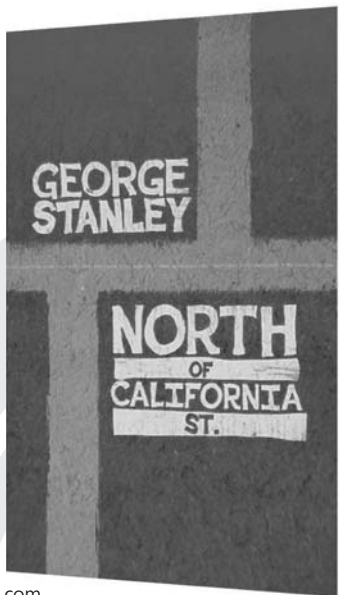
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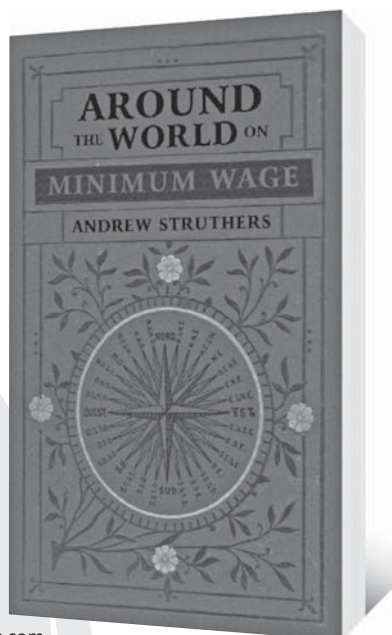
Andrew Struthers

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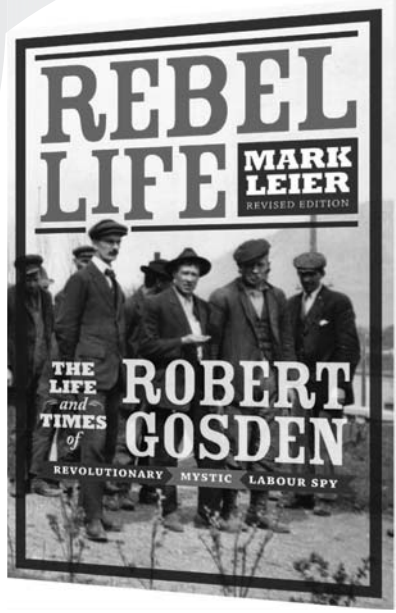
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continued from page 25

legend of a lost island in a short story about a century ago. Herself a shape-shifter, Johnson billed herself as a Mohawk Princess although she was only one-quarter Mohawk. She learned about the legend of an island “lost” in the North Arm, only rarely glimpsed, from Chief **Joe Capilano**.

In Compton’s stories this island could just as well be Ireland’s Surtsey Island or Graham Island in the Mediterranean, a volcanic island that appears and disappears. This mythical symbol of the struggle for survival in the face of colonialism and bureaucracy looms in the foreground of several stories.

“Pauline Johnson Island,” says Compton, when contacted by *BC BookWorld*, “is actually the primary ‘figure’ of the book. When I was writing these stories, I wanted to consider space itself as character-like, influencing relationships and themes in many of the ways that conventional characters do.”

So imagine a ten-storey luxury apartment atop Pauline Johnson Island in Burrard Inlet. Then picture it slightly altered to become a detention centre for migrants who wink themselves in and out, disappearing and materializing, individually or as a group.

Imagine Pauline Johnson’s

‘lost island’ as a scene of a pro-sovereignty protest that turns ugly, a young man shot and killed by the RCMP’s Counter Terrorism Unit during a subversive occupation.

In Compton’s world, boundaries are irrelevant and genres merge. Characters, places and themes weave in and out of the ten stories: themes of race, immigration, consumerism, loss of freedoms, and bureaucratic bungling.

The stories take place between 2001 and 2025, so are some of them sci-fi? Compton concedes there are some elements of fantasy and speculative fiction, especially in matters of identity and political power. “I try to take this on. I guess I would say that I use a few tools common to fantasy and speculative writing to point at current conditions.”

In *The Front* we’re reminded that things change, forms evolve. It’s pointless to wish for permanence.

In *The Outer Harbour*, while Vancouver is burning, a dead six-year old migrant and a young man killed years earlier by a Counter Terrorism Unit unite to save a migrant ghost and help return him to the safety of Pauline Johnson Island.

In *The Outer Harbour*, glyphs,



Chief Joe Capilano and Pauline Johnson.

sketches, an excerpt from a paper and maps are part of the mix. The maps of Vancouver, as seen by the migrant ghost, were drawn by Compton’s five-year-old daughter.

In *The Boom*, everything is also laid out in posters, floor plans, ads, glyphs and sketches.

Although several of these stories have been printed in publications like *The Fiddlehead* and *Event*, each story feels essential to this collection. “I wrote the first

story in the collection before I understood a book was coming,” says Compton, “and the rest emerged after it, although most of them aren’t necessarily derived from it.”

The Outer Harbour could be described as a literary equivalent of that old television show *The Outer Limits*, where life veers into creepy paranoia.

If shifting realities and a free-falling style disorient you, *The Outer Harbour* may not be your

read. But it’s a challenging collection that marks a bold step forward for Compton.

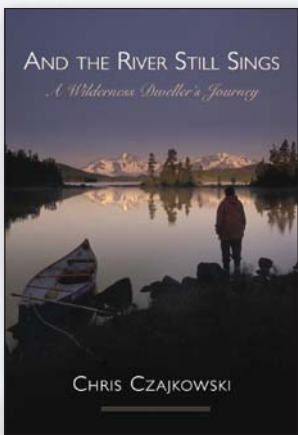


WAYDE COMPTON HAS ALSO HELPED to create the Contact Zone Crew, with Vancouver musician, deejay and teacher, **Jason de Couto**, a ten-year collaborative sound poetry project that travelled Canada performing live audio mixes of original poetry, instrumental vinyl and spoken word recordings.

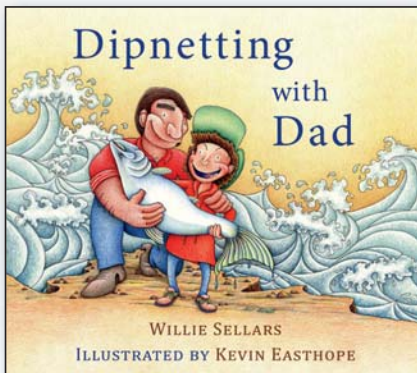
As well as producing six books, Wayde Compton founded Commodore Books, a publishing imprint named after the ship that brought the first significant batch of black immigrants to Victoria. At the invitation of Governor **James Douglas**, himself partly black, some 600 blacks were invited to move en masse from San Francisco in 1858. Eager to leave behind racial persecution, these blacks, Douglas knew, would become loyal citizens in his fight to prevent the colony from possible annexation to the United States. When the black population of B.C. rose to an estimated 1,000 people, they briefly comprised almost one-tenth of the non-Native population.

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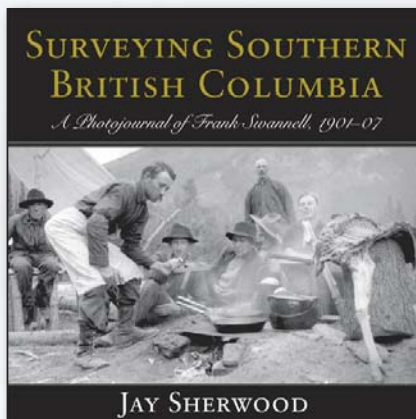
Cherie Theissen reviews fiction from *Pender Island*.



