

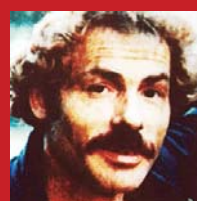
BC

BOOKWORLD

VOL. 28 • NO. 4 • WINTER 2014-2015

Your free guide to books & authors!

INSIDE



Ivan Henry

Innocence on trial after 27 years in prison.
P.22

TIBET IS MELTING
CUT CO₂

Tibetan S
Dha

“How I became a yaktivist”

Michael Buckley

exposes how China's desecration of the Tibetan Plateau imperils the lives of more than a billion people in Asia.

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Tibetan groups first protested climate change in Copenhagen at the Climate Change Conference in 2009.

Aislinn Hunter P. 26 • New books on old wars P. 13

PUBLICATION MAIL AGREEMENT
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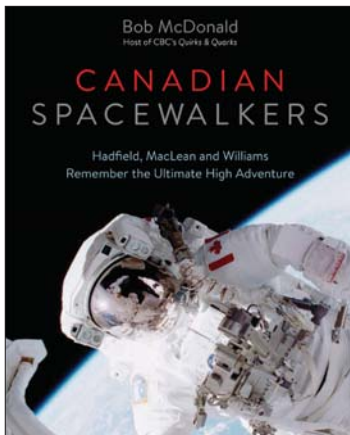


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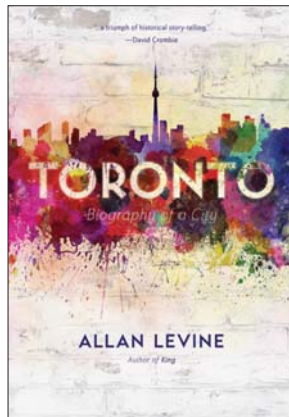


CANADIAN SPACEWALKERS

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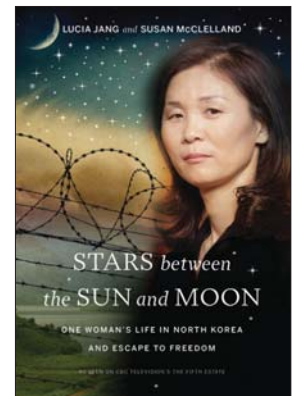


CLOSING TIME

*Prohibition, Rum-Runners,
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DANIEL FRANCIS, one of Canada's leading popular historians, releases a fascinating history of prohibition in Canada—an age of larceny, profit and violence involving liquor smugglers, bootleggers, and gangsters.

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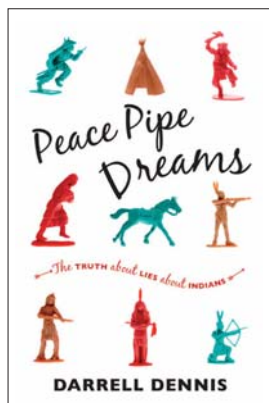


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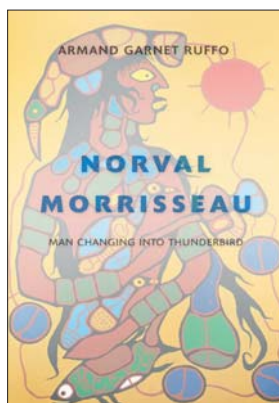


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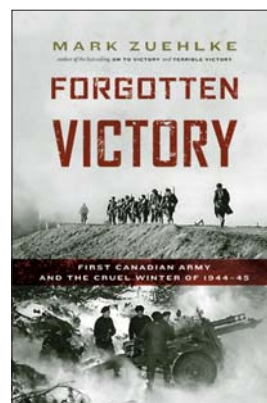


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A compilation of *Maclean's* writer **SCOTT FESCHUK's** columns, this survival guide—part how-to, part apocalypse analysis and part sardonic observation—will help us navigate these troubled times.

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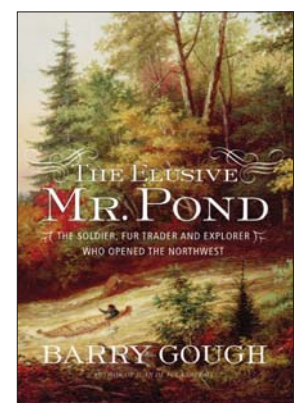


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(Heritage House \$17.95) by W.N. Marach

My June (Ronsdale Press \$21.95) by Danial Neil

Whitewater Cooks with Passion (Sandhill Book Marketing \$34.95) by Shelley Adams

Vancouver Confidential
(Anvil Press \$20) Edited by John Belshaw

Prove It, Josh

(Sono Nis \$9.95) by Jenny Watson



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Food Artisans of Vancouver Island and the Gulf Islands
(TouchWood Editions \$19.95) by Don Genova

Cloudwalker (Harbour Publishing \$19.95) by Roy Henry Vickers and Robert Budd

The Book of Kale & Friends
(D&M \$26.95) by Sharon Hanna and Carol Pope

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



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

MARION & TWO DANS

WHEN IT COMES TO WRITING HONOURS, **M.A.C. (Marion) Farrant** has always been the bridesmaid, never the bride. Much nominated, she has never won a major prize—until now.

The North Saanich-based fiction author was beaming at Victoria's venerable Union Club on October 15 when her latest collection, *The World Afloat*, was accorded the eleventh \$5,000 City of Victoria Butler Prize.

Farrant thanked her publisher Talonbooks for the luxury of being able to write whatever she pleases.

The affable shepherd-turned-science writer **Daniel Loxton** took home the \$5,000 Bolen Books Children's Book Prize for providing the text and most of the illustrations for *Pterosaur Trouble*, his second book in the Tales of Prehistoric Life series from Kids Can Press, for ages 4 to 7.



City of Victoria winners
Daniel Loxton and
M.A.C. Farrant

TWIGG PHOTO



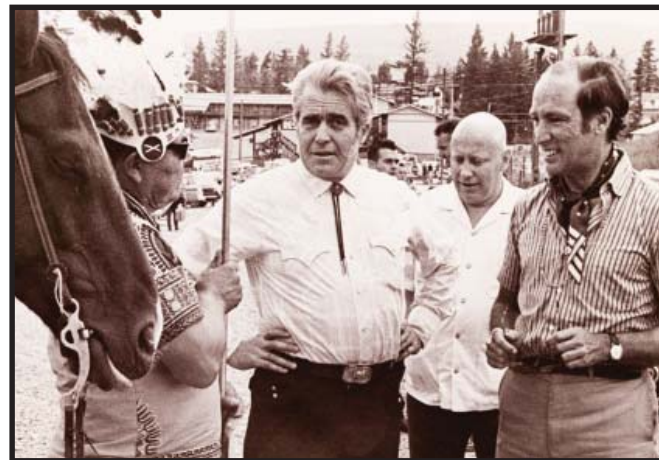
LIBRARY OF CONGRESS PHOTO

Literally a
'boot-legger'
from Daniel
Francis'
Closing Time.

The latest Literary Arts recipient for the Mayor's Arts Awards in Vancouver is **Daniel Francis**, editor of *The Encyclopedia of British Columbia* and author of more than twenty titles. **Closing Time: Prohibition, Rum-Runners, and Border Wars** (D&M \$39.95) examines the history of North American prohibition of alcohol, revealing Canada's role in keeping an apparently dry America supplied with booze.

FREE OF EXPECTATIONS

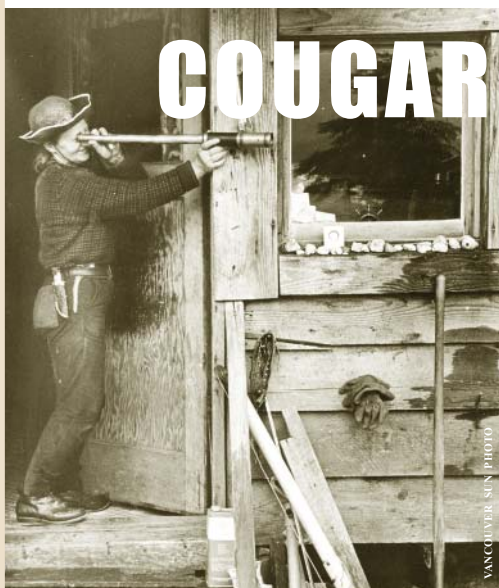
Unable to walk or talk, born with severe cerebral palsy, **Kirsteen Main** records her words through 'facilitated communication.' This involves someone holding her arms while she points to letters on an alphabet board, spelling out what she wants to say. Since age twelve she has painstakingly written poems, now included in ***Dear Butterfly*** (self-published), a rare example of a writer talking about what it feels like to be a disabled child. "I'm staggered by *Dear Butterfly*," says documentary filmmaker and disabled author **Bonnie Sherr Klein**. "I thank Kirsteen for offering us her grief and pain so baldly and boldly." Two poems entitled 'Hospital Blues' recall the ordeal of encountering a condescending physician and being intubated several times during a difficult hospital stay in 2010. Much of the poetry, however, is uplifting, even optimistic. "Just because you can't do, can't work, don't produce, don't have a career, doesn't mean to say that you are not valuable... my life is still rich and fulfilling." Kirsteen Main has presented her poetry at the Kickstart Festival of Disability Arts and Culture in East Vancouver. At her readings, she holds centre stage while her poems are read to the audience by her care workers or family members. "I'm lucky," she writes. "No one expects anything of me. It's like being given an ideal life for inner exploration." Info: inquiries@plan.ca



Paul St. Pierre (centre) at the 1970 Williams Lake Stampede with Liberal cabinet minister Ron Basford and Prime Minister Pierre Elliott Trudeau.



Kirsteen Main and her older sister Cat



VANCOUVER SUN PHOTO

COUGAR NOT BEAR LADY

Rosella Leslie's *The Cougar Lady: Legendary Trapper of Sechelt Inlet* (Caitlin \$22.95) pieces together the life story of **Asta Bergliot "Bergie" Solberg**, a woman who thought nothing of rowing twenty-five miles down a windy inlet, hunting mountain goats or demanding car rides from locals. She was a frequent competitor at loggers' sports events and once spent a night in the woods wrapped in the skin of a bear she had shot. Amateur radio man **Jim Wilkinson** nicknamed her Cougar Lady in 1981 when she was given an old citizen's band radio to use from her remote cabin. Needing a "handle" to broadcast, Bergie balked at his suggestion of Bear Lady because it might be mistaken for bare lady. She accepted Cougar Lady instead. After decades of solitary living in her decaying home on Carlson Creek, Bergie died in 2001.

DAY OF THE DEAD

"If and when you wish to remember me," said novelist **Paul St. Pierre**, "observe The Day of the Dead in the Mexican tradition. The day the souls return is not a day of mourning, but a day of celebration with music, beer, graveyard picnics, food, cakes, and candy for family and the entire community." Following his death in July, St. Pierre's family abided by his wishes. His tombstone now reads THIS WAS NOT MY IDEA. As well, a Day of the Dead celebration was held at the Fort Langley Community Hall in early November. Stories were passed around, old movies were screened, including St. Pierre's award-winning *Cariboo Country* TV series, and admirers were urged to donate to his favourite charity, the BC Civil Liberties Association.



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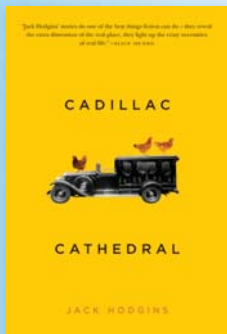


my June

Danial Neil

The Sunshine Coast is the setting for this hauntingly beautiful novel capturing the heartscape of a man who, when his wife unexpectedly dies, is thrown into an emotional wasteland before finding his way back to a world of sunlight, friendship and joy — along with a nail-biting sailing trip on the West Coast in the midst of a ferocious Northwest.

978-1-55380-335-5 (PRINT) 978-1-55380-336-2 (EBOOK) 210 pp \$18.95



Cadillac Cathedral

Jack Hodgins

A humorous and moving tale about an old-time Finnish logger who rescues a 1930's Cadillac Cathedral hearse to drive it down-island to pick up the body of an old friend and attempt a reunion with his childhood sweetheart.

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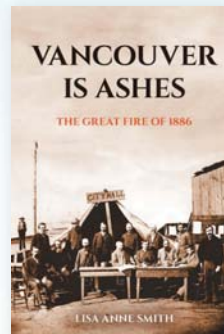


House Made of Rain

Pamela Porter

In this breathtaking collection of poems, Pamela Porter invokes the twin mysteries of love and loss to illumine the heart burdened by grief, yet comforted and renewed by the beauty of the natural world.

978-1-55380-341-6 (PRINT)
978-1-55380-342-3 (EBOOK) 110 pp \$15.95



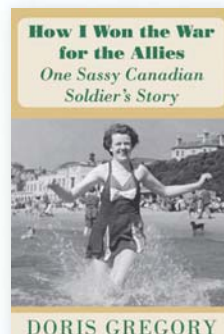
Vancouver Is Ashes

The Great Fire of 1886

Lisa Anne Smith

Using first-person eye-witness accounts, Smith recreates the great fire that razed most of Vancouver to the ground — as the population first battled the blaze and then ran for their lives. 45 b&w photos.

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978-1-55380-322-5 (EBOOK) 200 pp \$21.95



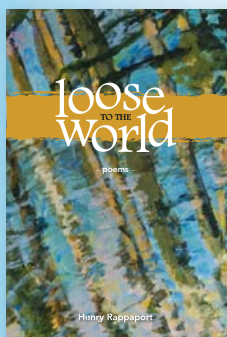
How I Won the War for the Allies

One Sassy Canadian Soldier's Story

Doris Gregory

In this stirring memoir Doris Gregory recounts her life in the Canadian Women's Army Corps, serving overseas in London during WWII. 50 b&w photos.

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978-1-55380-319-5 (EBOOK) 208 pp \$21.95

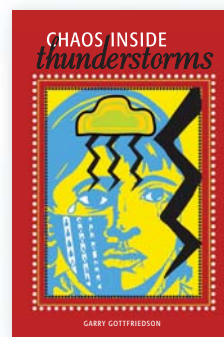


Loose to the World

Henry Rappaport

The co-publisher of the former renowned Intermedia Press comes to us with a new collection that meditates and questions, dances and sings. In these wise and lyrical poems, each small human gesture carries the enormity of the felt world.

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Chaos Inside Thunderstorms

Garry Gottfriedson

Poems that take the reader into the centre of the tumultuous historical reality of First Nations experience in Canada today.

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978-1-55380-328-7 (EBOOK) 126 pp \$15.95



The White Oneida

Jean Rae Baxter

An historical adventure novel in which Joseph Brant chooses Broken Trail, a white boy adopted by the Oneida, to be his protégé in searching out Tecumseh in the uniting of all the First Nations to create a country of their own.

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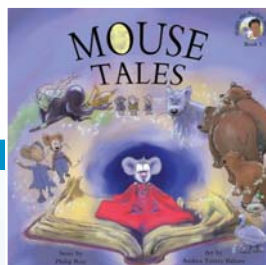


Arrow through the Axes

Patrick Bowman

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 Penelope's suitors.

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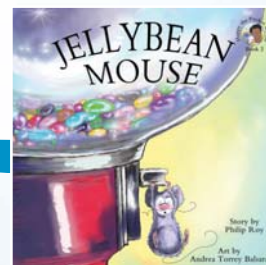
Mouse Tales

STORY: Philip Roy

ART: Andrea Torrey Balsara

Wonderfully touching colour illustrations tell the story of Happy, the pocket mouse, asking for bedtime stories to help him sleep — stories from the Grimm brothers that keep him wide awake.

978-1-55380-262-4 (PRINT)
FULL COLOUR
32 pp 9 x 9 \$9.95



Jellybean Mouse

STORY: Philip Roy

ART: Andrea Torrey Balsara

The second volume in the series tells how Happy becomes bored when he has to go with John to a laundromat — until he joyfully succeeds in outwitting the jellybean machine.

978-1-55380-344-7 (PRINT)
FULL COLOUR
32 pp 9 x 9 \$11.95 (HC)



BEFORE WRITING *KNITTING Stories* (Sono Nis \$22.95), **Sylvia Olsen** wondered if she had anything more to say about knitting. Olsen's award-winning book about Coast Salish knitters *Working with Wool* (Sono Nis 2010) had been the subject of her MA thesis and a film, *The History of Coast Salish Knitters*. She also wrote a children's book called *Yetsa's Sweater* (Sono Nis 2006). Was another book warranted?

"The answer is yes, of course. Knitting stories are as varied as the garments we knit," she writes in her introduction. "Like all good stories, they tell us things about ourselves and about what it means to be a human being. We will never grow tired of stories like that. Handwork has occupied people for millennia. What we've all learned since knitting became trendy a few years ago is that it is not something new. Knitting is arguably one of the oldest activities in the sense that it is a way of creating things with our hands to keep us warm and make us look beautiful. It sits at an interesting intersection between function and fashion, and I think that we have only

A closely knit family: Coast Salish style

Storyteller Sylvia Olsen markets original woolen designs with her daughters and son as models.

started to unravel its intricacies."

It was a visit with a young Coast Salish woman that inspired Olsen. "One day, during a conversation with the granddaughter of an old Coast Salish knitter I had worked with for years, I expressed my relief at finally being finished with writing about knitting. 'But you're so lucky to have spent so much time with all the old knitters,' she said. 'There must be many more stories to tell.'"

It got Olsen thinking and soon she was jotting down stories. Previously she had



spent more than fifteen years buying and selling Cowichan sweaters from her home on the Tsartlip Indian Reserve near Victoria. Although the business closed its doors in 1991, almost every day since Olsen says she has been engaged in some way with Cowichan sweaters or with knitting.

In 2012, Olsen started a new small business called Salish Fusion. Joining her were two of her children, Adam and Joni, who are of mixed ancestry: Coast Salish and Scottish/English. Rather than traditional Cowichan handspun wool, Adam and Joni used wool processed into Aran weight, giving them a broad range of design opportunities. They came up with beautiful new looks that referenced and honoured the old knitters as well as traditions from their British Isles roots. Nine of these new patterns are included in *Knitting Stories*.

"Whether making garments for others, or myself they have been a personal expression—the embodiment of my inner world," writes Olsen. "Translating my designs into something other knitters could share, translating my designs into patterns that can be made with commercial yarn is a new adventure."

987-1-55039-232-6



Knitted designs by Sylvia Olsen as modelled by her children.



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Robin Stevenson

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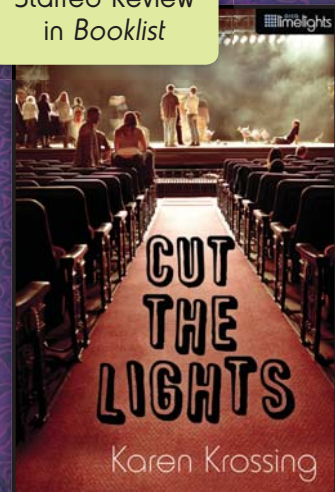


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Tom Ryan

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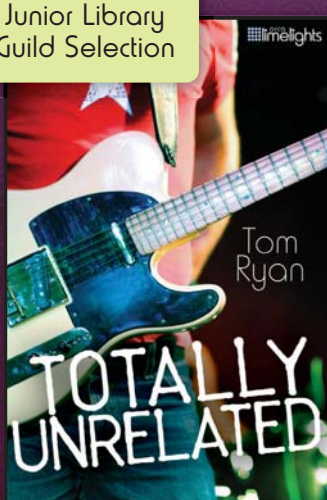


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Leanne Lieberman

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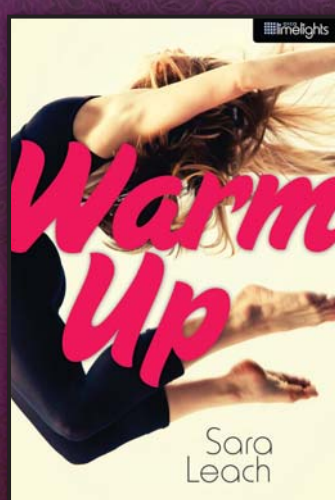
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Tom Ryan

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Warm Up

Sara Leach

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Why Michael Buckley became a Yaktivist

BY MICHAEL BUCKLEY

SOMETIMES YOU JUST FALL RIGHT into a story. In late 2005, I returned to Tibet intent on updating my guidebook to the troubled region, and to check out the completion of the new railway linking China with Tibet for the first time.

The new Golmud-Lhasa line was completed at a cost of over US\$4 billion, more than the entire budget spent in Tibet on education and healthcare since the Chinese invasion in 1950. This railway was not built for philanthropic purposes.

My railway investigation got derailed when, out of curiosity, I decided to take a one-day rafting trip from Lhasa. This was a pure adrenaline rush: riding the wildest whitewater I'd ever been on. But the rafting guides lamented the fact that the rivers were being compromised by the building of massive dams by Chinese engineers.

I'd never heard of major dam-building in Tibet. And yet it made perfect sense: the biggest drops of any river in the world are in Tibet, so there's huge hydro potential. The more I delved into this hydro development, the scarier it became. It soon became evident that China had its hand on the tap for the water that feeds most of Asia through Tibet's mighty rivers—the Mekong, Salween and Yarlung Tsangpo (Brahmaputra) in particular.

I took as much undercover video footage as I could on this trip not knowing what I would do with it, but shooting anyway. I figured, as a guidebook writer, if I didn't know anything about these new megadams, few Westerners would know about them either.

China severely restricts access to foreign journalists entering Tibet, and imposes a reign of terror to silence Tibetans within Tibet. Despite this, Tibetans have bravely

AN ADVENTURE TRAVEL WRITER EXPLAINS THE GENESIS OF **Meltdown In Tibet: China's Reckless Destruction of Ecosystems from the Highlands of Tibet to the Deltas of Asia** (Raincoast \$31.50) sure to be one of the most internationally discussed books of the year. China's poisoning of rivers due to extensive mining in Tibet, and the building of massive dams in the Tibetan plateau, will have disastrous consequences downstream on the lives and livelihoods of at least one billion people from China and Vietnam to Pakistan.

protested against dams and mining at great risk, with a number killed, injured or locked away for long prison terms.

Under the highly repressive Chinese regime, Tibetans have been given sentences of five years or more for simply writing an email, making a phone-call or singing a song critical of Chinese policy.

Back in 1986, when I cycled from Lhasa to Kathmandu, I had been dazzled by Ti-

bet's incredible wide-open spaces, drinking in the towering snowcaps, the ethereal lakes, and huge grasslands. When you are on a mountain bike, you feel rather insignificant next to the highest peaks on earth.

Our small group of mountain-bikers had skirted Lake Yamdrok Tso, a turquoise beauty that is highly revered by Tibetans. But ten years later, the lake had been defiled by a highly controversial pumped-storage

hydro system, supplying energy to Lhasa. Tibetan protest to save the sacred lake fell on deaf ears.

I assumed that Tibet's incredible natural beauty would always be there for future travellers to enjoy. But instead, I found it changing right before my eyes. What struck me was the incredible speed of change accelerated by the arrival of the new railway in Lhasa. The building of that railway was facilitated by the involvement of Montreal-based Bombardier and Power Corporation (building special high-altitude rail-cars), Nortel (communication network for the Lhasa railway), and other corporations from Canada.

That railway makes it possible to exploit Tibet's resources on a large scale, by bringing Chinese migrant workers in by the train-load, and by shipping minerals out economically. The migrant workers build dams or work at mining sites. Up to 20,000 Chinese migrant workers might descend on a remote valley in Tibet to build a megadam.

Returning to Vancouver in 2006, I could find very little about damming Tibet's rivers in Western media, so I set out to make a short documentary about it—a film called *Meltdown in Tibet*. I didn't know how to put a film together, but in the digital age, you can basically do it all on a laptop.

There is a steep learning curve involved in mastering the software. One skill transferable from years of writing was the ability to edit video to forge a storyline. Cutting and pasting of video, stills and music came naturally to me. The documentary was finally completed in 2009. It screened on the fringes of the UN Climate Change Conference, in Copenhagen, in December that year, and at dozens of other venues worldwide. It didn't screen as a great visual experience. It screened because few

continued on page 8



Coincidental with the exposé in his hands, Michael Buckley has released a 24-minute documentary, *Plundering Tibet*, focusing on China's mining in Tibet and Canadian complicity. "Canadian mining companies are involved in exploration and technology used in Tibet," he says, "and several Canadian corporations were involved in the railway to Lhasa, which makes all this exploitation possible." His book was first reviewed, simultaneously, by the *Washington Post* and *B.C. BookWorld*.

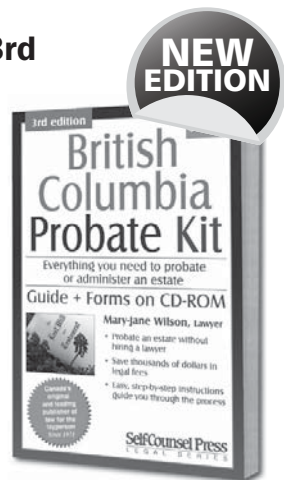
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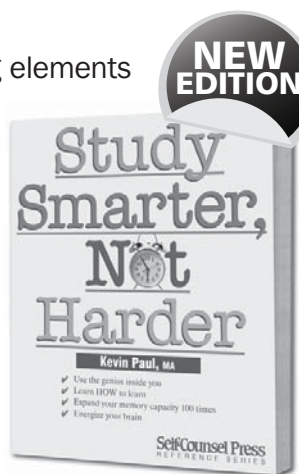


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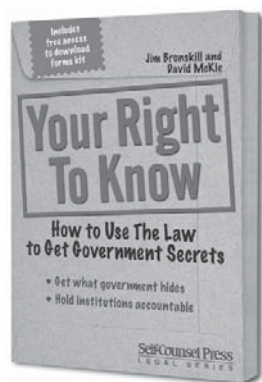


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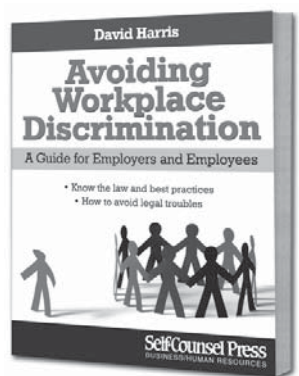


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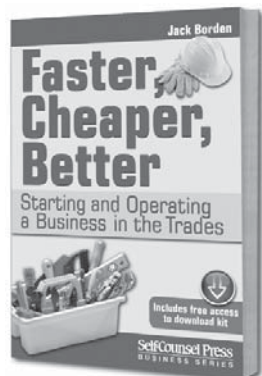


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continued from page 7

people had heard of the environmental issues portrayed.

Here's an inconvenient truth for Tibet: China is prone to blaming everything bad that happens to the environment on climate change. Tens of thousands of glaciers in Tibet feed the mighty rivers sourced there. But these glaciers are shedding ice at a fast rate due to a massive rain of black soot and due to elevated carbon dioxide levels in the atmosphere. China blames the melting ice on climate change and says nothing can be done about it, but that's not true. The fact is this is a man-made disaster and China is the leading cause of it, due to excessive carbon dioxide emissions and large amounts of black soot emitted, particularly from coal-burning. China accounted for over 20 percent of worldwide CO₂ emissions in 2013. Those emissions can be greatly reduced by decreasing coal-burning, but China has absolutely no intention of doing that. And black soot emissions could be capped by introducing more efficient stoves for cooking.

In 2010, I went back to Tibet to shoot video for another short documentary about the sad demise of Tibetan nomads who have been forcibly shifted off their traditional grassland habitat and moved into concrete ghettos. On an earlier trip, my guide Dorje told me that Chinese officials created massive national parks in Tibet, but these were "paper parks"—made as an excuse to get rid of nomads.

Tibetan nomads are the stewards of the vast grasslands of Tibet. Over the course of 4,000 years, they have developed an ingenious culture that depends on their herds of yaks, sheep and goats. The yak provides everything from milk, cheese and curd to shelter (yak-hair tents), clothing (yak-skin boots) and ropes. The comical yak resembles a cow with dreadlocks. They derive from wild yak stock. Wild yaks are double the size of domesticated yaks, and your chances of spotting one are rare: there are thought to be fewer than a thousand wild yaks remaining on the Tibetan plateau. Their numbers were annihilated by Chinese settlers and military, who machine-gunned them for food and for sport. The wild yak has gone the way of the bison in 19th-century America. Similar to native American peoples like the Blackfoot Indians, Tibetan nomads have become beggars in their own land, with their culture decimated by the Chinese policy of resettlement.

As an excuse to settle Tibetan nomads, Chinese propagandists blame deteriorating grassland quality on overgrazing by nomads, but the fact is that extensive Chinese mining is the main culprit. Tibet has huge reserves of lithium, copper, gold and other precious metals.

And here, Canadian mining corporations have been at the forefront. These mining companies are exploiting mineral, oil and gas resources in a region occupied by an invading force (China), without regard for the environment, and without consulting the Tibetans—who vigorously oppose mining because it poisons their rivers, their livestock and their crops.

The poisoning of rivers due to extensive mining in Tibet now has the potential to go

all the way downstream into Asia, threatening the lives of millions of people stretching from Vietnam to Pakistan.

A handful of Canadian mining corporations, mostly based in Vancouver, set up operations in Tibet: they were needed for their advanced technology and know-how. These included Continental Minerals, Sterling Group, Inter-Citic, El Dorado Gold Corp and Tri-River Ventures. But as the mines moved closer to production, Chinese officials stonewalled on permits, and most of those companies were forced to sell out to state-run mining ventures.

This has not happened to China Gold International Resources, based in Vancouver, because it is essentially owned by the Chinese Communist Party, which is using the Canadian stock market to raise revenue



Megadam under construction on the upper Yangtze River. Buckley claims China has more megadams within its borders than the rest of the world combined.

to exploit Tibet's valuable resources.

In 2010, China Gold acquired the extensive copper-gold mining site of Gyama, east of Lhasa. The venture was touted as a model mine, using the best mining practices. But on March 29, 2013, a massive mud-rock avalanche buried 83 miners at a mountain location near Gyama. Critics of the operation claim this tragedy occurred due to hasty mining done without concern for safety.

Security is very tight at remote mining locations. I couldn't go to Tibet to get video footage of mines. Instead I dropped in on mining sites from 400 kilometres overhead, virtually riding a satellite relaying Google Earth satellite imagery. After obtaining permission from Google Earth to use flyovers, I put together a short documentary about mineral exploitation in Tibet, called Plundering Tibet. For film details, visit www.WildYakFilms.com.

With the mountain of research accumulated from making these three short documentaries, I starting thinking about a book. I approached a literary agent who shopped it around and landed a major publisher in New York, Palgrave-Macmillan.

Nine years after that rafting trip in 2005, the book version of Meltdown in Tibet has finally been published. It took the legwork of three documentaries to pull all the research together. The challenge was to take the mass of information and distill it and make the situation clear to the average reader. That's a skill I learned from writing guidebooks.

The story of the devastation of Tibet's environment, and the tremendous impact this will soon have on the nations downstream in Asia, simply must be told. This environmental horror story has been under-reported by Western media or not reported at all, hence the necessity of an unusually long subtitle for the book: China's reckless destruction of ecosystems from the highlands of Tibet to the deltas of Asia.

The story chose me. I fell into it. It has been a wilder and scarier ride than any rafting trip.

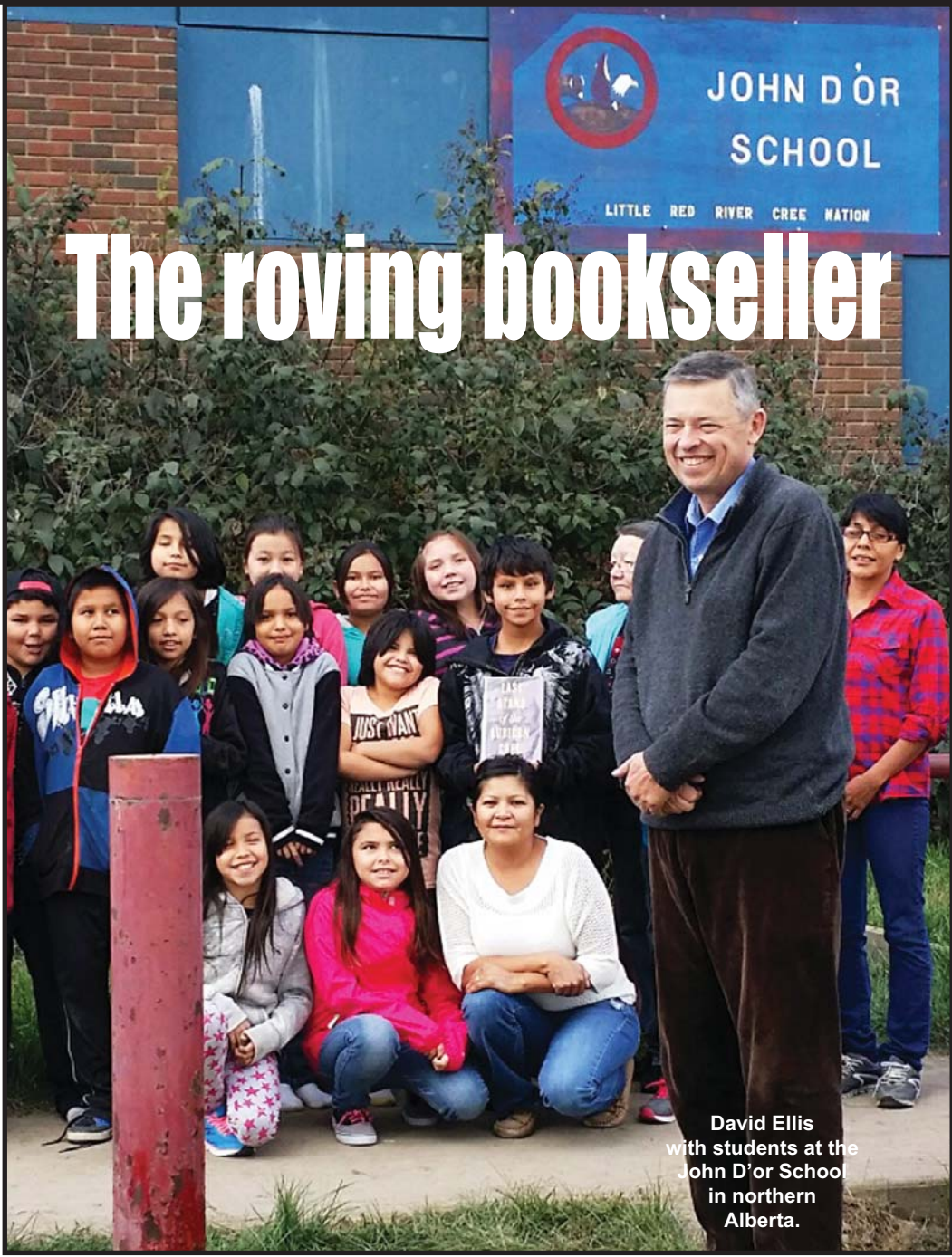
PIONEER B.C. BOOKSELLER **Bill Ellis** served on the Native Arts and Crafts Committee to Ottawa, alongside **Jim Houston** and **Bill Reid**, that was instrumental in opening up the world market for Inuit and Northwest Coast First Nations art. He also broke new ground in the book trade as a mobile purveyor of First Nations [FN] titles.

“Dad sold his books from his home on Haida Gwaii,” says **David Ellis**, “but he also sold on carefully planned road and boat trips to mainly FN communities. He noted to me that the era of bookstores was coming to a close as high rents and real estate prices had led to the need for a new business model—a travelling bookstore—something he had done already for twenty years, in B.C. and Alaska, with books and prints.”