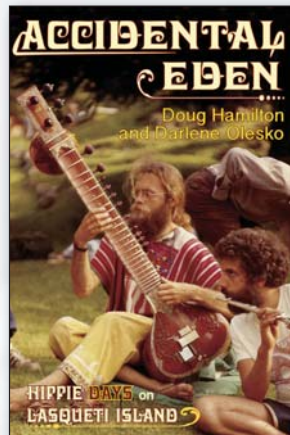
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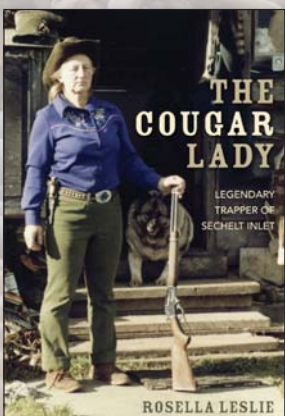
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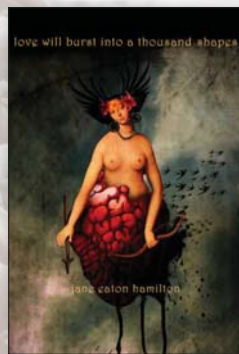
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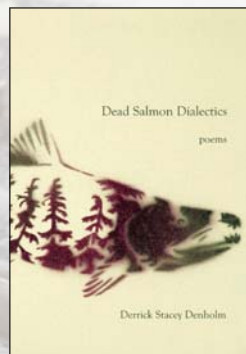
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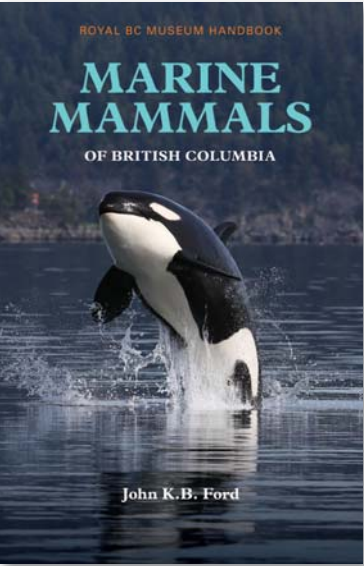
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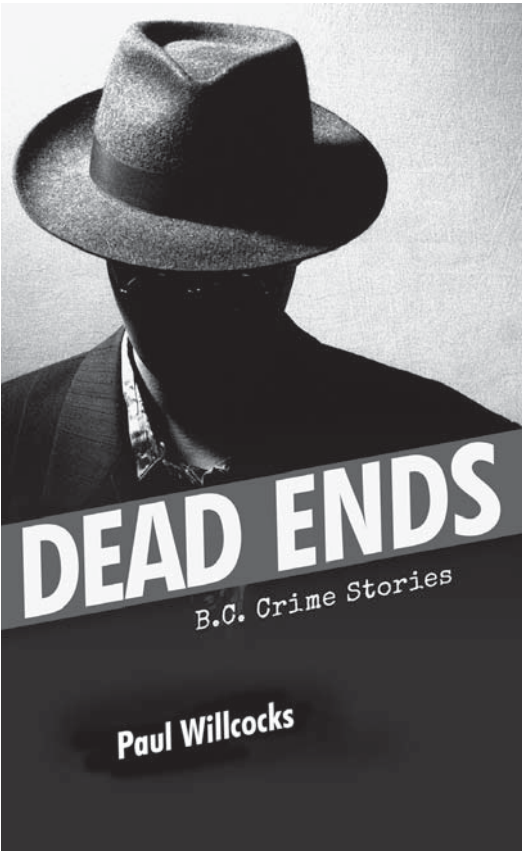
Marine Mammals of British Columbia includes maps of sightings and pointers on where to find each species in BC waters. It also contains hundreds of colour photographs and drawings to help recognize these animals in the ocean. This is an indispensable field guide and reference book for naturalists, boaters and anyone interested in marine life.

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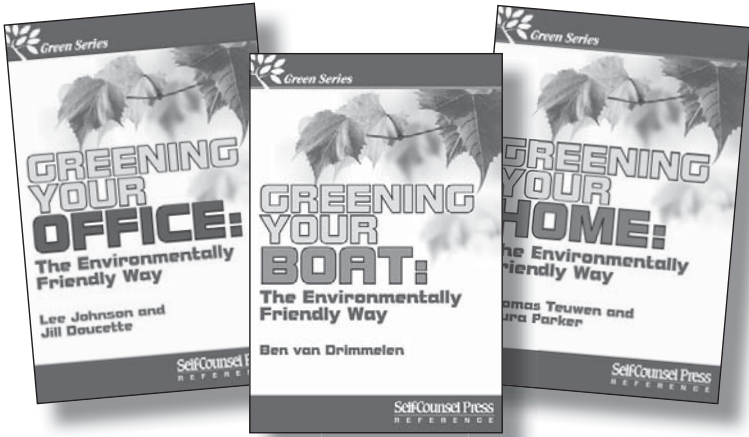


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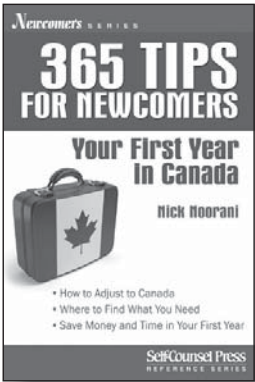
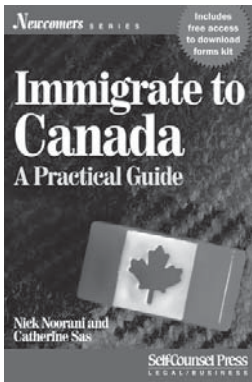
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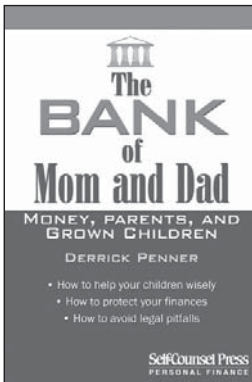
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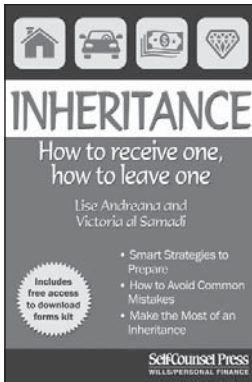


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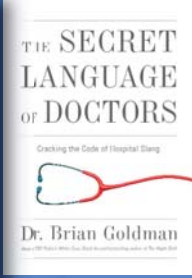



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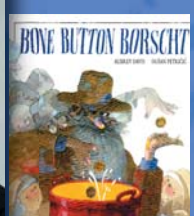



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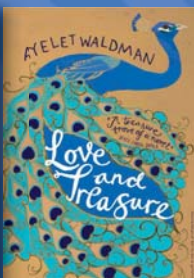


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reviews

FICTION

Death in Smithers

Shafted: A Mystery by Sheila Peters
(Creekstone Press \$18)

SHEILA PETERS' FIFTH BOOK IS A MURDER mystery set in her hometown of Smithers. **Shafted: A Mystery** follows an auxiliary cop named Margo Jamieson as she investigates a strange death with the help of a local historian. The town's picturesque façade is sullied by the conflicting agendas of an old prospector, a rich eco-activist, and a mess of misplaced desire in this mountainous region of northern British Columbia.

The time period is the early 1990s when there are no cell phones or the Internet and the death must be solved with the use of old-fashioned paper files, face-to-face meetings and land line-based telephones. Jamieson, the protagonist, must untangle a web of festering grudges, phony mineral claims, blackmail and murder.

Prior to publication, Peters did a week-by-week serial release on her website and read a chapter per week on the Smithers Community Radio station.

Sheila Peters has worked as a reporter, weaver, human-rights activist and English instructor at Northwest Community College where she teaches creative writing. Her non-fiction book, *Canyon Creek: A Script* (1998), was also published by her Smithers-based Creekstone Press.

978-0-9783195-8-8

Grave disturbances

Will Starling by Ian Weir (Goose Lane \$29.95)

WILL STARLING IS IAN WEIR'S follow-up to his debut novel *Daniel O'Thunder* that was shortlisted for the Ethel Wilson Fiction Prize and Commonwealth Writers First Book Prize.

Having spent five years assisting a military surgeon during the Napoleonic Wars, nineteen-year-old Will Starling returns to London to help his mentor start a medical practice in the rough Cripplegate area. It's an era when surgeons and anatomists rely on

body snatchers to obtain human cadavers. When a grave robbery goes awry, brash Will is led to suspect London's foremost surgeon, Dionysus Atherton, could be conducting scientific experiments on the living.

The origins of *Will Starling* can be traced to a summer evening at the Weir's family cottage at Shuswap Lake in the late sixties when Ian Weir was about twelve. When a neighbour's son rode his mini-bike at considerable speed into a barbed wire fence, he was carried like a battlefield casualty to the Weir's front porch where Weir's father, a surgeon, was reading. Dr. Weir proceeded to calmly unfold himself from his lounge-chair, retrieve his battered black medical bag, and stitch up the young patient who was shrieking on the picnic table.

"I'm pretty sure the idea for *Will Starling* began to germinate right then and there," says Weir, a screenwriter who has won two Gemini and four Leos, "as my brothers and I looked on agog and my mother—the novelist and historian **Joan Weir**—tried gamely to channel **Florence Nightingale**. It took me a good while to figure this out, of course. But 40-plus years later, midway through writing a literary gothic thriller set amongst the surgeons and grave-robbers in 1816—it finally dawned. The novel is at heart a wistful tribute to my Dad, who passed away seven years ago."