After a stint in the fishing industry, returning to UBC to get a degree in Natural Resource Management, and another as a fisheries consultant to First Nations and others (fishermen and environmental groups, including the David Suzuki Foundation), David Ellis inherited his father’s independent bookselling business in 2003.

When David Ellis took over his father’s trade, he expanded the service area to all of BC, half of Alberta and the Yukon and NWT, and for the first eight years he focussed his business on bringing First Nations books to schools. In recent years, as literacy has increased in the First Nations communities, he has increasingly moved towards First Nations sales.

“Eighty per cent of my visits are now direct to FNs,” he says. “So, for example, when I go on a trip now to visit the Shuswap people in the interior of B.C., I will have a full selection that now includes almost all of the books by or about them, ethnography, linguistics and archaeology, as well as other issues they are concerned about, such as pipelines and historic references to past salmon abundance. In fact, I even hiked the pipeline and did some research of my own. These trips take a lot of research



David Ellis with students at the John D'or School in northern Alberta.

David Ellis has expanded his father’s unique operation as a travelling salesman who practices “precision bookselling” for First Nations communities.

and pre-buying and when I am on the road I often travel in the evenings, sometimes 100 km to the next community.”

First Nation in each valley has a different local history, so Ellis brings the exact books germane to each area. “It’s kind of like hitting the moon with a rocket,” he says. “I call it precision bookselling.”

David Ellis now has about 60,000 books for and about more than one hundred First Nations, expanding his father’s original inventory from the 20,000 he inherited. He works on about a three-year rotation, over

a vast western area—from Haida to Dene to Blackfoot to Kootenay—but his job has become much easier with the advent of more paved roads.

“This work is exciting and fun!” he exclaims. “A few weeks ago I was eating dried pounded caribou meat/belly fat with the Tlicho, formerly “Dogrib” people, near Yellowknife. In the spring, when I visited the Nuuchnulth people on the West Coast of Vancouver Island, I was eating boiled chiton with them, a special seafood unknown outside the native community.”

In the winter, when he can’t go on trips, he supplies university and library archives, often selling self-published local histories that he comes across during his summer trips. He also sells antiquarian books. For example, Ellis recently came into possession of a rare title by pioneer artist **Paul Kane**.

Often considered the founding father of Canadian art, Paul Kane was the first professional Canadian artist to skillfully depict the Pacific Northwest. Among his subjects was **Chief Sepayss**, aka Chief of the Waters, who was the father or grandfather of Chilliwack **Chief William Sepass** (aka K’HHalserten, meaning “Golden Snake”) of Skowkale, near Sardis in the Fraser Valley. William Sepass, it might be noted, became the earliest-born (but not the first) Aboriginal author in British Columbia.

Nearly one hundred of Kane’s sketches have survived from his three months spent on and around the southern tip of Vancouver Island. In 1847, Kane painted Fort Victoria and individual Aboriginals from different tribes who were visiting that fort. As the result of his unprecedented work along the Western Slope, Paul Kane became the first Canadian painter to have a best-selling book. His *Wanderings of an Artist*, published in 1859, was soon translated into French, Danish and German.

David Ellis is now selling the German edition of Paul Kane’s pre-gold rush account of coming over the Rockies and both observing and painting almost pre-contact First Nation life. “When I recently purchased a collection,” Ellis says, “in it was the original German first edition that I noted had some value on the internet. Attached to the copy was a photo of a tree blaze Kane had autographed and dated. So now I am trying a sort of ‘internet auction’ to contacts I have developed along Kane’s route over the Rockies to Victoria. I now have 100 email contacts along the route, a new way of selling, I hope, as I get a bit older!”

Every book he sells has a story with it. For instance, for the obscure Kane volume, he talked to people in Grande Cache, Alberta, whose Métis relatives had guided David Thompson over the Athabaska Pass in the Rockies on their new trail. This was the fur trade trail that Paul Kane took to reach Victoria.

Contact: davidellis@lightspeed.ca

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Peacock Blue The Collected Poems

by Phyllis Webb
edited by John F. Hulcoop

When Phyllis Webb published *Wilson's Bowl* in 1980, Northrop Frye hailed it as “a landmark in Canadian literature”: landmark, an event that marks a turning point in something (in this case, Canadian literature); and an instantly recognized feature of a landscape (in this case, the landscape of Canadian poetry). *Wilson's Bowl* was Webb's fifth volume of poetry. Three more followed and then she fell silent, turning from literature to abstract painting.

Peacock Blue compiles in a single volume all of Webb's published, unpublished, and uncollected works from a writing career that spanned fifty years. It offers readers the opportunity to relish the arc of Webb's entire poetic oeuvre, from the modernist lyricism of her early works, to the groundbreaking volume *Naked Poems* (1965), in which Webb created for herself a new minimalist language; from *Wilson's Bowl* to what Douglas Barbour calls “Webb's loving and subversive engagement with the ghazal” in *Water and Light* (1984); and finally to the postmodernist prose poems of *Hanging Fire* (1990). The concluding section of *Peacock Blue* contains almost fifty poems previously uncollected, some of which have never been published before. It is full of brilliant but forgotten poems and poetic surprises.

Governor General's Literary Award for Poetry, 1982, for *The Vision Tree*
Canada Council Senior Arts Awards, 1981 and 1987
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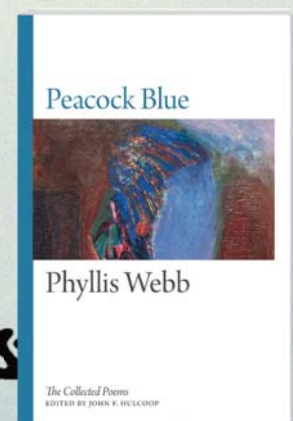
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“[Phyllis Webb] has always been distinguished by the profundity of her insights, the depth of her emotional feeling, the delicacy and accuracy of her rhythms, the beauty and mysterious resonance – of her images – and by her luminous intelligence.”

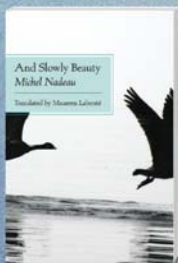
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Talented Translators



And Slowly Beauty

Michel Nadeau

Translated by Maureen Labonté

Mr. Mann is a buttoned-down, middle management type whose life consists of meetings, schedules, and an endless inbox of work. All of this changes after he attends a production of Chekhov's *Three Sisters*. Having become obsessed with the story, Mann's life begins to unravel. *And Slowly Beauty* is a drama that explores the way art can change life.

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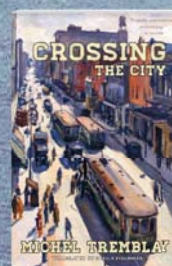
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Enigmatic, flamboyant, and unpredictable, with a passion for philosophy and the arts, Sweden's Queen Christina seeks to make her country the most sophisticated in all of Europe. But her personal aspirations – and her unconventional sexuality – put her profoundly at odds with her culture's expectations of her, both as a monarch and as a woman. She was Sweden's Elizabeth Rex.

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Crossing the City

Michel Tremblay

Translated by Sheila Fischman

In the second novel in Tremblay's Derosiers Diaspora series, we follow Maria, the mother of Rheana, as she leaves Providence, Rhode Island, pregnant and without a husband, to join her brother and two sisters in Montreal. *Crossing the City* takes place a year before and a year after that of the previous novel, *Crossing the Continent*.

\$16.95 / 192 pp / Fiction / 978-0-88922-893-1

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Much of **John Wilson**'s time in the last year has been spent living in the past—preparing his *World War One* book for republication, *And in the Morning* (Heritage House), researching a series of WWI novels, *Tales of War* (Doubleday); reading original soldiers' diaries at the Canadian War Museum for an upcoming non-fiction book (Tundra) and writing a blog to mark the anniversary of World War One. We asked him why war books are essential.

BY JOHN WILSON

THE OTHER DAY I WAS having a phone conversation with a publisher concerning an upcoming non-fiction book on WWI. We were talking about possible publication dates to tie in with significant anniversaries and eventually came to a conclusion. "Okay," I said, "the spring of 1917 should work well."

There was a silence on the other end of the line. This wasn't the only time that I recently got dates wrong by 100 years. I don't have some strange form of historical Alzheimers. The problem is my obsession with history, and WWI in particular.

I was born only 33 years after the end of the Great War. While I was growing up in Scotland, the mutilated survivors of that war, many only in their fifties and



sixties, were a very visible part of the cultural landscape, but I paid little attention to them. My heroes growing up were from a more recent war: Spitfire pilots in the Battle of Britain, Commandoes storming enemy beaches, escaped POWs, and spies eluding Gestapo torturers in occupied Europe.

It was only when I began reading war memorials that I realized there was something different about this older war.

Every little village in the west of Scotland has its war memorial. They were erected in the 1920s and 30s and range from a bronze soldier to a plain column. The plinth at the base usually has "Lest We Forget 1914-1918" carved on the front and this is followed by a list of names, often 30 or more, commemorating the young men from the surrounding area who went to war and never returned. On the back there is sometimes a similar, more recent carving memorializing the dead from the war my heroes fought in—but it usually only has two or three names carved on it.

Even to my teenage mind, there was something very different about this first war. I began reading about it and gradually realized the huge cultural impact that war had. In some cases, the names on the fronts of the memorials represented 1 in 5 or 6 of the young men from that area. For these villages, and for Europe in general, these losses and the manner in which they occurred, were an almost unimaginable catastrophe.



Honeymooner Jeni Wilson at the Tank Corps Memorial near Poziers on the Somme in 1975. The fence is made from six pounder gun barrels and tank driving chains.

Obsessed with World War One

For his honeymoon, John Wilson visited war memorials.

Everything changed because of what was recorded on those memorials. Before 1914 was history, a ghostly world of memory hardly more real than the Renaissance, after it was recognizable as the world I, and you, live in.

On my honeymoon, my wife realized what she had signed up for when I took her on a cycling tour of the Somme battlefields and pointed out encouragingly which wood the soldiers of 1916 had marched from and where the machine-guns that slaughtered them had been placed. Since then I have dragged my family up mountains to examine Cathar castles in France, trudged up Cemetery Ridge at Gettysburg, and stood on countless hilltops imagining battles, both vast and small, ebbing and flowing around me. But, because of those village memorials from my childhood, I always return to

the Somme, Ypres, Vimy Ridge, Arras, Amiens, Verdun.

I want to travel in time, to visit the lost world of 1914 and experience the events that destroyed it and created my world of today. That's what I spend my life trying to do. Every story I write is more than just a book for other people to read, it is an attempt to recapture the past in my mind, to travel in time, and for the reader, I hope, an invitation to join me on my journey.

I have travelled to the First World War four times so far and I have more trips planned. Each time I go to somewhere different and somewhere other people rarely go.

My first journey was *And in the Morning*, published by KidsCan Press in 2003 and reissued in 2014 by Heritage House. In

many ways, it is my personal favourite. The cover of the original edition featured the face of my wife's great uncle, an eighteen-year-old boy who died at the battle of Loos on September 25, 1915. *And in the Morning* is also a diary, based on many actual diaries researched in the Imperial War Museum in London, but ultimately my diary, or at least the one I might have written as a teenager between 1914 and 1916.

My second fictional journey was *Shot at Dawn* (Scholastic's *I am Canada* Series, 2011) and it deals in more depth with issues touched on in *And in the Morning*, mainly Post Traumatic Stress Disorder or Shell Shock as it was called back then. It is also a diary of sorts, the memories of a young soldier, **Allan McBride**, in 1918 as he waits in a shed the night before he is due to be executed for cowardice.

Then, in *Wings of War* (book 1 in Doubleday's *Tales of War* Series), I visited the flyers in WWI, not **Billy Bishop** and the **Red Baron**, but the early fliers of 1915 and 1916. These were some of the boys who learned to fly in homemade aircraft on prairie farms in 1913 and 1914, and who, when they went to war, had to struggle with the uncertain technology as much as the enemy.

Book 2 in the *Tales of War* Series, **Dark Terror**, will be published in 2015 and tells the story of a young Newfoundland miner digging tunnels deep beneath the enemy trenches. Book 3 has no name yet and the journey is not yet complete, but it will tell of a young Belgian nurse recruited into spying for the Allies.

Not all my trips back are fiction, *Desperate Glory: The Story of WWI* (Dundurn, 2008) is non-fiction. With the extensive use of historic photographs, sidebars and short explanatory texts segments, it does exactly what the title promises, tells the story of the war.

My newest project is different, because for the first time it is not primarily my journey. Tentatively titled, *An Artist's War: The Illustrated WWI Diary of Russell Hughes Rabjohn* (Tundra) it is the book that I told my publisher should come out in 1917. Rabjohn was a draughtsman and drew what he experienced between 1916 and 1919. He also kept five volumes of written diary and it is my job to combine these elements to tell his story, not mine.

I have come to understand and learned to live with my obsession. No, that's not true, I love my obsession, I embrace it and I am eternally grateful that I have lived long enough to see the 100th anniversary of my favourite piece of history. Over the next four years I can wallow in my obsession, give it free rein and not appear too out of place. Welcome to 1914.

And in the Morning:
978-1-772030-14-3
Wings of War: 978-0-385-67830-8

Born in Edinburgh in 1951, John Wilson, grew up on the Isle of Skye and in Paisley, near Glasgow. He now lives on Vancouver Island where he has written 39 books for both young adults and adults. Visit John Wilson at: the-war-to-end-wars.blogspot.ca



When all was quiet on the western front, words outweighed bombs.



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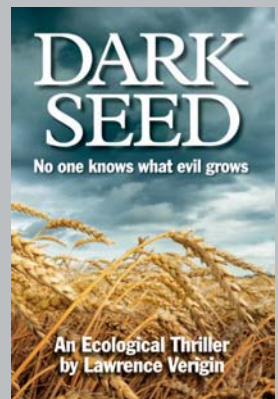
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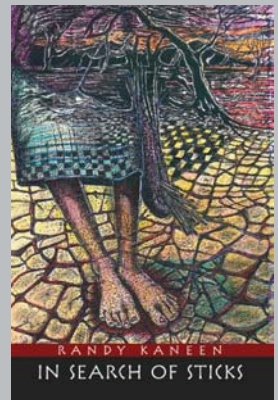
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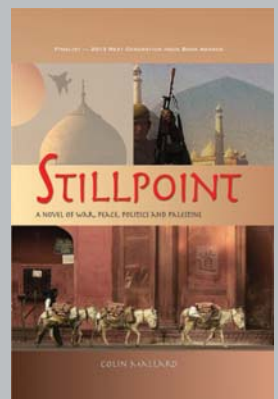
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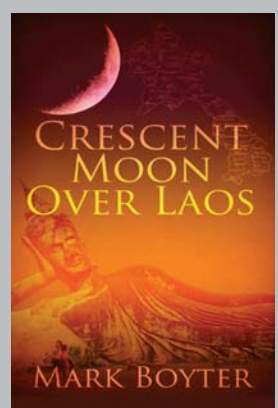
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MARK FORSYTHE IS LEAVING CBC as host of *BC Almanac* soon, but not before he and **Greg Dickson** have gathered stories for **From the West Coast to the Western Front: British Columbians and the Great War** (Harbour \$26.95), one of several major works to mark the 100th anniversary of World War One.

Among those they profiled is First Nations soldier **George McLean** who earned a Distinguished Conduct Medal, the second-highest award for gallantry available to non-commissioned officers and privates in the Great War. During the Battle of Vimy Ridge, armed with a dozen “pineapples” – Mills Bombs also known as grenades – he launched a solo attack and captured 19 prisoners, getting wounded in the process.

Related to the so-called “Wild McLean Gang,” McLean was a rancher from the Nk’maplqs (Head of the Lake) Band in the Okanagan who enlisted in Vernon in 1916, having previously served with the Canadian Mounted Rifles during the Boer War.

Shot in the arm by a sniper at Vimy, McLean returned to Canada, where he died in 1934. His grave was recently located on the reserve of the Upper Nicola Band. There are plans to install a granite military marker if the band approves.

978-1-55017-666-7



Elinor Florence blogs about both World Wars on her website.

ELINOR FLORENCE OF INVERMERE HAS published a fine, first novel set during the Second World War, **Bird’s Eye View** (Dundurn \$24.99), about an idealistic prairie farm girl who joins the air force, becomes an aerial photographic interpreter and views the war through a microscope.

Rose Jolliffe is part of an intelligence system that spies on the enemy from the sky from a converted mansion in England, just north of London. The mansion was requisitioned by the Royal Air Force and renamed RAF Medmenham. [Nowadays it’s a luxury hotel called Danesfield House.] Of the 611,000 Canadians who fought for King and Country in World War One, 55,570 were from British Columbia. That was the highest per capita enlistment rate in Canada. Of that contingent, 6,225 died in battle at a time when the overall population of B.C. was only 400,000.

9781459721432

Sherrill Grace



Okanagan World War One hero George McLean (far right), profiled in *From The West Coast to the Western Front*, was related to the Wild McLean Gang.

New books, old wars

It’s not just the 100th anniversary of World War I this year; Remembrance Day will mark the 75th anniversary of the outbreak of World War II.

PREVIOUSLY MENTIONED IN *BC BOOKWORLD*, **Sherrill Grace’s** **Landscapes of War and Memory: The Two World Wars in Canadian Literature and the Arts, 1977-2007** (U. of Alberta \$49.95) is an extensive study of the literature, theatre and art related to memories of both world wars and connects readers with wartime trials and traumas that many Canadians have never experienced.

978-1-77212-000-4



DORIS GREGORY TAKES THE READER BACK TO her days in the Canadian Women’s Army Corps **How I Won the War for the Allies: One Sassy Canadian Soldier’s Story** (Ronsdale \$21.95). She travels across the Atlantic at the height of the U-boat infestation and takes refuge in underground shelters while bombs fall on London. Gregory recalls office life under some less-than-brilliant supervisors and her off-duty adventures: cycling along traffic-free roads through southern England, the midlands and Scottish lowlands, hopping on the ferry to Ulster, slipping into neutral, forbidden Éire, and looking into the gun barrel of an angry German sentry.