9780864926470

Unhanged gets lift

Last of the Independents by Sam Wiebe
(Dundurn \$17.95)



Sam Wiebe

SAM WIEBE'S NOVEL **Last of the Independents** won the 2012 Unhanged Arthur Award for Best Unpublished First Novel, and was subsequently published in 2014.

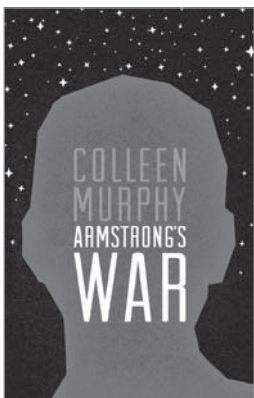
The novel introduces readers to a 29-year-old private investigator, Michael Drayton, who runs an agency in Vancouver that specializes in missing persons. Characters range from a local junk merchant, a crooked private eye, and a drug-addicted car thief to a necrophile and a disreputable psychic trying to bilk the mother of a missing girl. Sam Wiebe's stories have appeared in *Thuglit*, *Spinetingler* and Criminal Element's *Malfeasance Occasional* e-collection. He lives in Vancouver.

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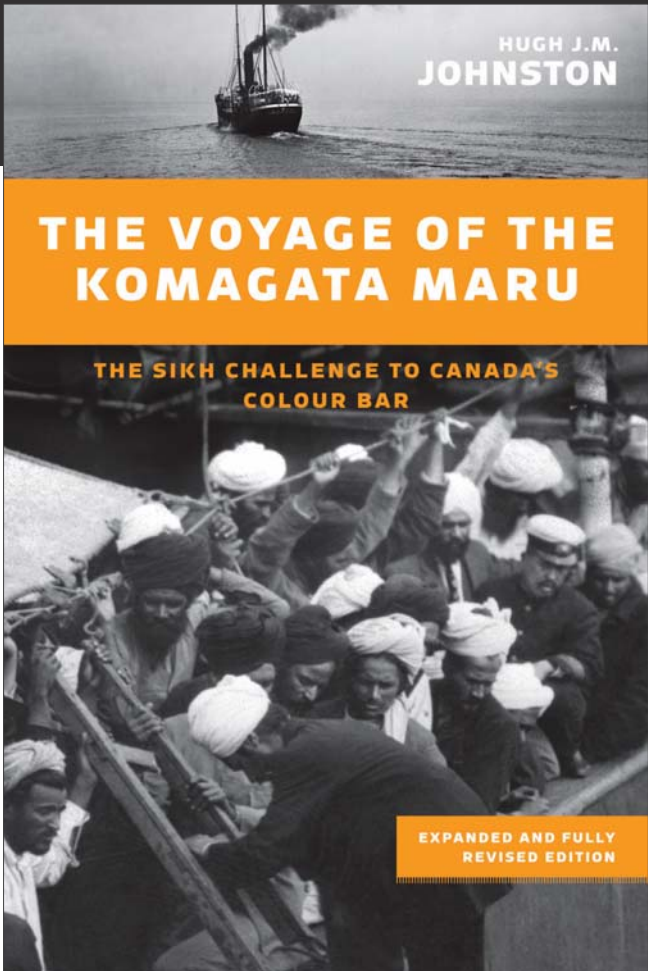
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BY BEVERLY CRAMP

Vancouver is Ashes:
The Great Fire of 1886
(Ronsdale Press \$21.95)

VANCOUVER IS STILL A FRONTIER town at dawn on June 13, 1886. Its main street is dirt. Residents don't have to walk far to head into ancient-growth forest. Boardwalks wind around stumps and brush.

Mountains of slash have accumulated on the outskirts, often piled as high as three storeys. The smells of fresh-cut lumber mingle with nostril-tingling smoke. A few thousand people are used to it.

Shortly, much of this town will disappear in less than half a day when a small brush clearing fire will turn into a blazing inferno. Most citizens will lose everything except for the clothes on their backs.

Survivors will retain vivid memories of the catastrophe. They will commemorate its anniversary, gathering every year until those who had lived through it, pass away.

Now **Lisa Anne Smith** has scoured the city's archives for eyewitness accounts and photos from the era to produce **Vancouver is Ashes: The Great Fire of 1886**, the first detailed account of that disaster. It's a 'you-are-there' narrative that documents the *before* and *after* of a largely under-recognized tragedy in Canadian history.

Vancouver, originally named Granville, was little more than a work camp serving the logging industry. Smith writes: "For over twenty years, the steady rasp of

the crosscut saw has cut a wide swath into the thick stands of ancient-growth forest flanking the inlet. An ingenious system has been developed for speeding up the pace of work. The tallest trees are sawed strategically to knock down partially-axed surrounding trees as they fall, like a giant line of dominoes.

"Try anything, but 'get it down,' is the prevailing mind-

"More bizarre, a blackened skeleton is discovered in the ashes of the McCartney brothers' drug store."

police, perhaps in an early state of inebriation, waves his hand dismissively. George Cary runs from the Cambie and Cordova clearing site towards Burrard Inlet, more concerned with staying alive than joining efforts to save the Regina Hotel.

Having rowed to the safety of the dock at Hastings Mill, **Mayor MacLean** is relieved to find his city clerk, **Thomas McGuigan**,

steel frame of a corset. More bizarre, a blackened skeleton is discovered in the ashes of the McCartney brothers' drug store. It's the remains of a Swede who hung himself in Moodyville two years previously.

"Desiring to set up a display skeleton for the small school of anatomy that he had recently established in his office and surgery above the drug store, **Dr. Henri Langis** had rowed over to a small graveyard on Deadman's Island and quietly exhumed the remains... 'Jimmy,' along with other unfortunate souls having no known family or friends, will be solemnly buried in an unmarked grave."



LISA ANNE SMITH IS AN EDUCATION docent at the Museum of Vancouver and a member of Native Daughters of B.C., owners and operators of the Old Hastings Mill Store Museum (the oldest building in Vancouver), at the foot of Alma Street in Kitsilano. That's where the book launch was held for *Vancouver is Ashes*. Many Vancouverites in 1886 fled to this same building for refuge during the fire when it was in its original location on Burrard Inlet near present-day Gore Street. The book launch included some descendants of Vancouver settlers who survived the blaze.



LISA ANNE SMITH PREVIOUSLY co-wrote *Our Friend Joe: The Joe Fortes Story* (Ronsdale Press, 2012) with **Barbara Rogers**, as well as *Travels with St. Roch: A Book for Kids* (Time Talk Press, 2001) about the RCMP ship at the Vancouver Maritime Museum.

978-155380-320-1

Beverly Cramp is a Vancouver freelance writer.

FIRE

VANCOUVER DECIMATED

set.... felling, slashing and burning continue relentlessly from dawn to dusk."

Logging continued at such speed that it outpaced the burning of the slash and stumps left over. The slash piles amounted to a calamity waiting to happen. "Vancouver is sweltering. Late spring has been abnormally hot for the past three weeks. Puddles, normally knee-deep along busy Carrall Street, have long since dried up. The few remaining mud holes are blistered and cracked like paint on an ancient canvas."

It was a Sunday when the clearing fire near the end of Davie Street at False Creek (close to the present-day Roundhouse Community Centre in Yaletown) flared out of control, whipped by a rogue wind from the waterfront. Many were at church ahead of sitting down to the best meal of the week.

"In elite residences on the eastern side of the city, servants are hard at work throughout the morn-

ing preparing the meal while their employers attend church. From the cavernous interiors of wood-burning stoves, a mouth-watering array of courses emerges—new spring potatoes nestled alongside a roast beef dripping with gravy, freshly caught salmon, duck with currant jelly and croquettes of rice—all to be placed upon oak dining tables spread with fine Irish linen, silverware polished to a glossy sheen and the most extravagant of English bone china.

"Other households tuck into simpler fare—slices of homemade bread with spring lettuce or home-cooked strawberry conserve, slices of cheese—all washed down with a cup of hot tea or coffee from the kettle permanently occupying the stove back burner."