978-1-55380-317-1



BARRY GOUGH’S **FROM CLASSROOM TO Battlefield: Victoria High School and the First World War** (Heritage \$19.95) coincides with the 100th anniversary of Victoria High School, the oldest public high school in Western Canada.

Five hundred Vic High students went to war, many dying in the muddy fields and trenches of Europe.

The ones that returned were forever changed

by the experience. Barry Gough, a 1956 school alumni, retraces the lives of 20 former Victoria High students who fought in the trenches and on the battlefields of the Somme, Vimy Ridge, Passchendaele, Amiens and other frontlines.

On a wall outside Victoria High School’s principal’s office today is a plaque on which the graduating classes of 1917 and 1918 recorded the names of each student who answered the call to arms. A small red diamond marks the names of those who gave their lives.

978-1-772030-05-1



AFTER SIX YEARS OF RESEARCH, **SYLVIA Crooks’** second book, **Names on a Cenotaph: Kootenay Lake Men in World War I** (Granville Island \$19.95), com-

memorates British Columbians who fought in World War I from a particular community. She tells the stories behind the names of 280 soldiers engraved on cenotaphs and memorials around BC’s Kootenay Lake.

Sylvia Crooks also celebrated the extraordinary sacrifices of her community in her first book *Homefront & Battlefront: Nelson BC in World War II* (Granville Island, 2005). Nelson compatriots raised eight million dollars for Victory Bonds, shipped 17,000 pounds of clothing and eight tons of jam overseas, and lost 70 lives from the 1,300 men and women who enlisted after 1939. There are 28 geographical sites in B.C. named in honour of men from the Nelson area who died in WW II.

Nelson previously sent more men to the Boer War per capita than any other comparable Canadian town and its 54th Kootenay Infantry Battalion suffered heavy losses during WW I.

The trend for high enlistment from B.C. was repeated in World War Two, when 90,976 men from B.C. joined up — again, the highest per capita enlistment in Canada. Incredibly, more than half of all B.C. men joined up, and that’s not even counting the women who were in uniform for the first time.

9781926991474



IN HIS NEW SERIES FOR YOUNG ADULTS, **John Wilson** imagines the bloody trenches of WWI through the eyes of 15-year-old Jim Hay for **And In the Morning: Fields of Conflict—The Somme, 1916** (Heritage \$12.95).

Jim Hay impatiently waits for the day he can march off to war and fight for his country. To Jim, war will be a glorious adventure filled with acts of courage and heroism.

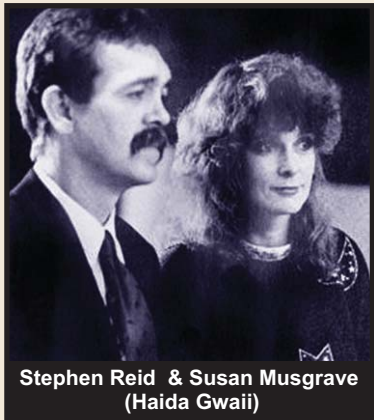
When his big moment for enlistment arrives, following his father’s death in battle and his mother’s nervous breakdown, Jim leaps at the opportunity to escape from the realities of his own life.

And In the Morning reveals how naïve dreams of glory can be obliterated by the ugliness and death at the core of war’s reality. Jim’s longing for adventure is quickly replaced by a battle to survive.

978-1-772030-14-3



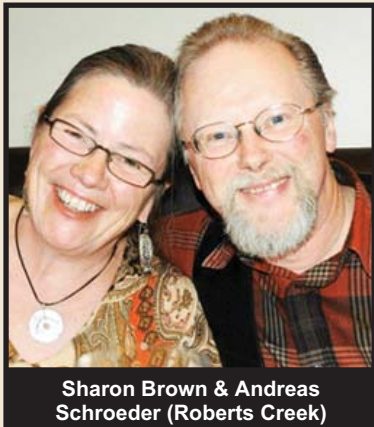
Students becoming soldiers in Nelson, BC, from Names on a Cenotaph



Stephen Reid & Susan Musgrave
(Haida Gwaii)



Brad Cran & Gillian Jerome (Vancouver)



Sharon Brown & Andreas
Schroeder (Roberts Creek)



Dede Crane &
Bill Gaston (Victoria)

25 BC couples who both write books

Roderick & Jean Barman (Vancouver)
Audrey & Paul Grescoe (Bowen Island)
Terence & Patricia Young (Victoria)
Pat & Ron Smith (Lantzville)
David & Andrea Spalding (Pender Island)

DIFFERENT SURNAMES:

Mark Zuehlke & Frances Backhouse (Victoria)
Alicia Priest & Ben Parfitt (Victoria)
Patrick Friesen & Eve Joseph (Brentwood Bay)
Susan Mayse & Stephen Hume (Victoria)
Gary Geddes & Ann Eriksson (Thetis Island)
J.B. MacKinnon & Alisa Smith (Vancouver)
Michael Kluckner & Christine Allan (Vancouver)
Teresa Kishkan & John Pass (Pender Harbour)
Robert Bringham & Jan Zwicky (Quadra Island)
Lorna Crozier & Patrick Lane (Victoria)
Frank White & Edith Iglauer (Pender Harbour)
Ernest Hekkanen & Margrith Schraner (Nelson)
Robert Hilles & Pearl Luke (Saltspring Island)
Celine Rich & Julian Darley (Vancouver)
Michael Elcock & Marilyn Bowering (Sooke)
Ajmer Rode and Surjeet Kalsey (Vancouver)

Battles & beavers

A diligent duo digs deep into thoroughly Canadian subjects—working independently of one another

LOTS OF B.C. WRITERS ARE MARRIED TO B.C. writers—there are at least twenty such couples—but the majority, like **Mark Zuehlke** and **Frances Backhouse**, retain different surnames.

Backhouse and Zuehlke became life partners after they met twenty years ago, through the Periodical Writers of Canada local chapter. Disciplined and productive, they now approach writing as a challenging daytime job, keeping most weekends free for outdoor recreation.

“Mark and Frances are dream clients,” says their agent, **Carolyn Swayze**. “They are true professionals in the very best way—ethical, diligent and dedicated.”

Neither writer seeks the limelight. Few would recognize them as a power couple, even though they have written 33 books. Their travel is usually related to book research or promotion and their lives follow publishing seasons and schedules.

The couple shares a renovated heritage home and flourishing garden in the Fernwood district of Victoria. Having just completed another World War II battle history, Zuehlke is preparing for a national reading tour while planning his next book about a trek through Sicily; Backhouse is well into a manuscript about Canadians’ long relationship with the beaver.

Zuehlke, from the Okanagan, had trained and worked as a journalist and also taught writing. Then he moved east to earn a history degree; Backhouse, from Ontario, had trained and worked as a biologist, then taught high school in Malawi with the World University Service of Canada.

Each resettled in Victoria, freelancing for magazines while writing historical books. They bonded over manuscript drafts, plus hiking, biking and kayaking around Vancouver Island.

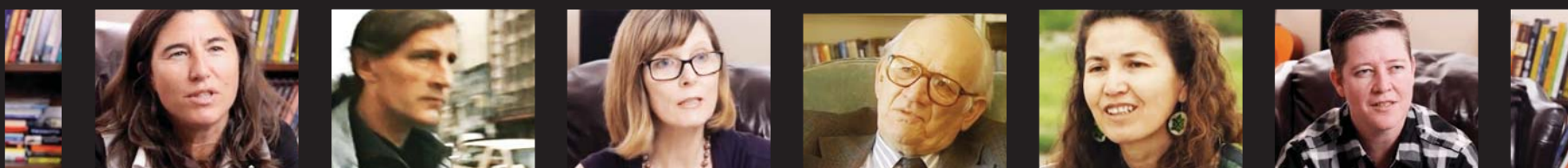
BY DAVID R. CONN

IN THE 1990S, MARK ZUEHLKE MOSTLY wrote regional reference volumes, but he also began to write history, completing popular studies of western Canadian remittance men and Canadians who fought in the Spanish Civil War.

Zuehlke’s uncle had been in combat with the Canadian army, operating tanks in Italy, and told stories about his experiences. Later Zuehlke was listening to a veteran describing the battle of Ortona. He thought, “Why don’t I know anything about this?” He searched for a history, found none, and resolved to tell it himself. He plunged in, traveling to Italy to research. As he asserts, “You can’t write about battles without

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SO CANADIAN: Mark Zuehlke has just received the Pierre Berton History Award; Frances Backhouse has a forthcoming book about beavers.

walking the battlefields.”

With his best-selling Canadian Battle series, now boasting a dozen titles, Zuehlke is now widely regarded as one of Canada’s pre-eminent World War II historians.

Beginning in 2000, Zuehlke also ventured into fiction with a trio of mystery novels set in Tofino. Mild-mannered coroner Elias McCann enjoys a relationship with Cambodian businesswoman Vhanna Chan. He sets out to solve murders committed in his windswept beach bailiwick. Zuehlke

writes without plot lines. As he puts it, “I’ve got a character, and suddenly there’s a situation, and away we go!” He hints there may be more McCann episodes to come.

Zuehlke’s new **Forgotten Victory: First Canadian Army and the Cruel Winter of 1944-45** (D&M \$37.95) details several bitter operations that pushed German forces east out of the Rhineland. With limited aerial and armoured support, the Canadians mostly slogged through muddy fields and forests to assault entrenched en-

emy paratroopers, taking heavy casualties.

Zuehlke’s narrative follows Allied and German preparations, then the grinding action on the ground. His epilogue claims that while tactically flawed, those offensives shortened the war in Europe.

During his fall book tour, Zuehlke will visit Ottawa to receive the Governor General’s History Award for Popular Media, also known as The Pierre Berton Award. Given that Zuehlke counts Berton’s classic *Vimy* (1985) as a strong influence on his own approach to history, the Berton Award marks an important milestone in his career.

His next book, **Through Blood and Sweat**, will recount his hiking around Sicily. It will be both a World War II travelogue and “a meditation on remembrance.”

Lately Zuehlke has also contributed to graphic novels, adding text to **The Loxleys and the War of 1812** (Renegade Arts Entertainment \$19.99) and writing the script for an upcoming title about confederation.



FRANCES BACKHOUSE HAS CONTINUED TO freelance for magazines while producing five history and nature books. She now teaches in the writing department at the University of Victoria alongside one of the province’s more widely-known literary couples, **Patrick Lane** and **Lorna Crozier**. Backhouse has written books about the Klondike gold rush and nature titles about woodpeckers and owls of North America.

Her most recent book, **Children of the Klondike** (Firefly \$19.95), reconstructs the experiences of the youngsters raised in placer camps and boomtowns of the Yukon, more that a century ago. It’s a spin-off from

her bestselling *Women of the Klondike*. Coincidentally, while researching, she was writer-in-residence at Berton House Writers’ Retreat, in Dawson City.

Backhouse’s new natural history work in progress, **Once They were Hats**, combines her interests in human and natural history. “It’s my most personal book to date,” she says.

Research has included observing beavers in the wild, working with a trapper, attending a fur auction and touring a hat factory. She started with “open-ended curiosity” and now hopes her book will encourage Canadians to revise their impression of the humble beaver, now considered a keystone species.



WHILE ZUEHLKE AND BACKHOUSE HAVE WRITTEN about each other, they have never collaborated. They say their methods are too different. Both practice creative non-fiction, but Zuehlke pushes ahead in a “free fall technique,” then edits later, while Backhouse prefers to compose from outlines and edit as she writes.

While they no longer scan each other’s drafts, Backhouse muses, “We talk about work a lot—at lunchtime or when we take a break to go for a walk. We’re probably the first person we each tell about a new idea. It’s great to have that trusted person under the same roof to help make that first foray.”

Forgotten Victory 97817716204136
Loxleys 9780992150808
Children of the Klondike 9781552859506

David R. Conn is a Vancouver-based freelance researcher, writer and editor. He guest edited Raincoast Chronicles 22 (Harbour 2013).



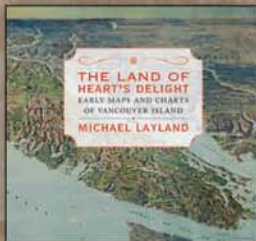
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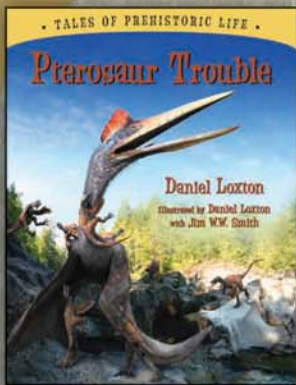


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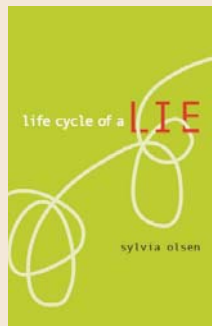
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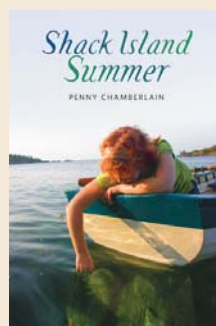


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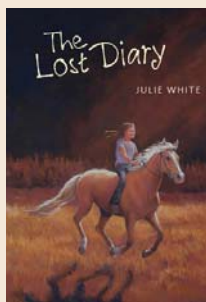


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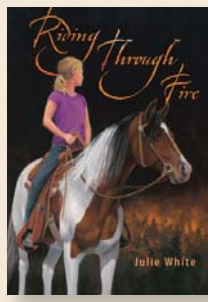


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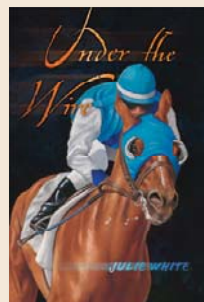
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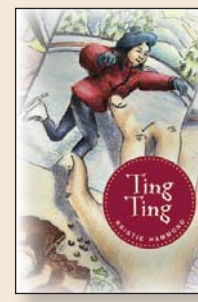
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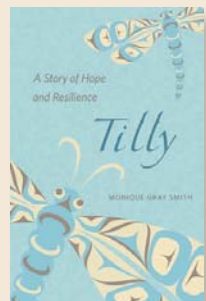
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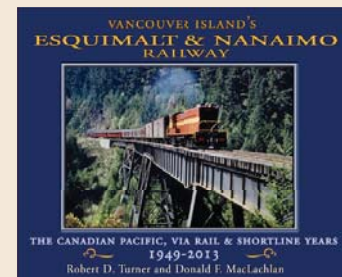
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From secretary to Coast Salish maven

"For me, my prints are my fingerprints; they reveal my thoughts and feelings on paper." — **Susan Point**

AND SO **SUSAN POINT** ACKNOWLEDGES that all her work, in every material, is connected to the common foundation of her printmaking. She loves the process, the simplicity and the experimentation involved with pulling each print by hand, after making drawings in black and white first, to reveal the stark contrast of her essential design.



Caroline Woodward

Susan Point was born into a family of Musqueam "People of the Grass" weavers at the mouth of the Fraser River, surrounded by the intricate baskets of her foremothers. Her earliest prints interpreted the carved designs on stone, bone or wood spindle whorls.

Gary Wyatt in his introduction notes that it was Point's ability to weave traditional forms and new story metaphors—to continually experiment with scale, materials and methods—that established her as a major talent very early in her career. Pres-



Coast Salish artist **Susan Point's** monumental 3-D public art pieces in glass, cedar, metal and other materials greet visitors to the Vancouver International Airport and travellers on BC Ferries. They adorn museums, theatres, plazas and office buildings here and around the world. Her artworks have been included in dozens of exhibitions since 1981. An elegant new book, **Works On Paper** (Figure One \$29.95) has now appeared exclusively about Susan Point's printmaking, the 2-D limited-edition art form she values as "my real body of work." It features 169 of the first 320 prints she has made. We asked **Caroline Woodward** to review the book.

tigious high profile commissions followed and her husband, **Jeff Cannell**, and their four children, Brent, Rhea, Thomas and Kelly, all of whom are established artists, often collaborate with her on public art pieces and some prints as well.

As a printmaker, she has mastered an array of techniques, making variations on woodblock prints, serigraphs, lithographs and mono prints, sometimes using handmade paper, intaglio, aquatint, gold embossing and other techniques to steadily create a number of new prints every year.

Dale Croes, the third contributor of text to this book, is an archaeologist and professor at Washington State University who specializes in excavating waterlogged Coast Salish sites in the Pacific Northwest.

He provides fascinating critical details which link Point's printmaking to specific well-preserved ancient elements (Point and Cannell have toured a major excavation site in Musqueam territory with Croes). The intricate checker-weave used in large pack baskets over three thousand years old is utilized in her 2003 woodblock print, *Sacred Weave*, for example.

Recovered items from flooded or mud slide-covered village sites like cedar bark string gill nets, twisted cedar harpoon lines, wooden hair combs and mat creasers, yarn spools, weavers' batons, double bar looms (aka 'true' looms) and spindle whorls have all made their way into her 2-D works. No less than seventy of her prints explore the form and carvings of

the spindle whorl.

In the Americas, only the Incas of Peru domesticated alpacas for easier access to their wool and the Salish Sea peoples of the Central Pacific coast domesticated "wool" dogs. The Tlingit weavers in the North collected mountain goat wool to make their prized Chilkat blankets on hanging looms, a much more arduous task.

Dale Croes believes that Susan Point pays homage to those industrious wealth creators, the women weavers whose blankets were a primary barter item and visible sign of well-being, by incorporating and transforming their spindle whorls in her own art. She made *Flight* as a print in 1995 and as a 17-foot carved red cedar spindle whorl commissioned for the International Terminal at YVR in 1994.