One of the men fighting back the flames, **George Cary**, is sent downtown for help. Rushing into one of the many Water Street saloons, he confronts the chief of police with the news. The chief of

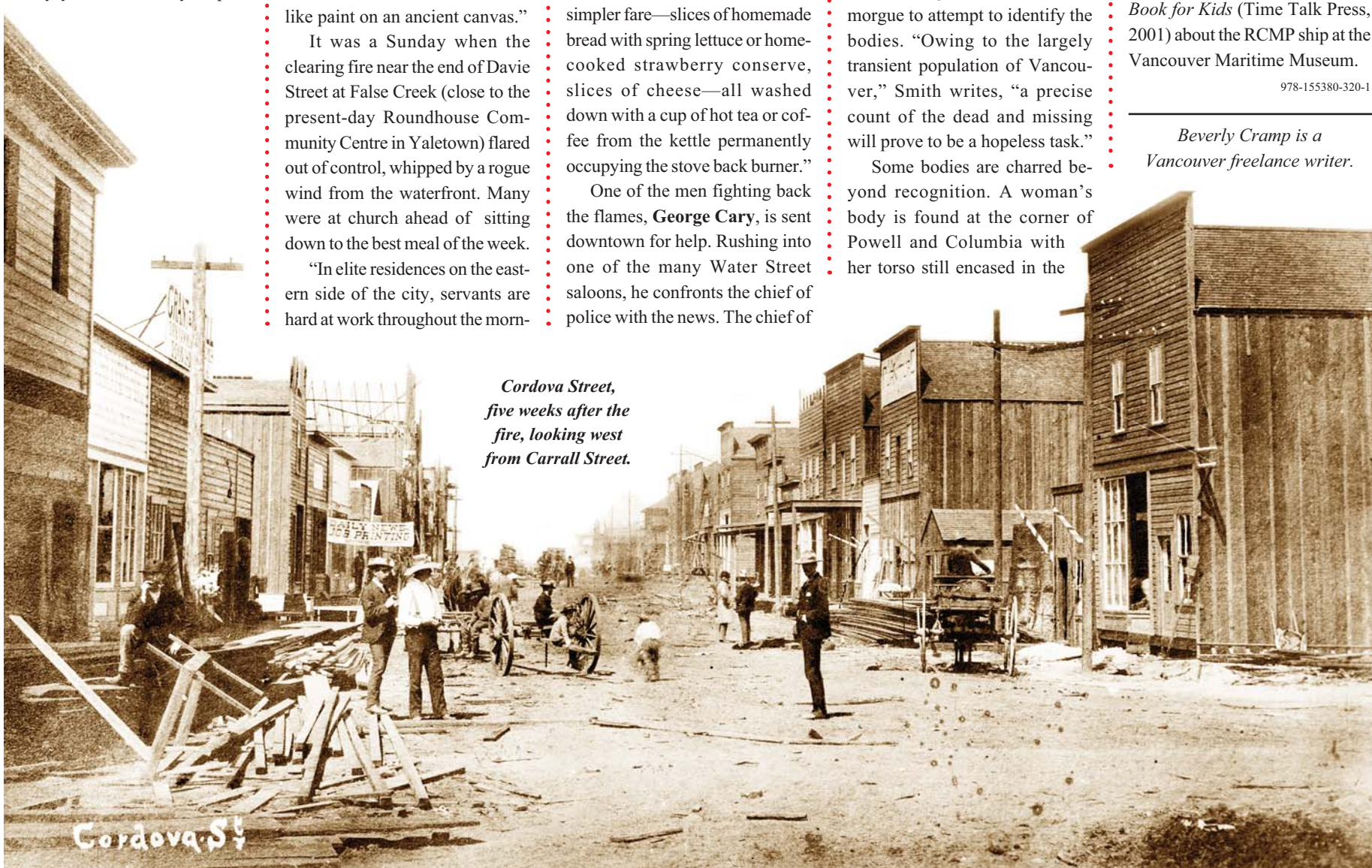
alive and able-bodied. He writes two telegrams for McGuigan to take to New Westminster, galloping on horseback. One will be sent to the mayor of Toronto; the other will go to Ottawa:

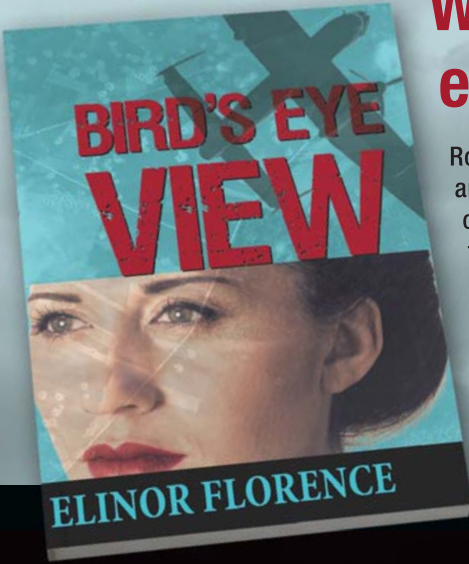
Sir John A. Macdonald. Our city is ashes. Three thousand people homeless. Can you send any government aid?

By 11 a.m. on the following morning, under the supervision of New Westminster coroner **Josias Charles Hughes**, a jury of twelve men gathers in a makeshift morgue to attempt to identify the bodies. "Owing to the largely transient population of Vancouver," Smith writes, "a precise count of the dead and missing will prove to be a hopeless task."

Some bodies are charred beyond recognition. A woman's body is found at the corner of Powell and Columbia with her torso still encased in the

Cordova Street, five weeks after the fire, looking west from Carrall Street.





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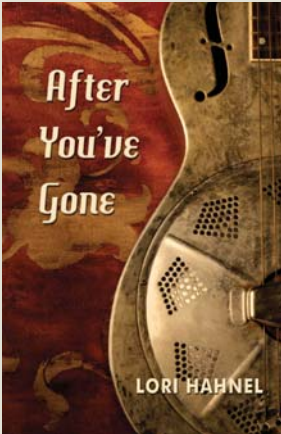
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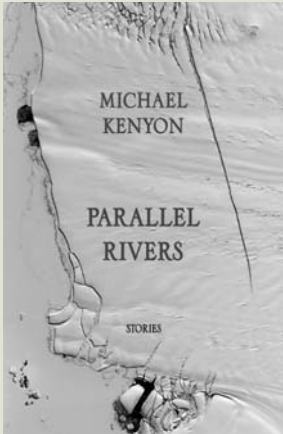
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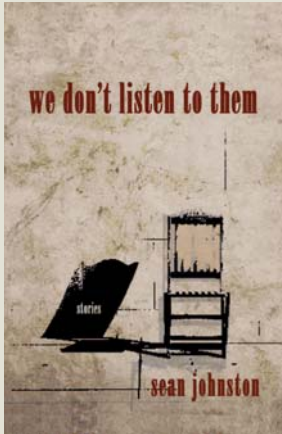
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WHO'S WHO

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

A is for Annuk

BURNABY-BORN AND NORTH SHORE-RAISED illustrator, writer and graphic designer **Jennifer Harrington** has started Eco Books 4 Kids, partnered with illustrator **Michael Arnott**, to emphasize education and conservation in kids books. The first release is **Spirit Bear** (Red Tuque / Eco \$19.95) about a spirit bear cub with white fur instead of black named Annuk in the Great Bear Rainforest. The little spirit bear slips and falls into the river and is swept downstream. Alone and lost, Annuk makes an unlikely friend and summons his courage to evade predators until he can reunite with his family. Harrington previously illustrated the series *A Moose in a Maple Tree*.

978-0-9920320-0-5

B is for Boateng

IN **HUSTLE** (LORIMER \$9.95) BY EX-INDIANA U and SFU basketballer **Johnny Boateng**, 14-year-old Johnny Huttle is given the nickname Hustle by his best friend, Rex, a superior athlete. Their friendship goes awry when Johnny becomes jealous of Rex’s successes on and off the court.

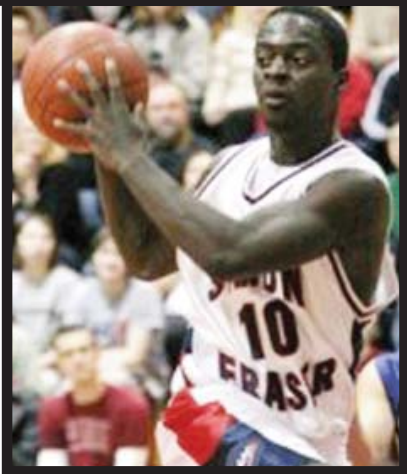
Johnny Boateng grew up in Trail, where he led his basketball team to a provincial championship. He then played on a U.S. college scholarship. An injury ended his dream of turning professional. Today Boateng coaches high school and provincial basketball, and mentors disadvantaged youth. His sports story about rivalry and loyalty is for ages 10 to 13.

Kelsey Blair was captain of the varsity women’s basketball team at UBC, leading her squad to two national championships. She then played professionally in Sweden for two years. Blair lives in Vancouver, where she coaches high school and aboriginal basketball teams. Her first book, **Pick and Roll** (Lorimer \$9.95) is also for ages 10 to 13. Both are part of Lorimer’s high-interest low-vocabulary sports series.

Hustle 978-1-4594-0604-0; Pick 978-1-4594-0601-8

C is for Cariboo

GUADALUPE ZWEZ IS ONE OF MORE THAN 45 contributors to **Margaret-Anne Enders, Marilyn Livingston, Tom Salley** and **Bettina Schoen**’s **Spicing Up the Cariboo: Characters, Cultures & Cuisines of the Cariboo Chilcotin** (Caitlin \$26.95), a collection that



Johnny Boateng: rivalry and loyalty

affords glimpses into the ethnic diversity of the Cariboo Chilcotin and the connection between community and kitchen.

Guadalupe Zwez, from Honduras, left behind her parents and nine siblings to come to B.C. with her husband, but she never learned to cook traditional Honduran food until she immigrated. Her recipe is for a chicken in coconut sauce dish.

Other contributors include **Manola Khounviseth**, who endured a harrowing escape from Laos to share tales of her homeland and family recipes. **Andrea Thomas** honours the ways of her First Nations ancestors by preparing traditional food and sharing stories of hunting and gathering. **Brian Barcellos**, from Brazil, describes following his sweetheart to the Cariboo, while offering up a favourite family recipe.

978-1-9275751-109

Jennifer Harrington: a series of ecologically-themed picture books for children

D is for Drabek

CZECH-CANADIAN **JAN DRABEK** WAS LAST year’s recipient of the Masaryk Prize, awarded by the Czech and Slovak Association of Canada. The prize is presented annually to Canadians of Czech or Slovak origin who have played a role in bringing freedom to the Czech Republic or have enriched the lives of Czechs and Slovaks in Canada. Drabek, a former president of the Federation of B.C. Writers, is an author of twenty books. Among them is the recent



Jan Drabek

biography of Czech-Canadian botanist and World War II resistance hero **Vladimir Krajina**. Drabek’s latest book is a memoir, **Up to My Ears in America**

(DonnaInk \$17.95) that covers his immigrant experiences as a youth in New York and as a college student in the southern U.S. during the 1950s.

978-1-939425-94-2

E is for Edythe

PUBLISHED IN 1969 AND LONG OUT-OF-PRINT, **M.E.: A Portrayal of Emily Carr** by **Edythe Hembroff-Schleicher** was the first book written about **Emily Carr**. It arose from a close friendship between the two female artists. Written as a friendly appreciation of the character of Emily, rather than her life, Hembroff-Schleicher describes Carr’s methods of painting and humorous adventures of camping during painting expeditions. **Susan Crean** has written the introduction to its re-publication by Mother Tongue. Emily Carr died sixty-nine years ago on March 2, 1945.

978-1-896949-33-8

F is for Friedland

A CIVIL RIGHTS LAWYER IN RICHMOND, **Robert Friedland** has had two stories read on CBC’s *The Vinyl Café* and he has published three works of fiction, starting with a collection of short stories, *Faded Love* (Libros 2010), expected to be republished in China by New World Press of Beijing.

The heroine of Friedland’s first novel, *The Second Wedding of Doctor Geneva Song* (Libros 2011), was introduced as a sexually adventurous family physician who marries outside her Chinese culture. Her childhood friend, Deri, overcomes her upbringing in northeast China to become a Buddhist nun, a concubine and the most powerful woman in Canadian financial circles.

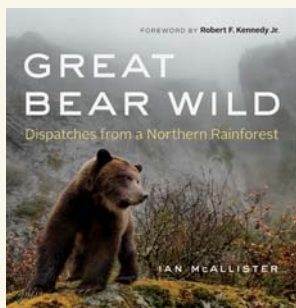
Friedland’s portraits of these two provocative women in contemporary B.C. are audacious, intelligent and fanciful, spiced with murder and sex—barely recognizable as Canlit—and are continued in his new novel, a sequel, **The Tragic Marriages of Doctor Geneva Song** (Libros \$20). Once again the characters wrestle with ancient beliefs and modern bodies.

978-1-926763-17-0

continued on page 35

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FOREWORD BY ROBERT F. KENNEDY JR.

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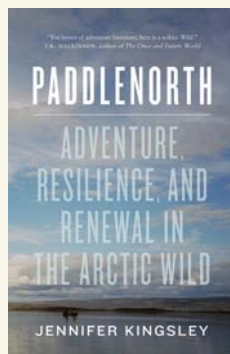
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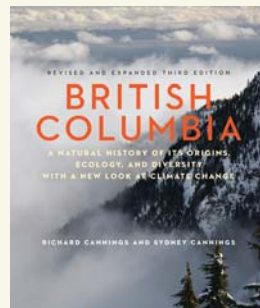
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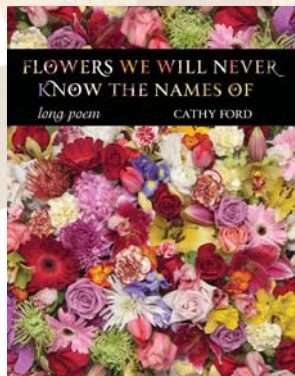
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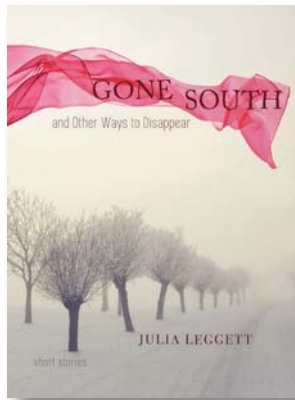
Cathy Ford is the author of 15 books of poetry. She served as President of the League of Canadian Poets and lives in Sidney B.C.

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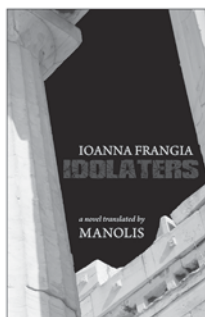
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Tasos Livaditis

poetry by Tasos Livaditis
translated by Manolis

For years I’ve prepared myself for that big moment the miracle of the century, on the other hand you have to admit I’m one of a kind in my field — but, God, what happened, who betrayed me, where they found all the proof?



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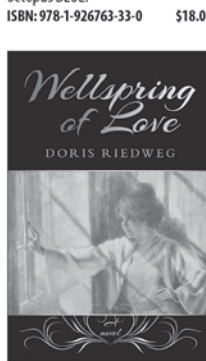
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Blue

poetry by Attila F. Balázs
translated by Manolis

Is blue the color of patience? Is this why the sea and the sky turn grey when harmony and patience and the sensuality of emotions are spent? Isn’t the sea, ever angry, that moved into your eyes? Can you only swing on its waves? Sweep my fear far away like the carcass of an octopus BLUE!



Wellspring of Love
a novel by Doris Riedweg

The novel turns again to the Cresswell family of her two earlier novels, and to the theme of familial love. It doesn’t take long for Doris to spring a surprise: the warmth, loyalty and stability of the family is threatened when one of their children is lured into the wretched life of Vancouver’s squalid Downtown Eastside...

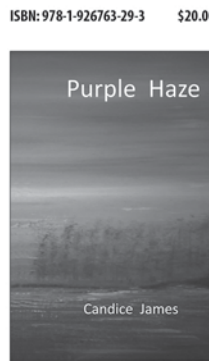
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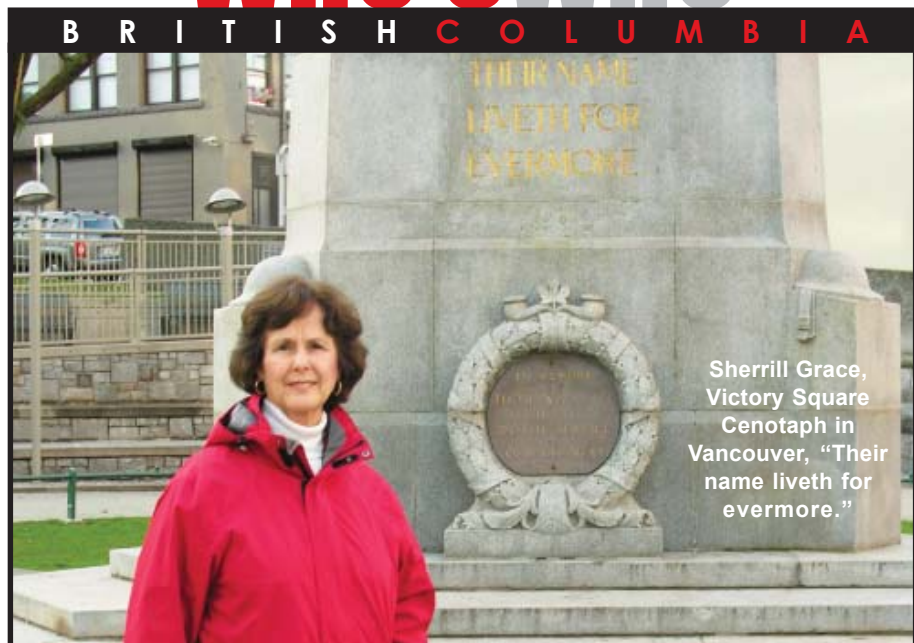
These poems situate the “I/You” of the lyric’s spoken voice in a passionate, sometimes erotic, interrogation of imagination and feeling that is looking for answers...