We can be grateful that Susan Point's potential was spotted early and that she left her career as a legal secretary behind when **George (Bud) Mintz** of Potlatch Arts in Vancouver first saw her work and actively encouraged her, assisting with commissions and undertaking local, national and international exhibitions of her serigraphs. Mintz saw in her the "talent and drive to revitalize the Coast Salish art form in the 1980s when it did not have the degree of success it now enjoys."

This gorgeously produced book is dedicated to Bud Mintz, a testament to his early recognition that Northwest Coast art is beautiful and culturally significant.

978-0-9918588-9-7

Caroline Woodward is a West Coast lightkeeper and former bookseller who works and lives near Tofino.

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“The ocean was our fridge, the canoe our vehicle”

Memoirs of a Sliammon elder, Elsie Paul

BY BEVERLY CRAMP

Written as *I Remember It: Teachings* (ʔems taʔaw) from the Life of a Sliammon Elder by Elsie Paul (UBC Press \$34.95)

Elsie Paul has lived more than eight decades on the BC coast, mainly within the Tla A'min (Sliammon) First Nation between Powell River and Lund, opposite Harwood Island. Raised by her grandparents who taught her the Sliammon language, Elsie Paul is one of the last surviving mother-tongue speakers.

She has shared the knowledge passed onto her from her grandparents in her new memoir *Written as I Remember It*.

Elsie Paul in Steveston, where she worked in the cannery alongside her grandparents, late 1940s



SHORTLY AFTER SHE WAS BORN in 1931, Elsie Paul moved with her parents to Vancouver Island. They already had two small children so she was adopted by a grandmother, who had lost her youngest to the residential school experience.

Paul recounts the tragic story of how her grandparents had to go by canoe to pick up their near-death ten-year-old daughter from a Sechelt church-run institution. The little girl had got so sick at the school after only a few months. Nobody knew how or why.

Elsie Paul flourished as she moved around with her

grandparents in their traditional territory looking for food. “People just lived everywhere in nature,” she writes.

They travelled to seasonal camps and wood cabins shared by all Sliammon and whoever else might be in the area, with the permission of the Sliammon, to harvest and hunt.

Salmon, cod, other fish, clams, oysters, herring roe, ducks, deer, mountain goats and a variety of berries, shoots and roots were plentiful.

“The ocean was their fridge. You know, you want fresh fish, you’re going to go out there and get a fresh fish. You want clams, you’re going to go down the beach and dig clams...”

“My grandfather had this huge dugout canoe...And he used it a lot. Just going out fishing in front of the village, or travelling further up the coast. It was our vehicle.”

Entertainment included gatherings at a small dance hall at which some Sliammon played musical instruments like accordions and guitars. There were no chairs, only benches lining the walls.

Everyone brought their own cups for the tea that was served with sandwiches. Children carried pillow cases to the hall to be filled with oranges and apples to take home.

Occasionally there would be marching band competitions in the Sliammon village during special days or sporting events such as canoe racing and bone games.

But mostly days were filled finding and preparing food. Elsie Paul’s grandmother would get her up at dawn. “Doesn’t matter whether it was winter or summer, ‘It’s getting daylight – you get up now.’ So we had long, busy days. The people didn’t sleep in...Our lives were very scheduled, very structured.”

Figure 1

• Kim Dorland

Katerina Atanassova, Robert Enright, Jeffrey Spalding

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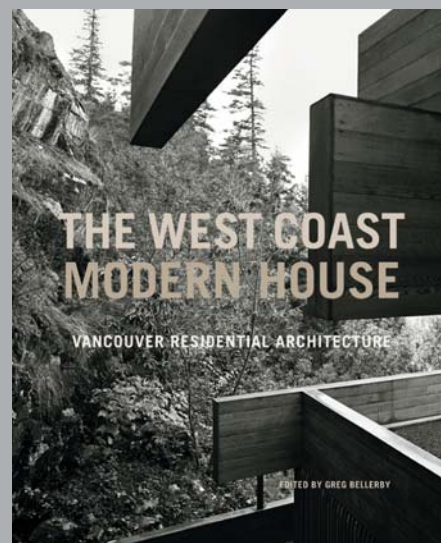


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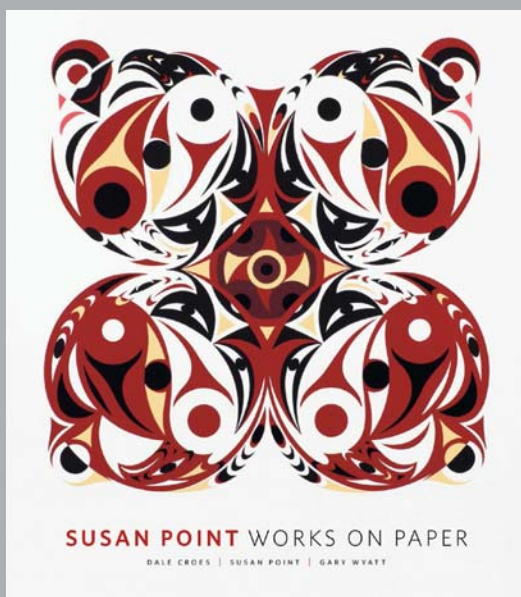


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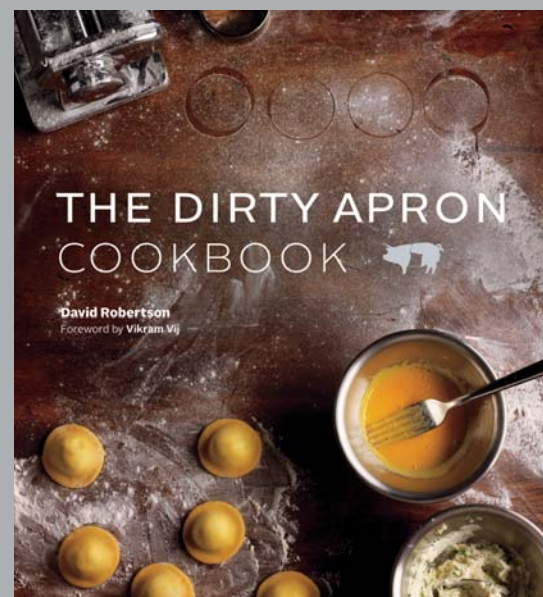


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Much time was spent smoking fish, clams, ducks and deer meat for winter provisions.

“A lot of food was cooked in a pit. Like it’s not barbecued but it’s covered and cooked over hot rocks, so it steams and cooks under all this cover....It’s almost like a slow cooker. Once that part is done you can smoke it in the smokehouse. And dry it.”

Trading was done between other First Nation communities and with European neighbours and some cash was earned by selling baskets her grandmother made, or items her grandfather harvested such as mink and otter furs.

Many of Elsie Paul’s Sliammon teachings come through legends and stories. “And those legends always had a moral to the story. So that was your classroom.”

★
WHEN SHE WAS A TEENAGER, ELSIE Paul took part-time work in canneries or in places like Chilliwack where they could pick berries for commercial growers.

In 1950, at the age of 18, Elsie married **William Dave Paul**, whose family had transferred to Sliammon. He worked at remote logging camps and came home for weekends.

Their first home was a shell

of a house. “There was no inside plumbing. There’s no running water. It was called a two-room and a path. [chuckles] Yeah, in those days we just had outhouses around here.”

It wasn’t long before indoor plumbing, electricity and cupboards were added.

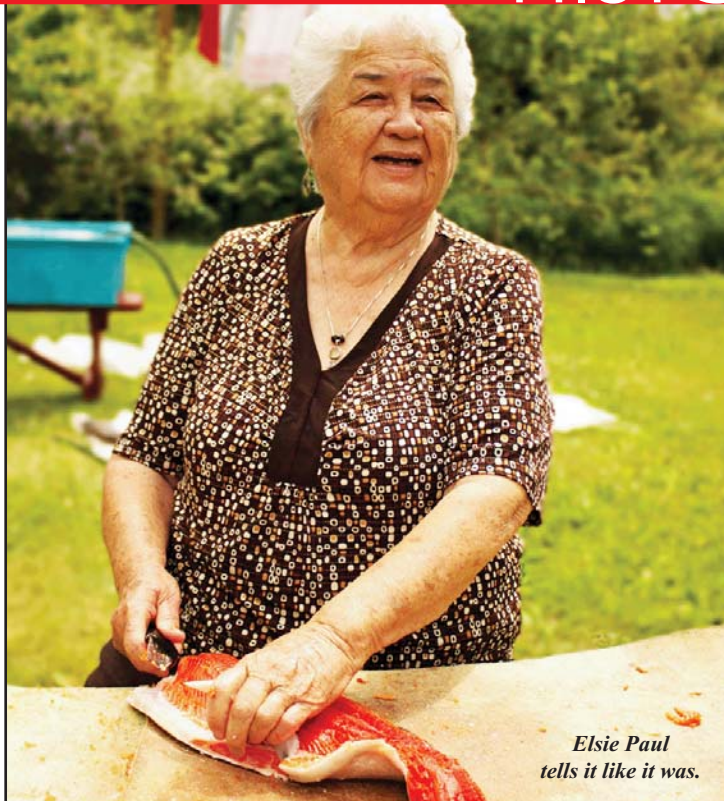
Elsie Paul already had a child when she moved into her first home. Eight more children followed and extra rooms were added to the little structure.

When her husband wasn’t working Elsie Paul picked up odd jobs: first at an oyster plant, then later at Walnut Lodge (a rooming house in Powell River for mill workers) and at the hospital in housekeeping.

When the Sliammon Band took over administration of their social service department in 1972, Elsie Paul was asked to fill that role because she was fluent in the language and could communicate with the elders. “I didn’t have any training but was told, ‘You got the ability. You can do it. Just follow the policy.’”

Two of her children died before they reached adulthood—one as a baby due to illness, the other as a teen in a car accident.

One of her three sons died in adulthood and she also lost her hard-working husband in 1977 at



Elsie Paul tells it like it was.

the age of forty-five due to heart failure.

Elsie Paul continued working for social services for 24 years and got her high school upgrading at Malaspina College when it opened in Powell River. She later attended UBC in Vancouver to get her registered social work certificate. She eventually retired and was later elected to her band council.

Even when she retired in 1999, Elsie Paul continued to do community work and teach part-time at the local Malaspina College.

She had to be convinced to take on the latter role.

“I guess it takes other people to tell you what you’re worth,” she says in her book.

In 2010, Elsie Paul received an honorary doctor of letters from Vancouver Island University for her life and career in service to others and dedication to supporting First Nations well-being.

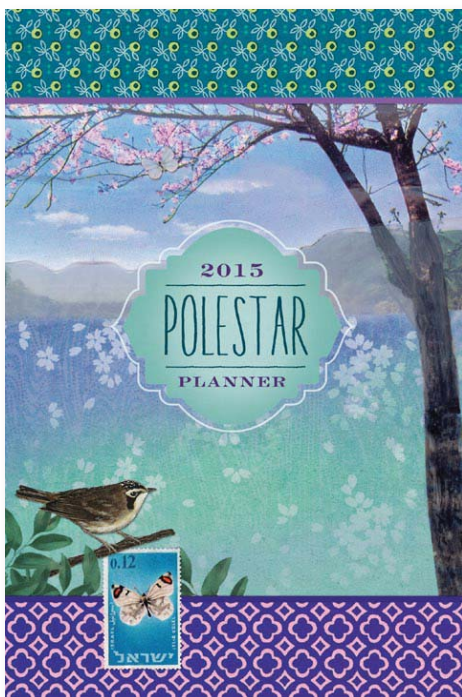
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Beverly Cramp is a Vancouver freelance writer.

“All of the things that I remember growing up that our people did is all gone... When I talk about the things we did, my grandchildren don’t understand what I’m talking about. It’s so different for them... I support education. It’s very important. The tools that our children need for the future. To get by, to survive in this world. But at the same time, I stress the importance of remembering who you are, where you came from, and our culture and how rich it was. It’s not that we’re gonna go back there and want to live the way our ancestors lived. But to look at that and say, ‘I’m from a rich culture.’”

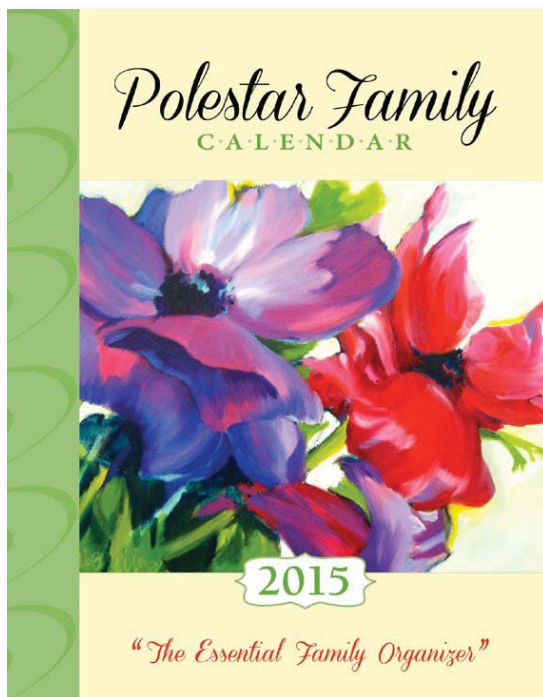
— **Elsie Paul**

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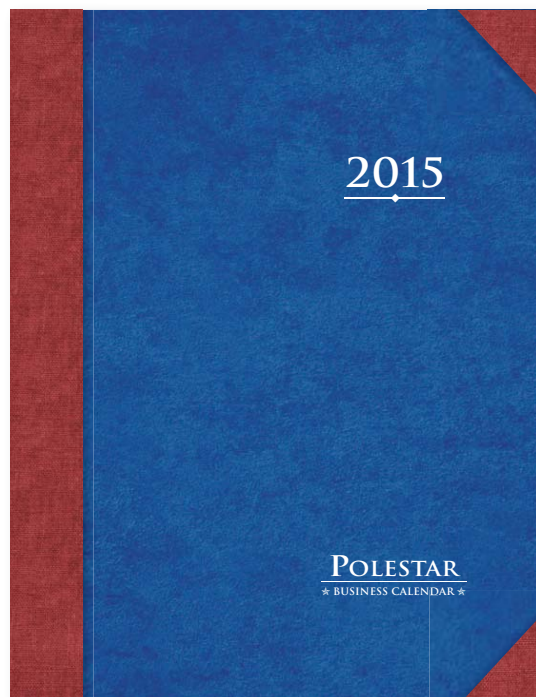
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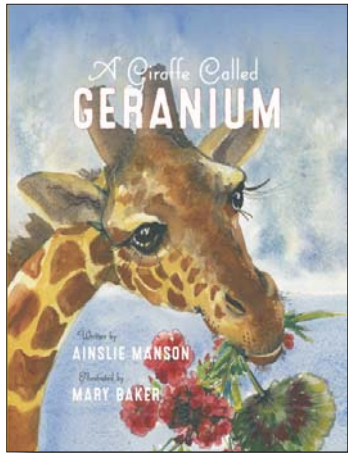
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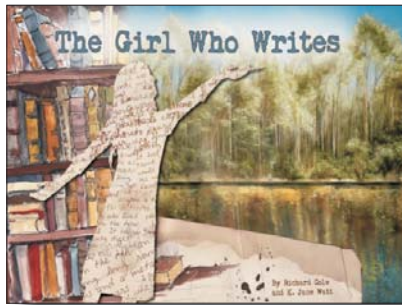
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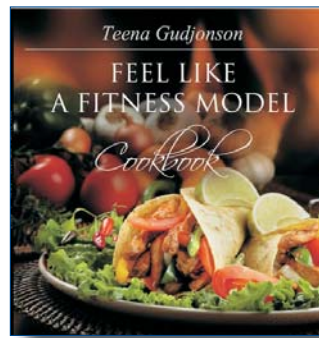
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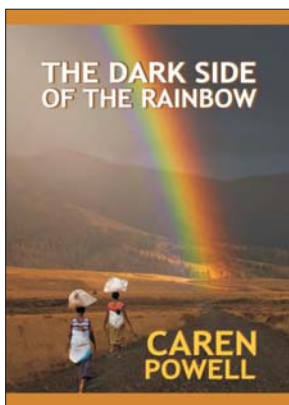
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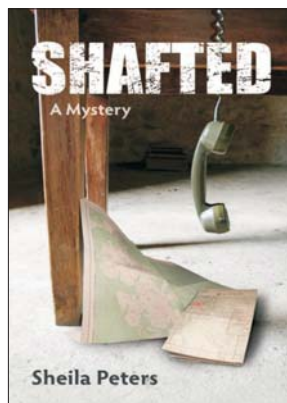
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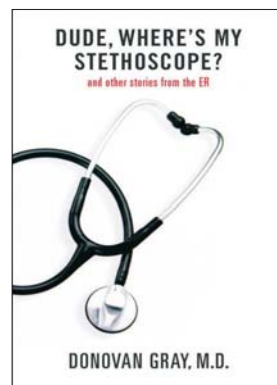
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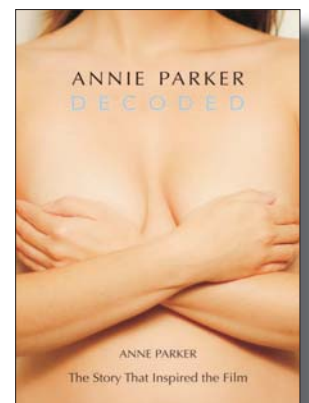
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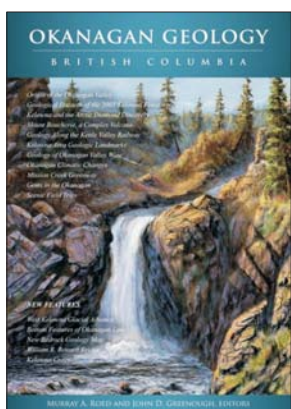
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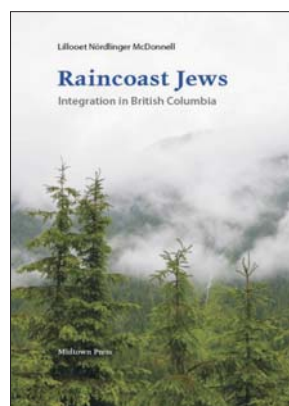
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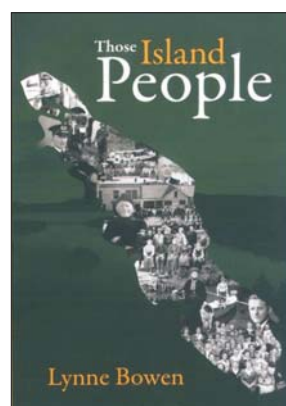
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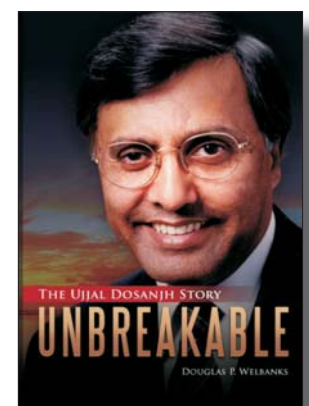
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Those Island People Lynne Bowen

Well known BC historian Lynne Bowen has had the good fortune in her writing career to meet many fascinating characters, some face to face, some through documents and oral testimony. This book is about those Island people; the people who had the courage to come here from very far away, and whose descendants live here still. 9780969740728 \$17.95 pb Rocky Point Books/Nanaimo Museum



UNBREAKABLE The Ujjal Dosanjh Story Douglas P. Welbanks

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Joan Givner,
Bolton School,
Manchester,
UK, 1952.



Longtime BCBW contributor **Joan Givner** has been a teacher most of her life—in grade school, high school, community college and university—and her fiction is full of school teachers. As the labour dispute between the B.C. government and B.C. teachers was prolonged into September, we asked her to comment on how teachers are depicted in her books and the books of others, and how the role of teachers has been evolving.

In praise of Mr. Higginson

MY CURRENT SERIES OF CHILDREN’S BOOKS, about a girl named Ellen Fremedon, feature a grade school teacher in a small Vancouver Island school who is a quietly heroic character and a mainstay in Ellen’s life. He recognizes that Ellen has a difficult time at home because of her mother’s multiple sclerosis. When Ellen faces a lonely summer, it’s this teacher who gets her involved in a home for the elderly; and when Ellen starts a newspaper, he becomes a proofreader. When her mother dies, it is Mr. Higginson who draws her out of her grief.

Such a character could not have existed in my schooldays. Our teachers, when I was growing up in England, were not concerned with our emotional well-being or family problems. It was none of their business; it was beyond the realm of their responsibility. In grade school there was a truant officer to round up kids who went AWOL, but there were no counsellors. If our teachers were heroic in those days, it was because they were totally dedicated to our education.

High schools insisted on rigid discipline and hard work. If we, the students, were overworked (as I think we were), so were the teachers. We had piles of homework every night, and there were no excuses. Mostly we wrote essays and the teachers must have spent their evenings grading them. A few kindly souls reached out. Our enlightened French teacher organized a weekly Nail Biters Club: we

LOOK OUT

53

A quarterly forum for
and about writers.

By Joan Givner

started by leaving one nail alone and tried to work through the other nine. Treating the symptoms rather than the problem now seems ridiculous but it was well-meant.

Unlike Mr. Higginson, our teachers were Olympian figures, distant and often mythical. We guessed at their first names—was F for Fanny, M for Millicent? Friendship was not possible. “I like your frock, Miss.” “Don’t be familiar,” one might be rebuked.

So where did my Mr. Higginson come from? He represents the best of my daughters’ experiences thirty years later.

Today teachers are expected to care about the well-being of their students. One of the finest depictions of such teachers that I’ve read recently occurs in Caroline Adderson’s 2012 young adult novel *Middle of Nowhere*. There, her main character’s kindergarten and grade school teachers are presented as beacons of kindness and wisdom in a bleak world.

In *Middle of Nowhere*, Curtis faces a crisis when his mother disappears and he must cope alone with a younger brother. When the food runs out, he instructs his little brother to tell his kindergarten teacher that he forgot to bring lunch. From his own kindergarten days, Curtis knows that if a kid has no lunch, Mrs. Gill will ask everybody in the class to contribute an item from theirs.

Curtis remembers Mrs. Gill’s reaction a few years earlier when his mother failed to pick him up after school. First she gave him a puzzle to do. Then she asked him to help her set up the class for the next day’s activities. Then, since he had a latch key around his neck, she drove him home and decided to wait with him until his mother returned.

Once inside, Mrs. Gill sat on the couch and read to him. “I always carry a book with me, Curtis,” she said. “Just in case.” She also carried a granola bar which Curtis tucked down the back of the couch, just in case there wasn’t any supper that night.

Now in grade six, Curtis has a different teacher and a different set of problems. He needs a permission slip and money for a field trip. Mr. Bryant, his favourite teacher, weighs up the situation. Curtis is the narrator:

“If it’s the fee,” he said, pretending to pick something off his sleeve so I wouldn’t be embarrassed, “it doesn’t matter.”

Mr. Bryant also wears gold pirate earrings. His appearance provokes one cheeky kid to ask on the first day of class if he’s a lady. Mr. Bryant replies that he’s a person and he expects the members of the class to act like people, too. When the kid, Mickey, asks what that means, he gets a detailed response:

Mr. Bryant explained that human beings bore a grave responsibility because we’ve evolved. It was our duty to demonstrate tolerance and compassion just as it was our duty to exercise the extraordinary reasoning abilities only human beings possess. He said we would be studying all about this in science, in social studies, in language arts, in every subject across the whole curriculum, because it was what really mattered. Then he congratulated Mickey for being the first one in the class to show an interest in the subject.

Circumstances and nasty people all conspire to make Curtis turn out badly. But instead he becomes a resilient, nurturing intelligent person. We can’t be sure that Mr. Bryant’s influence is the crucial factor in determining that outcome. Yet it is clear that no one other than the teacher is in a better position to exert that influence.

The current labour dispute in B.C. and the public reaction to it have highlighted an unfortunate fact. While the teachers’ role has expanded, making demands on them very high, and their work is more important than ever, respect for that work has proportionately decreased.

Now I wonder if such teachers as Adderson describes will be possible in the future. Perhaps they are already part of a [new] bygone era. What is likely to happen to the Mr. Higginsons, Mrs. Gills, and Mrs. Bryants in our time?

Joan Givner’s latest book in her series, *A Girl Called Tennyson*, is **The Hills Are Shadows** (Thistledown \$12.95).

978-1-927068-91-5

HAVING SURVIVED THE NIGHTMARE OF SERVING 27 years in jail after being wrongfully convicted of major sex crimes, **Ivan Henry** may one day be as well-known to Canadians as **David Milgaard** or **Steven Truscott**. Meanwhile he's fighting to proclaim his actual innocence as lawyer **Joan McEwen** describes in her remarkable book, *Innocence on Trial: The Framing of Ivan Henry* (Heritage House \$22.95).

Labour lawyer Joan McEwen first heard of Ivan Henry

through reports of his acquittal in 2010 by the B.C. Court of Appeal. Curious to know how he'd survived in penitentiaries as a sex offender for almost three decades, she contacted him through his lawyers.

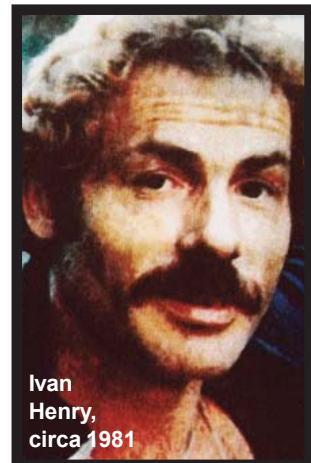
"Half an hour into our first meeting, at a coffee shop in North Vancouver," she recalls, "I was listening, open-mouthed, to the story of his wrongful conviction."

For starters, there was an infamous police line-up. Struggling for air as three policemen held his head in a chokehold, Henry was identified by six of 11 women as a serial rapist that had been terrorizing Vancouver. Though released at the time due to "questionable line-up identifications," Henry was rearrested ten weeks later when a new Vancouver Police Department detective took over as lead and resuscitated those same identifications.

Ivan Henry had grown up rough in the prairies, quitting school after Grade 8

and running away from an abusive home for a life of petty crime. In his early adult years, the crimes got worse. Besides convictions for break-and-enter and car theft, his record includes a three-year prison term for stealing a television and a five-year term for attempted rape.

In the early 1980s, while on mandatory supervision, Henry came to Vancouver. To support his drug-addicted wife and their two young daughters, he worked on construction sites and pedalled designer jeans from the back of his car.



Ivan Henry, circa 1981

This was also the time when the **Clifford Olson** sexual murders of young people had galvanized the Lower Mainland. Just as it was being publicized that the RCMP had paid Olson's wife \$100,000 in return for Olson revealing the location of the corpses, a serial rapist was at work, week after week. The police badly needed to find the rapist and fast.

With his record, Ivan Henry was a likely suspect. Police pulled him over in May 1982 and muscled him into that bizarre police line-up. Something not known at the time is that Henry's wife, before she died in 1990, confessed to one of their daughters that she herself had caused the arrest. She had fingered Ivan Henry as the rapist, not because she believed he was guilty, but because the police threatened to turn her daughters over to Child Welfare and paid her \$1,000 for her information.

After the preliminary hearing, Henry—committed to trial on 17 counts of sexual assault involving 15 women—dismissed his legal aid lawyer. Representing himself, he cross-examined the complainants whose cases made it to trial. As the victims cried and shook under his aggressive cross-examination, Henry as good as accused them of making the whole thing up. The jurors shook their heads in disgust.

The trial judge made errors, too—errors that would not have been made had he appointed an amicus curiae, a friend of the court, to help Henry through the legal process.

Henry was no saint, but his prior conviction for attempted rape shouldn't have been allowed into evidence. "In contravention of the presumption of in-

nocence, to which every offender is entitled, the judge kept referring to the women's attacker as 'the accused,'" says McEwen. "It is obvious that not only had the women been coached by the police, their memories had been manipulated and distorted.

"Expert studies in the area of memory implantation show that people can come to honestly believe they saw things they did not. The six trial complainants who had attended the line-up went from having only fuzzy and distinctly different memories of their attacker to providing very specific and similar descriptions at trial."

As for the line-up photo, Ivan Henry maintains it is fake. He was never in the line-up, and he was certainly never handcuffed. The judge told the jury, incorrectly, that Ivan Henry's reluctance to participate in the police line-up implied guilt. Henry

Ivan Henry with his daughters upon his acquittal and release from prison, 2010



INNOCENCE WITHHELD

asked to take a lie detector test but it was never administered. No physical evidence whatsoever tied him to the crimes.

Ivan Henry was 35 years old when he was led off in manacles. Most of his time was served in the Saskatchewan Penitentiary, near Prince Albert, and at Mountain Institution near Agassiz, B.C. The horrors of life behind bars as a sexual offender are disturbing and too many to recount here. But whatever his faults, Ivan Henry is a man of extraordinary fortitude, faith and perseverance. He read the Bible and he prayed.

Henry also spent so much time poring over legal texts that they named the prison library after him. His best friend inside, a serial killer, protected him. When Henry's teeth rotted and he couldn't get dental care, he yanked them out with pliers.

What got him through was his love for his family and his faith that one day the truth would be known. He never stopped pushing. In October 2010, Ivan Henry was finally acquitted. But there are two kinds of innocence: actual and legal.

Like most wrongfully convicted people, Henry was not exonerated, merely acquitted. Without an official

declaration of innocence, such people are often viewed as offenders who got away with it, beat the system on a technicality.

Henry is now 68. Trying to adjust to a much-changed world, he resides in the basement of a daughter's house, playing with his grandchildren, cuddling a chihuahua, struggling to cope. Initially someone posted his address in a nearby mall and he received death threats. He seriously considered whether or not returning to the familiarity of prison might be a better option.

While he waits, he spirals. "Depression's a common problem among exonerees," says **Tamara Levy**, executive director of the UBC Law Innocence Project, one of a few programs in Canada that review claims of wrongful conviction. "While some states in America provide 'life after exoneration' programs, our government's been silent on the subject."

Lawyers in Henry's civil case will argue he has suffered humiliation, disgrace and pain, losing his liberty, reputation and privacy, the enjoyment of life and everyday experiences, as well as income, benefits and a pension. His suit also seeks compensation for his daughters, who were deprived of a father and of the benefits of a father's love, guidance and affection.

If past settlements are any indication, he is entitled to a compensation package in excess of \$10 million (the amount

of tax-free compensation for **David Milgaard**, who spent 23 years behind bars after his wrongful conviction on rape and murder charges). In the meantime, he survives on a pension cheque.

It is the hope of Joan McEwen that her book, *Innocence on Trial: The Framing of Ivan Henry* will lead to a timely and just resolution of Ivan Henry's lawsuit. As well, she hopes that it will shed much-needed light on the lives of the "post-convicted" in general and, in particular, on the lives of those who are actually innocent.

"Ivan Henry is tragic, living testimony to the fallibility of our legal system," McEwen told journalist **Gary Stephen Ross**. "He's innocent as a matter of fact—not just a matter of law. I want to see him exonerated, and I want to see him properly compensated for the horrible waste of his life. I don't plan to stop until that happens."

She is far from alone in her belief.

According to former Supreme Court of Canada Justice **Ian Binnie**, "The disastrous trial and subsequent tribulations of Ivan Henry, including a quarter of a century of hard prison time for multiple sexual assaults he likely did not commit, shines light on an appalling miscarriage of Canadian justice. Ivan Henry emerges as stubborn and misinformed; a misguided, self-represented litigant. But there are lots of such people trapped in the courts, and the system needs to do a better job of dealing with them. In Ivan Henry's case, it failed miserably."

"The story of Ivan Henry," says former B.C. Premier **Ujjal Dosanjh**, Q.C., "demonstrates that, when prosecutors and police blindly pursue convictions, they ignore the inherent obligation of the state to be fair and just. This book should be required reading for every law student, prosecutor, defence lawyer and trial judge in Canada."

"Reading *Innocence on Trial*, says exoneree **Thomas Sophonow**, "brought back vivid memories of my own experience of wrongful conviction. There were so many similarities between Henry's case and mine, with many of the same players, that ultimately I found it too painful to finish the book."

"You don't have to like Ivan Henry," says **Julian Sher**, author of *Until You are Dead: Steven Truscott's Long Ride into History*, "or agree with everything Joan McEwen says to shudder in horror at how our justice system grinds on and sometimes grinds people in its wake." 9781772030020

Though not a criminal lawyer, Joan McEwen is a strong proponent of social justice and believes that both prongs of the dual mandate of the Correctional Service of Canada—protection of the public and rehabilitation of the offender—go hand in glove. For the first to be realized, the second must be honoured and nurtured.



Ivan Henry with David Milgaard (left) at the University of British Columbia, 2012.



Ivan Henry is #12 in the lineup photo introduced into evidence at his 1983 trial.

GREATLY EXAGGERATED

The Myth of the Death of Newspapers

Marc Edge

Marc Edge dives deep into the history and finances of North American newspapers and comes up with a surprising conclusion: the newspaper business is far more healthy and profitable than believed. *Greatly Exaggerated* is both a remedy to the panic of recent years, and a scathing indictment of the “financialization” of newspapers.



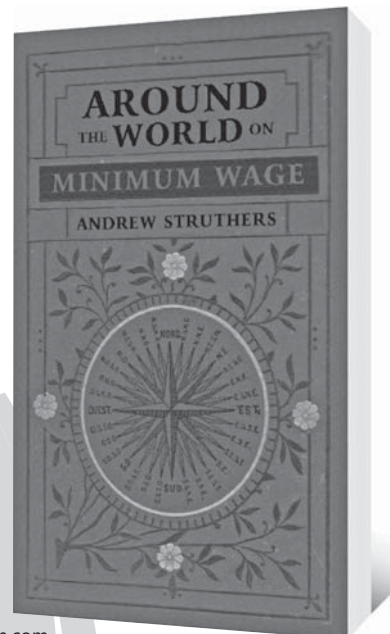
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AROUND THE WORLD ON MINIMUM WAGE

Andrew Struthers

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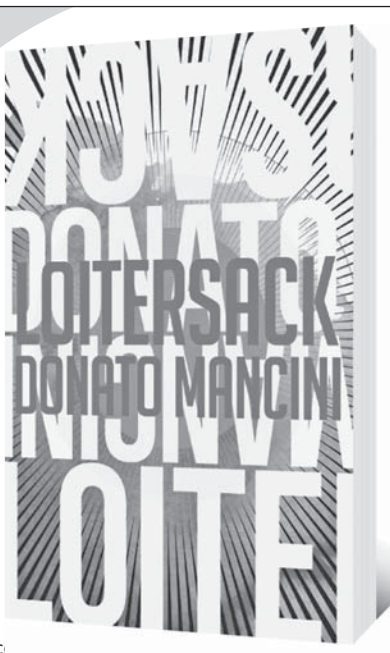
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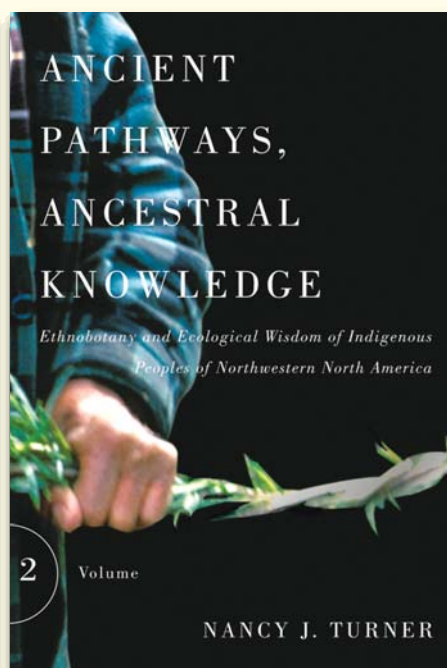
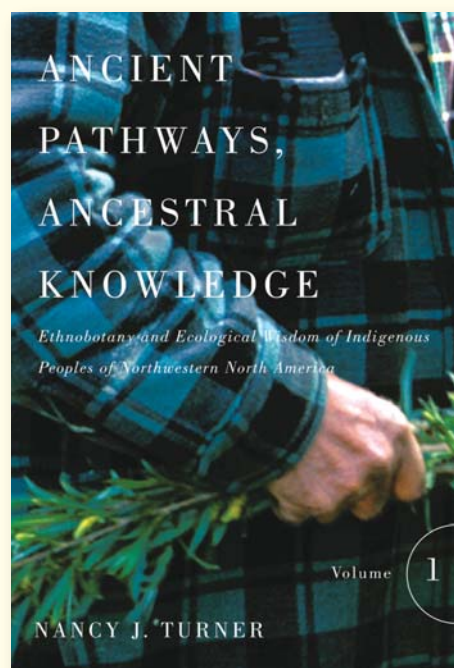
Donato Mancini

Donato Mancini extends his inquiry of Canadian poetry and poetics in the form of a book that contains poetry, poetics, theory and theory theatre. Like all Mancini's work, *Loitersack* is wired for explosive laughter; and as in all his previous work, Mancini sets out to write a book unlike anything else he – or anyone else, for that matter – has ever read.