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WHO'S WHO

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



Sherrill Grace, Victory Square Cenotaph in Vancouver, "Their name liveth for evermore."

G is for Grace

IN HER LATEST BOOK, **LANDSCAPES OF WAR and Memory: The Two World Wars in Canadian Literature and the Arts, 1977-2007** (University of Alberta Press \$49.95), **Sherrill Grace** uses her knowledge to adopt the role of observer. This comprehensive study of the literature, theatre and art related to memories of both world wars constructs a bridge through history and connects readers with wartime trials and traumas that many Canadians have never experienced. Sherrill Grace has taught Canadian literature and culture for more than 35 years at UBC.

978-1-77212-000-4

H is for Henderson



AFTER HIS FIRST NOVEL, partially set in the aftermath of the Great Fire of Vancouver in 1886, **Lee Henderson's** second novel, **The Road Narrows As You Go** (Hamish Hamilton \$32.95), again makes a retrospective leap, this time to the 1980s in San Francisco where a young, would-be cartoon strip artist from Victoria, Wendy Ashbubble, makes good on her youthful desire to emulate her hero **Charles Schultz** who created *Peanuts*. While living in a dilapidated artists' commune, she encounters "all the brash optimism and ruthless amorality of the decade" while harbouring the belief that her unidentified father could be none other than the 40th president of the United States, **Ronald Reagan**. Lee Henderson won the Ethel Wilson Fiction Prize and the City of Vancouver Book Award in 2009 for his first novel, *The Man Game* (Penguin).

9780670069897

I is for Isakov

ANDRE ISAKOV, PARK PLANNING AND DESIGN Manager for Coquitlam, is passionate about sustainable community development, strategic planning and municipal governance. In **Small Business and the City: The Transformative Potential of Small-Scale Entrepreneurship** (UTP \$29.95) Isakov, along with co-writers, **Rafael Gomez** and **Matt Semansky**, explore how small-scale entrepreneurship has the power to transform cities and neighbourhoods. They analyze the policies needed for cities to encourage and support urban vitality and introduce a new "main street agenda" for cities. 978-1-4426-1209-9

J is for Johnston

IN THE METAFICTIONS AND FLASH FICTIONS OF **Sean Johnston's** forthcoming collection **We Don't Listen to Them** (Thistle-down \$18.95) we enter a world in which a bank teller will hand a patron his bank robber note. In some fiction, the fact that anything can happen justifies that it will happen.... In Johnston's follow-up to his novel, *Listen All You Bullets* (Gaspereau \$27.95), the Okanagan College professor often veers into writing about writing. In one of his stories elaborate footnotes delineate the characters and their actions.

978-1-927068-92-2

K is for Kallis

VANCOUVER ECO-ARTIST **SHARON KALLIS'** **Common Threads: Weaving Community through Collaborative Eco-Art** (New Society Publishers \$29.95) is a simple weaving guide to engage communities in controlling invasive species, create better green waste management and build collective urban gardens that benefit everyone. Kallis believes that a do-it-together mentality empowers communities and connects individuals to work as one in the fight to combat environmental urban issues.

978-0-86751-778-7

L is for Lai



Larissa Lai

LARISSA LAI'S COLLABORATION with **Rita Wong**, **sybil unrest** (New Star \$18), was originally published in 2008 by Line-Books. The poet **Sonnet L'Abbe** described it as "A witty, often trenchantly funny repartee on maintaining a resistant spirit in an environment of aggressive globalized consumerism" in her review for *Canadian Literature*. You are non-aggressively advised to buy it.

9781554200696

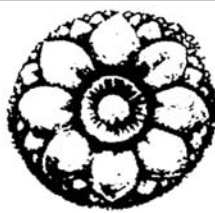
M is for Mezei

KATHY MEZEI'S ANTHOLOGY, **A DOMESTIC Space Reader** (UTP \$80), co-edited with **Chiara Briganti**, addresses our fascination with houses and homes by providing the first comprehensive survey of the concept across time, cultures, and disciplines. Mezei is professor emerita in the Department of Humanities at Simon Fraser University, and co-founder of the feminist journal, *Tessera*.

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continued page 36

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continued from page 35

N is for Nelson

RANDY NELSON WORKED AS A B.C. FISHER-ies officer for 35 years. Now retired and living in Kamloops, Nelson has written a book about his experiences protecting our sea life from poachers and polluters. His adventures included grizzly bear attacks, high speed car chases, and confrontations with armed fishermen. Over the course of his career he has received the international Pogue-Elms Award and the Queen’s Jubilee Medal. He is the most decorated fishery officer in B.C. history. His book is **Poachers, Polluters and Politics: A Fishery Officer’s Career** (Harbour \$24.95). 978-1-55017-639-1

O is for Olga

BRUCE GRIERSON’S BIOGRAPHY OF **OLGA Kotelko** (1919–2014), the nonagenarian track and field athlete who holds over 30 world records and 750 gold medals, including 17 in the 90-95 age category is **What Makes Olga Run?** (Random House \$29.95). Grierson explores what drove this 94-year-old to compete. He studied Kotelko’s diet and sleep patterns, and her spare time activities. *What Makes Olga Run?* examines how our health and longevity is determined by DNA, and how much we shape our destiny. Kotelko, a B.C. resident, was the seventh of eleven children born to Ukrainian immigrant farmers in Saskatchewan. Previously, Bruce Grierson co-authored *Culture Jam*. He lives in Vancouver. 978-0307363459

P is for Priestley



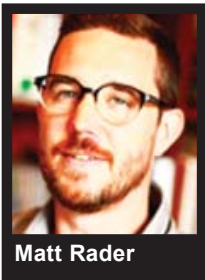
HAVING SPENT NINE years playing teen heartthrob Brandon Walsh in the television series *Beverly Hills 90210*, Vancouver-born actor **Jason Priestley** has opened up about his private life in **Jason Priestley: a Memoir** (Harperone \$33.50). “I’m only 44, and my life and career are certainly not over,” he writes, “It’s like Indiana Jones says, ‘It’s not the years. It’s the mileage.’ I think I’ve got 400,000 miles on me... In 2012, it had been 10 years since my near-fatal race car accident. I’d done a lot of damage to myself, including three skull fractures, but I’d rebuilt my body and mind. I’d married my girlfriend (**Naomi Lowde**), had two children and got back the career I’d had before the crash.” And, yes, there is stuff in the autobiography about his former roommate **Brad Pitt**. 978-0062247582

Q is for Quirk-e

“EVERY BRAVE VOICE DESERVES A HEARING,” according to **Wayson Choy**, in response to the sixth anthology from the Quirk-e collective, **The Bridge Generation: A Queer Elders’ Chronicle from No Rights to Civil Rights** (self-published \$16). This anthology of short prose and graphic memoirs reflects upon the shared journey of homosexuals in Canada who can recall times when gays were “once defined as sick out-

laws, imprisoned in jails and mental institutions, strapped down and ‘cured’ with electric shocks.” Edited by artists **Claire Robson** and **Kelsey Blair**, with an introduction by Dr. **Elise Chenier**, and published in collaboration with SFU’s Department of Gender, Sexuality and Women’s Studies. 978-1-4834-0635-0

R is for Rader



WITH ENDORSE-ments from **Jack Hodgins** (“re-markably strong, original and new”), **Madeleine Thien** and **Michael Crummey**, **Matt**

Rader’s debut collection of stories **What I Want to Tell Goes Like This** (Nightwood \$21.95), is set mainly in the Comox Valley, and revisits the shooting death of union leader **Albert “Ginger” Goodwin** in 1918 as well as the Coal Strike of 1912-1914. Stories of labour activism from the early 20th century are mixed with contemporary experiences. The final story, “All This Was a Long Time Ago,” won *The Malahat Review*’s 2014 Jack Hodgins Founder’s Award for Fiction. 9780889713062

S is for Seán

DR. **SEÁN HALDANE**’S **THE DEVIL’S MAKING** (Stone Flower / Red Tuque \$21.95), set in 19th century Victoria, is the winner of the Crime Writers of Canada 2014 Arthur Ellis Award for Best Crime Novel. Taking place in 1869, the novel 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 a Tsimshian medicine man, who is immediately arrested. 9780991907304

T is for Theemes

PRIOR TO ENTERING THE WORLD OF FINANCE, while doing doctoral work in child psychology at UBC, **Tracy Theemes** worked with financially challenged families in the downtown eastside of Vancouver. That experience made her question what role poverty and wealth played in the spiral of disadvantage. Theemes’ belief that women need a different approach to financial planning convinced her to write, **The Financially Empowered Woman: Everything You Really Want to Know about Your Money** (Greystone/ LifeTree Media \$19.95).