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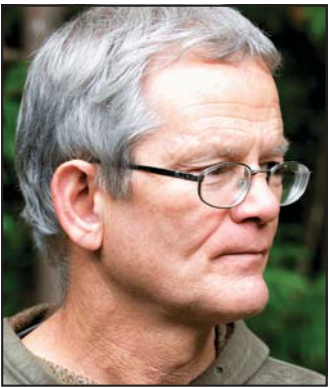
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Never one to shy away from the truth in his fiction, **Grant Buday** recalls *Josef Stalin's systematic starving of two million people in the Ukraine in the 1930s—known as the Holodomor—in his novel, **The Delusionist**, set in Vancouver in 1962.*



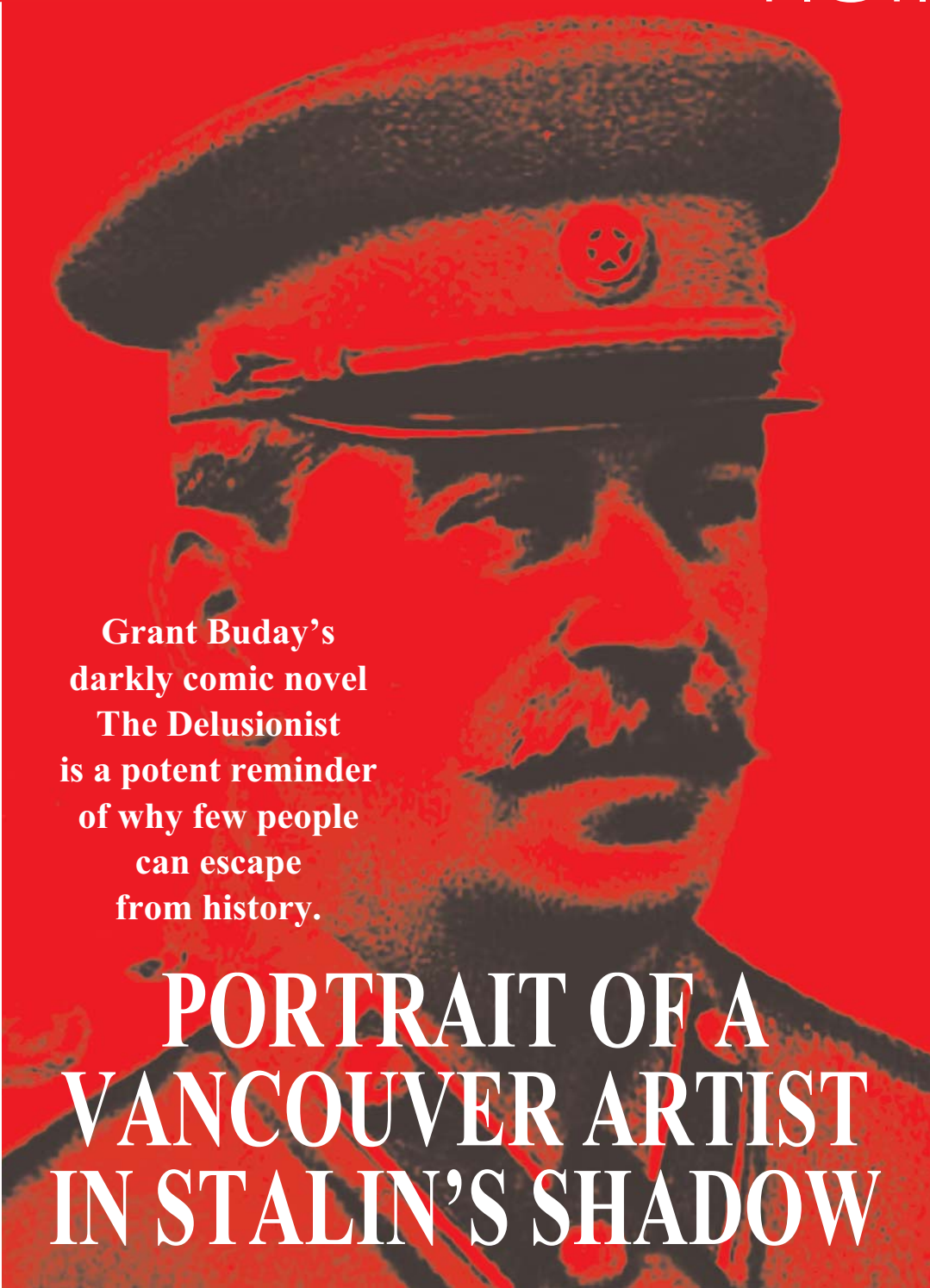
Grant Buday reminds us that a million deaths is not merely a number; it's a million individual human tragedies.

The Delusionist by Grant Buday
(Anvil Press \$20)

GROWING UP IN VANCOUVER in the 1950s, I never found it odd that a city with such a brief history itself should be so haunted by the tragic ghosts of world history. Most of the people you met seemed to come from somewhere far away and have families whose lives had been terribly blighted by fascism or Stalinism.

In the opening chapters of **Grant Buday's** novel, **The Delusionist**, the Andrachuk family, survivors of Stalin's genocide in the Ukraine, "avoided the prairies where so many Eastern European congregated and come all the way out to Vancouver to escape being caught up in an enclave that might have kept those wounds open."

Buday captures the ambiance of 1962 Vancouver like an archaeologist opening a time capsule; the old Aristocratic Café, trying to sneak into Restricted movies on Granville Street's glittering Theatre Row, ambivalent adolescent friendship and awkward adolescent love, but it's the portrait of the immigrant family liv-



Grant Buday's darkly comic novel *The Delusionist* is a potent reminder of why few people can escape from history.

PORTRAIT OF A VANCOUVER ARTIST IN STALIN'S SHADOW

ing in the small house symbolically located across the street from a large cemetery that makes this story ring so true. Cyril, the youngest Canadian-born son, may have no memory of the Holodomor in

the Ukraine, but he lives in its shadow, surrounded by whispered fears of the "dreaded Koba," always reminded by the brittle bones and stunted stature his



John Moore

older brother suffered due to starvation as a child.

After his father's early death in 1955, Cyril maintains a kind of emotional link by executing ever more polished pencil sketches of his father's old tools. When his first love, Connie Chow, deserts him to pursue her dreams of stardom in Hollywood, Cyril stays behind, working at odd

jobs and odd romances, doggedly pushing his pencil on the fringes of Vancouver's parochial art scene in the 60s.

Even when the winds of social change begin blowing through Vancouver, he doesn't become deluded by the idea of himself as some kind of great artistic talent. In one of Cyril's girlfriends, who mistakenly thinks she's a brilliant jazz singer, Buday paints a somewhat snide portrait of the kind of coffee-house self-proclaimed

genius that infested all the arts in Vancouver in those years.

The title of the novel is a little odd, since Cyril has few illusions, never mind delusions. As an artist, he never pretends to be more than just "a guy who draws." An attempt to visit Connie in Los Angeles goes sadly wrong, as do most of their attempts at reunion in one way or another, yet Cyril never stops loving her.

If Cyril has a delusion, it's his stubborn patience, the sheer doggedness with which he pursues both his art and his first love over most of a lifetime. Even when his brother tries to screw him out of an inheritance by having him declared 'delusional' with the connivance of Cyril's old high school best friend, Cyril refuses to be ground down or get bitter and twisted. He just keeps on drawing, keeps on loving Connie until he starts to sell a few pieces. The reader has to wait and see whether Connie will ever deign to return or not.

When, in a moment of despair over her own patchy career, Connie says, "it's just that you wonder what you've achieved," Cyril immediately replies, "I'll tell you what you've achieved; you haven't spent thirty years wishing you'd done something else." For any artist, that's probably as good an epitaph as it gets.

Joseph Stalin, whose ghost haunts the shadows of this story like the smell from a bad drain, once famously observed, "One death is a tragedy. A million deaths is a statistic." Good novels that bring to life characters which are not necessarily rich, famous or powerful, are what cut the ground from under Stalin's cynicism.

Writers like Grant Buday remind us that a million deaths is not merely a number; it's a million individual human tragedies.

978-1927380932

John Moore reviews fiction from the Garibaldi Highlands.

BENEATH THE EYES OF GOD

Sadhu Binning examines the private lives in B.C.'s Sikh community against a backdrop of racial animosity and economic insecurity.

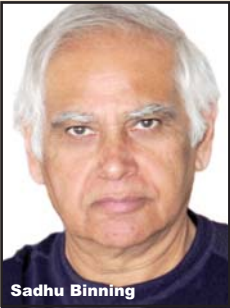
The title story of **Sadhu Binning's** **Fauji Banta Singh and other stories**, recalls a lonely old-timer named Fauji Banta Singh who served in the British Indian Army for sixteen years, including 1919 when the British massacred Punjabis in Amritsar. A very religious Sikh who lived near the Ross Street gurdwara, Banta Singh longs to return to his birthplace. To cheer him up, the narrator of the story jokingly suggests finding him a white woman for a good time. The old man says, "Sometimes I do feel the desire to experience the touch of white skin at least once in my lifetime. You know, this country is really awful that way—it is so hard for a person to remain pious. Nobody hides anything... It is hard not to have sinful thoughts, even while one is reciting the sacred text—forgive me, my dear God."

Then Fauji Banta Singh looks up to the sky, as he always did when addressing God. In old age, he recited the holy book countless times and prayed for the well-being of his children and grandchildren."

Fauji Banta Singh and other stories by Sadhu Binning (TSAR \$20.95)

"These are stories that I originally wrote in Punjabi," Binning says, "and then sort of recreated them in English making necessary changes to make them sound more suitable to English readers. English is my second language and I have had a love and hate relationship with it since my high school when I was regularly beaten by my English teacher for making simple mistakes. I can still feel the sting of his stick on my cold hands early winter mornings."

In this collection, Binning concentrates on reflecting everyday lives to encompass "the successes and failures, the growing and painful irrelevance of the old, changing values and the conditions of the women, the place of religion and tradition, and the ever-present echoes of distant Indian politics and national extremism."



Born in Chiheru, Punjab, India in 1947, Sadhu Binning immigrated to Canada in 1967. A founding member of Vancouver Sath, a theatre collective, and *Ankur Magazine*, Binning is a central figure in the Punjabi arts community. He sat on the BC Arts Board from 1993 to 1995. He has been on several advisory boards including *Rangh Magazine*. His writing has been included in close to thirty anthologies both in Punjabi and English. He has written several plays, fifteen books in Punjabi, four books of Punjabi poetry, two fiction collections in Punjabi, and one novel. Also a translator, he is a founding member of Punjabi Language Education Association and has actively promoted the Punjabi language in B.C. schools. He edited the literary monthly *Watno Dur* from 1977 to 1982 and he currently co-edits *Watan*, a Punjabi quarterly. He began teaching Punjabi at UBC in 1988, eventually becoming a professor of Punjabi language in the Department of Asian Studies. 978-1-927494-25-7

If you go down to the woods today

The World Before Us by Aislinn Hunter
(Doubleday Canada \$29.95)



The plot of Aislinn Hunter's novel is cyclonic, says Cherie Thiessen — events, details, memories, experiences twist together and then fly outward again.

That's the set-up for **The World Before Us**. Although Aislinn Hunter doesn't see herself as a mystery writer, there are lots of unanswered questions in her second novel that will keep readers turning the pages besides what ever happened to the five-year-old Lily Eliot.

Where did that mysterious character known as "N" vanish to? and who was she?

How will Jane Standen react when, after 19 years, she's confronted with the father of the child she lost?

And, for that matter, who is this voice speaking to us in the first person?

This novel of plaintive chimeras that surround and follow the central character of Jane had a ten-year gestation, partially written and researched while Hunter was studying for her Ph.D in Edinburgh. It twirls between three periods of time:

1877—at the Farrington Asylum for Convalescent Lunatics, (yes, they were called that).

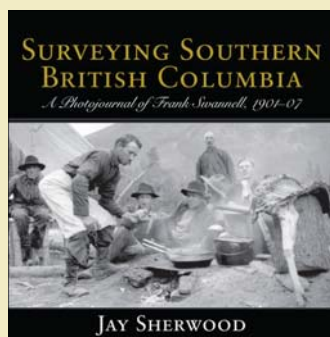
1991—when Lily goes missing.

2010—the present, when thirty-four-year-old Jane is working as an archivist in a London museum that's about to close permanently.

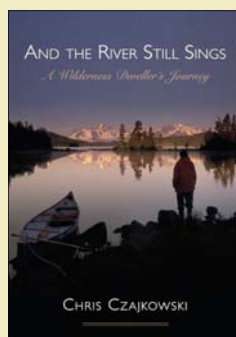


LILY'S FATHER HAD BEEN ON A FIELD TRIP studying and photographing the rare plants in the Farrington Estate grounds when he took his daughter and Jane with him on that ill-fated day in 1991. Now he is coming to the museum to read from his book. The research he was doing on that day has finally resulted in *The Lost Gardens of England*, the current

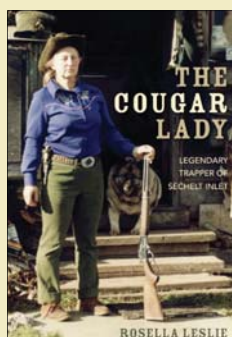
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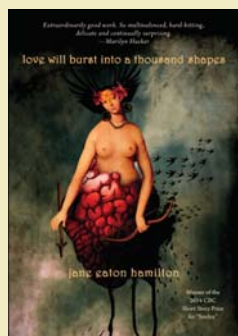
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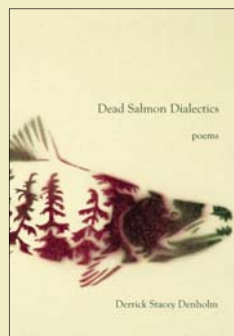
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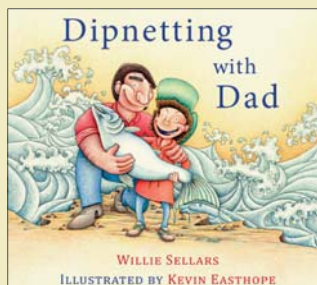
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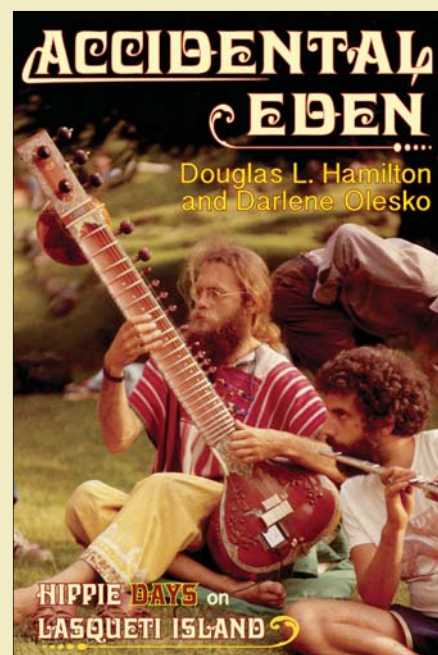
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review

FICTION

winner of the museum's Chester-Wood Book Prize.

The Farrington Asylum, long in ruins, is in close proximity to the estate. In 1877, three patients, two men and a woman, managed to wander off, winding up at Farrington House. Curiously, the woman, noted only in the asylum records with the initial "N," somehow disappeared.

Two disappearances, 114 years apart in the same area, couldn't possibly be connected. But Jane, who did her dissertation on archival practices in rural nineteenth century asylums, becomes interested in the fate of "N," the woman who disappeared in the same woods where Lily slipped through her hands.

She tells herself she's doing this research because she has a possible book in mind. It's almost as if Jane's life has never really started; as if she is still stuck in those woods in 1991, but the reader may feel even more sorry for the invisible spirits—or ghosts or entities—that surround her.

For these aimless spirits, it feels like their nightmare will never end. Waking after death from an uneasy sleep they find themselves in a void without meaning or familiarity, seemingly doomed to try to find parts of what they were before. Yes, somehow Aislinn Hunter manages to make this seem, well, half-plausible.

Desperately clinging to Jane, they sense that she is the only tie to the past they are trying to reassemble. These ghosts have a spokesperson who often speaks to readers in

the unusual plural first person. Their connection with Jane is a place: Whitman Asylum.