Theemes’ five-step planning guide offers advice to help women get control of their financial lives. 978-1-928055-00-6

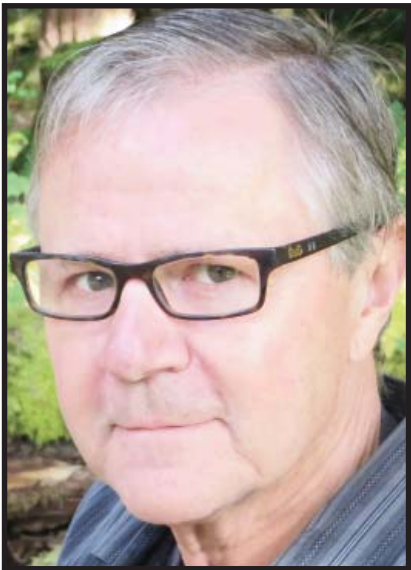


U is for Unsinkable

FOUR-TIME OLYMPIAN **SILKEN LAUMANN** retired from rowing in 1999 with three Olympic medals. **Unsinkable** (HarperCollins \$29.99), her view of competition and athletics was published to coincide with the 2014 Sochi Olympics. Inducted into Canada’s Sports Hall of Fame in 1998, she has established a non-profit organization, Silken’s Active Kids, to encourage fitness and play for youngsters. 9781443419079

V is for Vickers

STORYTELLER: THE ART OF ROY HENRY **Vickers** (Harbour \$49.95) collects the work of Tofino-based **Roy Henry Vickers**’ over a preceding decade and includes 118 unpublished works. It also includes notes from Vickers pertaining to each painting. *Storyteller* topped the BC Bestsellers list for a month. Simultaneously, **Cloudwalker** (Harbour \$19.95), with text by **Robert Budd**, is about the origins of B.C.’s three largest salmon-bearing rivers with eighteen new Vickers prints. *Storyteller*: 978-1-55017-640-7; *Cloudwalker*: 978-1-55017-619-3



Paul Willcocks

W is for Willcocks

WHETHER OR NOT HIS TIME SPENT COVERING politics in B.C. gave him fodder for his first novel, former newspaper editor and publisher **Paul Willcocks**’ upcoming book is a crime story. Many crime stories in fact: **Dead Ends: BC Crime Stories** (University of Regina Press \$19.95). Certainly Willcocks’ exposure to the province’s news on a daily basis for decades provided plenty of true crime material to draw upon. *Dead Ends* collects forty tales of some of the most headline-making cases from the past 150 years. They include “Gentleman Bandit” **Bill Miner**’s train robberies in the early 1900s, the urban guerilla activities of the “Squamish Five,” **Inderjit Singh Reyat** and the Air India bombing, and the 2007 homicide of **Robert Dziekanski**.

Willcocks was raised in Toronto and Montreal and worked for newspapers in four provinces before taking the job of publisher of the *Times-Colonist*. He also covered B.C. politics for *The Vancouver Sun*, *The Globe and Mail* and *Reuters*. Willcocks was the 2003 recipient of the Jack Webster Foundation’s commentator of the year award. He holds an English degree from Concordia University. 978-0-88977-348-6

X is for Xwemelch’stn

THE TEXTS IN **COLIN BROWNE**’S **THE PROP-erties** (Talon \$19.95) range from a twenty-first-century visitation by **Herman Melville** at a diner in New York City to an unknown history of the Lions Gate Bridge that begins in the Coast Salish village of Xwemelch’stn and ends with an assassination in Egypt. **Igor Stravinsky**, **Sigmund Freud**, **Duke Ellington**, **Jeanne d’Arc**, **Walter Guinness**, **George Bowering**, **André Breton** and more appear. 9780889226852

Y is for Yahgulanaas

MICHAEL NICOLL YAHGULANAAS ORIGIN-ated a new genre of cartoons he calls Haida Manga, or Manhwa, with his graphic novel, *Red: A Haida Manga* (D&M, 2009, 2014). A paperback version has been released for the first time, but the hardcover version was nominated for a Bill Duthie Booksellers Choice Award, a Doug Wright Award, and a Joe Schuster Award.

Manga is the Japanese word for comics; Mahwa is the Korean word for comics. Yahgulanaas uses the term to establish that his Haida cartoons are positioned somewhere between two continents. Set somewhere off the northwest coast of B.C., *Red: A Haida Manga* is the story of an orphan named Red and his sister, Jaada, who are captured and taken away when their village is raided. 978-1-77162-022-2

Z is for ZZ Top

DEE LIPPINGWELL OF VANCOUVER IS A SELF-taught photographer with more than forty years experience shooting rock ‘n’ roll stars in concert, dating from her early days working for the *Georgia Straight*. From AC/DC to ZZ Top. Her first self-published book *Best Seat in the House* (1987) has been followed by **FIRST THREE SONGS... NO FLASH!** (\$40), a title drawn from instructions given to photographers allowed into the “pit” at the outset of a rock ‘n’ roll concert. With 200 images, this coffee table book contains 40 stories of her encounters with rock and roll greats including **Rod Stewart**, **Celine Dion**, **Tina Turner**, **Tony Bennett**, **Fleetwood Mac**, **Heart**, **Eagles**, **Elton John**, **Bruce Springsteen**, **ZZ Top**, **The Police**, **Rolling Stones**, **Diana Ross**, **Loverboy**, **Bryan Adams** and many more. 978-1460205082



Dee Lippingwell’s photo of ZZ Top

Federation of British Columbia Writers Up-coming Events



- September 20, 2014: Humour Writing Workshop with Neil McKinnon in Tofino, BC
- October 25, 2014: Vancouver Island Self-Publishing Fair in Nanaimo, BC
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- Look for our Writing classes to commence September, 2014 in New Westminster, BC

See bcwriters.ca for details on all these great events!

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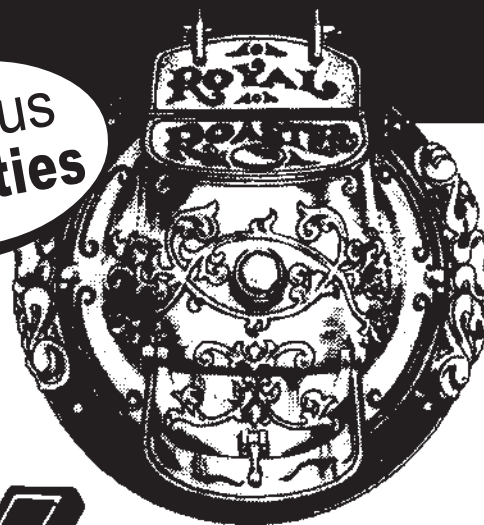
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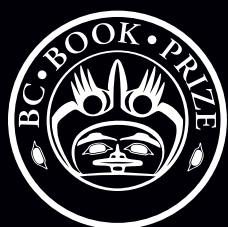
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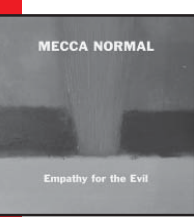
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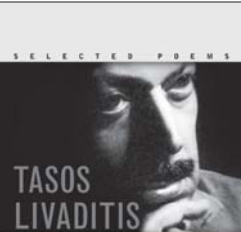
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GRAPHIC NOVEL

O B I T S

Hilary Stewart (1924-2014)

HILARY STEWART WAS BORN IN ST. LUCIA, West Indies, on November 3, 1924. She became an important authority on Northwest First Nations art and culture, starting with her *Artifacts of the Northwest Coast* (1973) and *Indian Fishing: Early Methods on the Northwest Coast* (1977). Her *Cedar: Tree of Life of the Northwest Coast Indians* (1984), an examination of the various ways aboriginal cultures utilized cedar, received one of the first four B.C. Book Prizes that were ever presented, in 1985. Stewart's re-issue of the journal kept by an English sailor at Nootka Sound in 1803, *John R. Jewitt, Captive of Maquinna* (1987), also received a B.C.



Hilary Stewart

Book Prize. Her other titles include *Robert Davidson: Haida Printmaker* (1979) and the perennial bestseller *Looking at Totem Poles* (1993). Long associated with the Archaeological Society of BC, Stewart lived for many years on Quadra Island but was forced to move to Campbell River after a stroke. She spent the last five years of her life in a nursing home in increasingly frail health. She died on June 5, 2014.

"Hilary Stewart was one of those unique talents who was equally distinguished as a writer and a graphic artist," said her final publisher, **Howard White**. "Her keen study of aboriginal cultures of the BC coast led her to make a major contribution to popular understanding."

For more, see ABCBookWorld.com

Blanche Howard (1923-2014)

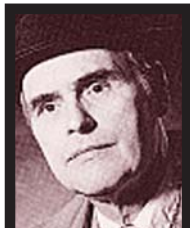
NORTH VANCOUVER NOVELIST BLANCHE HOWARD was born in Daysland, Alberta, in 1923 and grew up in Lloydminster and Calgary. After stints in Toronto and Ottawa, she moved to Penticton in 1948 where she raised three children and became a chartered accountant.

In 1973, Howard moved to North Vancouver and won the Canadian Booksellers Association award for her first novel, *The Manipulator*, written after her husband became a member of Parliament in 1968.

In later years she was best-known for her literary collaborations with her friend **Carol Shields**. They co-wrote a husband-and-wife correspondence novel, *A Celibate Season* (Viking, 1998). Following the death of Shields, Blanche Howard and **Allison Howard** edited *A Memoir of Friendship: The Letters Between Carol Shields and Blanche Howard* (Viking, 2006), with a foreword by Shields' daughter **Anne Giardini**. Blanche Howard died at the age of 91 on June 12, 2014.

For more, see ABCBookWorld.com

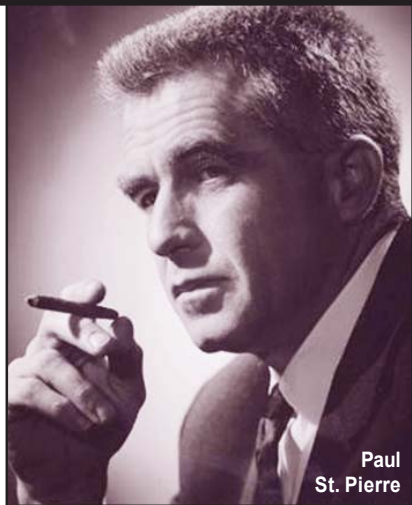
George Whipple (1927-2014)



George Whipple

GEORGE WHIPPLE WAS born in St. John, New Brunswick on May 24, 1927. He attended Vancouver Teachers College in 1952 and lived mainly in Toronto after that. His first of thirteen poetry books gained lavish praise from **Northrop Frye**, **Louis Dudek** and **Gwendolyn MacEwan**. His papers are archived in the Thomas Fisher Rare Book Library, University of Toronto. He died in Burnaby on May 29, 2014, aged 87.

For more, see ABCBookWorld.com



Paul St. Pierre

Paul St. Pierre (1923-2014)

A WRY COMIC WRITER SOMETIMES COMPARED to **Mark Twain**, Paul St. Pierre was born in Chicago in 1923. He grew up in Nova Scotia, served in the RCAF and began his journalism career in B.C. with stints at *The Columbian* in New Westminster and *The News Herald* in the late 1940s. He wrote for *The Vancouver Sun* from 1947 to 1968, and again from 1972 to 1979. He served as the Liberal MP for the riding of Coast Chilcotin from 1968 to 1972 and he chaired the B.C. Liberal caucus for two years. He was a police commissioner in B.C. from 1979 to 1983.

His play *How to Run the Country* was produced by the Vancouver Playhouse in 1967. Other early books by St. Pierre include *Boss of the Namko Drive* (1965); *Chilcotin Holiday* (1970), a collection of newspaper columns; and *Smith and Other Events* (1983), one story from which made him the first Canadian winner of the Western Writers of America Spur Award for fiction.

In 2000, Paul St. Pierre received the sixth Terasen Lifetime Achievement Award for an Outstanding Literary Career in British Columbia.

Although he jokingly referred to writing as indoor work with no heavy lifting, St. Pierre was especially adept at depicting First Nations and ranchers in the Cariboo-Chilcotin. In the 1960s, he wrote more than

20 scripts as the basis for a popular and award-winning CBC TV series, *Cariboo Country*, that launched the acting career of Chief **Dan George** as Ol' Antoine. *Cariboo Country* was the first significant portrayal of non-urban B.C. culture on television that percolated beyond British Columbia.

Paul St. Pierre's best-known book, *Breaking Smith's Quarter Horse* (1966), began as a television episode called *How to Break a Quarter Horse*. Both became the basis for a 1969 Disney feature film entitled *Smith!* starring Glenn Ford with Keenan Wynn, Dean Jagger and Warren Oates. Known only by his surname Smith, the tenacious rancher enlists the help of an aboriginal, Ol' Antoine, to help him break a horse that he believes will be an ideal cutting horse, but the story is more about Smith's character than the horse. *Breaking Smith's Quarter Horse* has never been out of print.

St. Pierre for many years maintained a mobile trailer home in the Chilcotin, a home in Fort Langley and a third home in Sinaloa, Mexico. A visitor to his home in Fort Langley once affectionately described St. Pierre as "a half-naked old wildman drinking cheap red wine, checking e-mails and watching old black and white movies with a 110-pound retriever Coco at his feet."

He died on July 27, 2014, age 90 at his home in Fort Langley. For his tombstone, he requested the inscription "This was not my idea."

For more, see ABCBookWorld.com

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Aldridge Print & Media...39
Annick Press...24
Anvil Press...18
Arsenal Pulp Press...14
Banyen Books...35
BC Book Prizes...37
BC Historical Federation...37
Breakwater Books...24
Caitlin Press...26
Douglas & McIntyre...2
Douglas College/EVENT...37
Dundurn...32
Federation of BC Writers...37
Fernwood / Roseway...32
Figure.1...12
Florence, Elinor...32
Friesens Printers...39
Galiano Island Books...35

Granville Island Publishing...18
Greystone Books...34
Harbour Publishing...40
The Heritage Group of Publishers...16
Hignell Printing...39
Houghton Boston...39
Jewish Book Festival...28
Kamloops Writers Festival...28
Libros Libertad Publishing...34
Literary Press Group...32
Mother Tongue Publishing...34
New Society Publishers...7
New Star Books...25
Oolichan Books...11
Orca Books...22
Playwrights Canada Press...29
Printorium / Island Blue...39

Quickies...38
Random House...24
Ronsdale Press...8
Royal BC Museum...27
Self-Counsel Press...27
SFU Writers Studio...30
Sidney Booktown...35
Sono Nis Press...4
Talonbooks...10
Thistledown Press...32, 37
UBC Press...15, 30
University of Regina Press...27
Vancouver Desktop...39
Vancouver Writers Festival...29
Whistler Writers Fest...28
Yoka's Coffee...37

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Our profoundest thanks go to all the readers, writers and booksellers who have supported us along the way. It has been a great privilege.

—Howard White

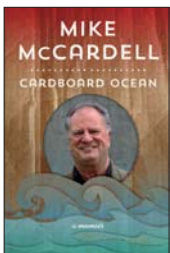
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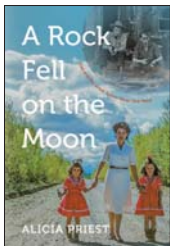
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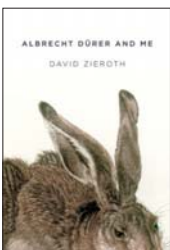
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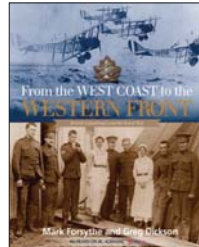
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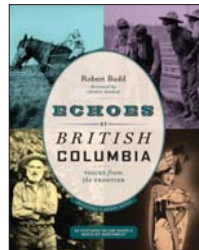
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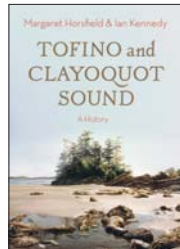
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