Across a different century these deceased inmates found her in the surrounding woods that day in 1991. While an alternating point of view from third person to a plural first is unusual and somewhat risky, it works here as Hunter uses the voice to create a sense of mystery, omnipotence and irony.

Unlike many detective and mystery authors who don't tie up all the ends and forget details, Hunter has not left one idea dangling, one knot untied. Everything links up with the whole. This novel's plot is cyclonic: events, details, memories, experiences twist together and then fly outward again, reappearing later to once again mesh.

There's a huge momentum at work in this fiction that remarkably never seems to let up. Themes of the need for human contact, the energy that collects in spaces we consider empty, the resonance that lies in objects.

Nothing is overlooked, every detail seems to slot itself in somewhere, like the past lives the ghosts are trying to locate and make whole again. *The World Before Us* is a tsunami of a read, meticulously crafted, rich in poetry, insight and heart-breakingly real characters. It's a rare novel that can ask more questions than it answers and get away with it.

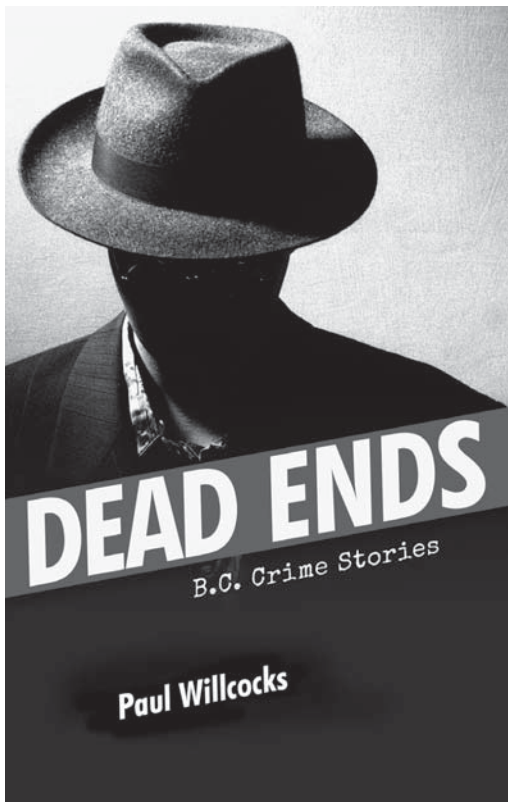
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Cherie Thiessen regularly reviews fiction from Pender Island.



Cherie Thiessen

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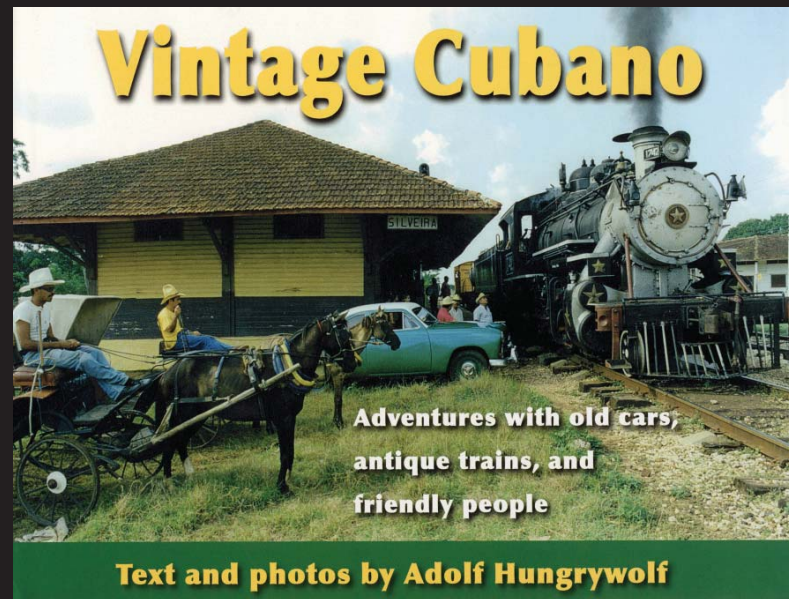


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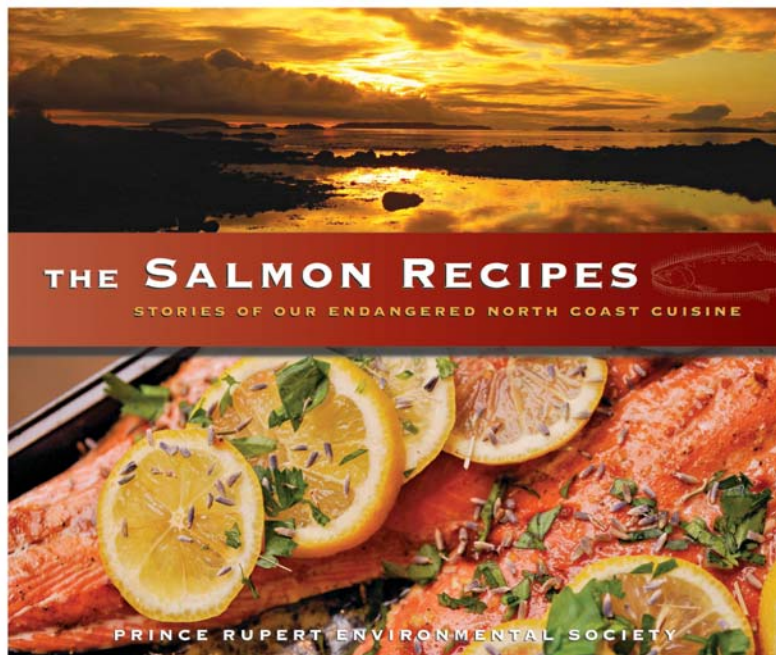
A new kind of hunger is rolling over our waters.

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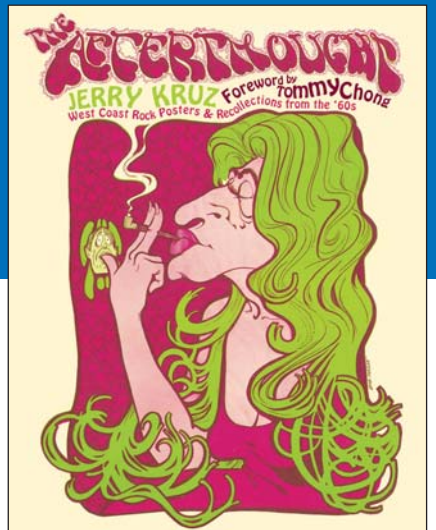
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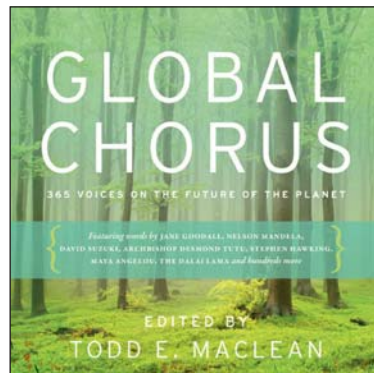


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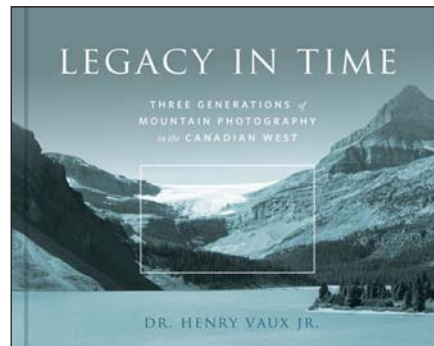


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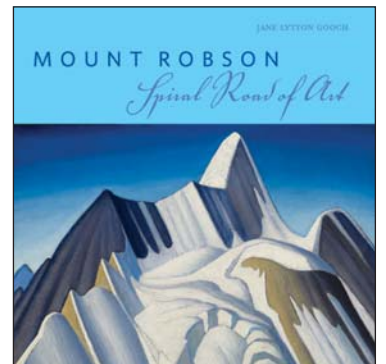


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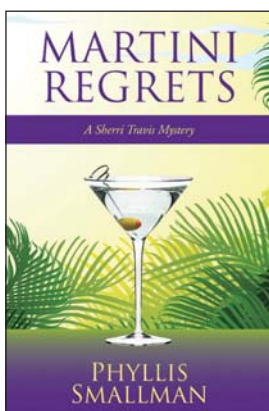


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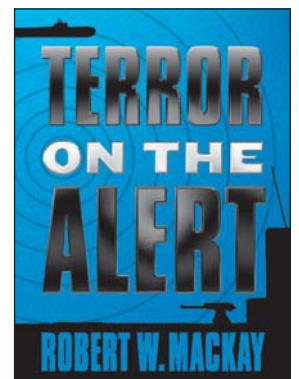


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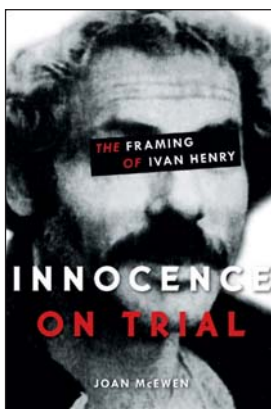


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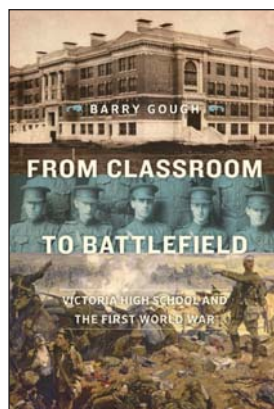


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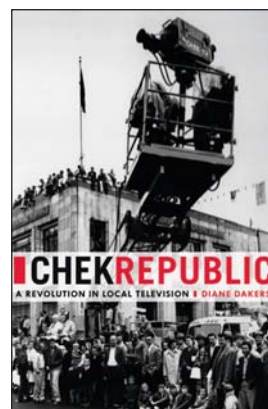


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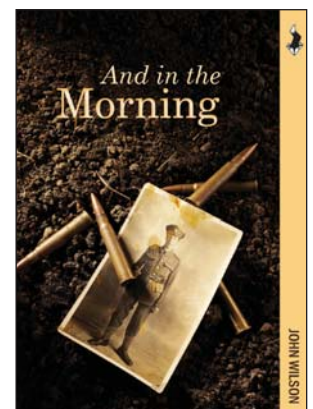


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BY GAIL ANDERSON-DARGATZ

IN THE LAST FIVE YEARS, I fell out of love with my writing life. Aside from having little time to write, I found myself feeling that I had to write like the person I no longer was, this “Gail Anderson-Dargatz.” My writing name is not my personal name and hasn’t been for a decade. My husband calls me by my middle name, Kate, and I took his name when we married.

So there I was in mid-life, another person. More than that, I was no longer sure what stories I wanted to tell. I was proud of my early work, but I had grown beyond that person who had written those books. I felt pressure, real or imagined, from the publishing industry to continue to write as “Gail Anderson-Dargatz.”

I know I’m not alone here. Falling out of love with writing is something that happens to most writers, and not just in mid-career. We fall out of love with nearly each project and, especially when writing a novel. As is the case with any long-term marriage, there are bland days when we wonder why we started this damn thing in the first place. Or, even worse, we fight with a story that isn’t working. We think of giving up and leaving the project altogether.

Sometimes, as in a bad marriage, we should leave it. Some projects are just practice, where we learn a thing or two, like the relationships of our twenties, when we experiment with lovers until we find a good match. Even when we do find that good match — the writing project that “fits” — there will be days when we want to give up, when we seem to have fallen out of love.

How do we heal our relationship with our

How Gail got her groove back

LATELY SOME HIGH PROFILE FEMALE WRITERS HAVE STARTED WRITING FOR CHILDREN AND RELUCTANT READERS. Poets **Susan Musgrave** and **Lorna Crozier** have written simple board books for toddlers. Novelist **Caroline Adderson** has released a second storybook for children aged 8 to 11. Novelist and *January Magazine* founder **Linda L. Richards** has produced a mystery for Orca’s Rapid Reads series (books that can be read in one sitting). In **Gail Anderson-Dargatz**’s new Rapid Reads thriller, *Search and Rescue* (Orca \$9.95), a smalltown journalist solves crimes in rural B.C.

For the past decade or so, Anderson-Dargatz has been busy with parenting, step-parenting, the death of both parents, divorce, remarriage, a move, another move, and teaching writing from her Shuswap home. Having just turned fifty, here she describes how she recently regained her literary verve by writing for younger and less advanced readers.

writing life in general? How do we reignite that spark? I think I’m beginning to figure it out. I believe the key to keeping any long-term relationship thriving lies in making time for that love, and in bringing back play. Just as we do with our partners, we need to make the time to be with our writing.

We often fall out of love with our writing simply because we don’t have the energy for it. When we’re not at work, we’re chasing our kids or overloaded by domestic demands. It’s hard enough to find time to romance our partners, much less our writing.

If that writing life is important to us, however, then we must find that time and

energy to romance it, almost daily. I say ‘almost’ because breaks are important. We need time away from our kids and lovers to charge up, to appreciate them. The same is true of writing.

To stay in love with writing, we need to make it a daily habit, one we return to because we want to, because we’re driven to, not because we have to. Here was where I ran into trouble. Between my responsibilities as a parent to four kids, as a daughter to aging parents, as a teacher, and as a wife, I had very little time left to romance my writing.

I had also lost the ability to view my writing as play. As pros, we often come to think of our writing as work, and defend it as such, as something we must do, we should do. There’s nothing like a “should” to take the joy out of any activity.

Writers often ask me how I stay disciplined, how I keep writing.

I tell them I do my best not to discipline myself to write.

When I make it work, it feels like work. Despite what I told these writers, however, writing had become work for me. Writing was how I made my living. I wrote for a purpose now, and not for play. And so, I lost energy for it.

I see the importance of play at work most keenly with my children. My two youngest love to write. My youngest son had two novels on the go before the age of twelve. My daughter writes poetry and picture books for fun. For fun. These kids aren’t worrying about getting published, or finding an agent, or getting decent reviews. They are writing for no other purpose other than to play.

My son learns through a distributed learning program, at home. He’ll spend the day writing on his own initiative, because he loves it, but when he’s given an assignment to write by his teacher, his creativity stalls. He can’t think what to write. When he’s writing for a purpose, someone else’s purpose, his writing stalls.

I remember that feeling of play, the joy of the white page. The possibilities! I wrote for that bubbly feeling I now see crossing my children’s faces as they write their fiction, that feeling of wonder that came when I engaged my own imagination, when I was there, inside the world of my writing. I wrote for no purpose other than this.

Then I published, gained some measure of success. Writing became work and the experience changed. I was writing to a purpose, to publish, to win competitions, to garner attention, to get an agent, to get an editor, to keep my editor, to win bigger awards, and so on. I had grown up and forgotten how to play.

It changed for me—for the better—when I took on writing for adults struggling with literacy issues; first through the Good Reads program, then through Orca’s Rapid Reads series. In the process, I explored commercial novels, looking for that clear narrative arrow, the fast-paced plot, the page-turner so necessary in engaging a new reader.

I discovered I really liked writing young adult and children’s fiction. It’s fun! I could quit being so damn earnest, so literary. I find myself forgetting about what others might think of my fiction, my literary fiction. In short, I’m allowing myself to play again, to write not for an audience, but for myself.

I feel a little giddy, as if I am genuinely falling in love again, with the writing process. The days I worry about what my agent/editor/reviewer/reader will think are the bad days, when the writing stalls. The days when I don’t give a shit what anyone will say are the good writing days.

So I now stumble some days, and dance others. I suspect it will take me some time to fully rediscover that place my son and daughter intuitively and naturally write within. Like them, and like the writer Lucien in **Michael Ondaatje**’s novel *Divisadero*, I’m learning, once again, “to dance with no purpose, with a cat.”

Gail Anderson-Dargatz is currently at work on her fourth novel for adults. An earlier version of this essay appeared in Event.



Gail Anderson-Dargatz



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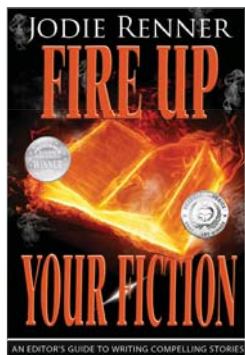
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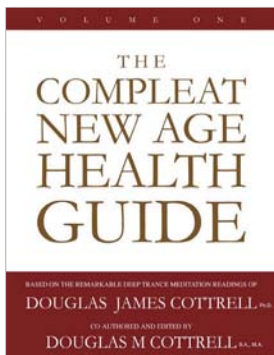


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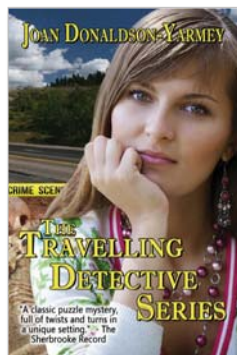
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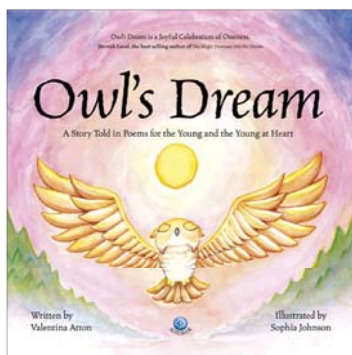


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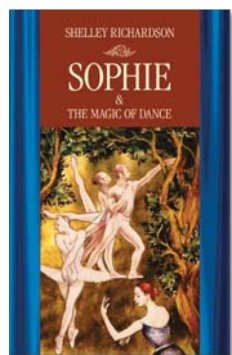


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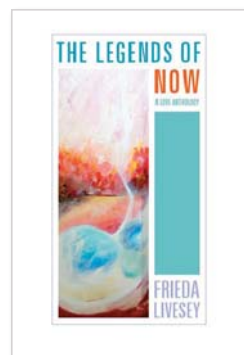


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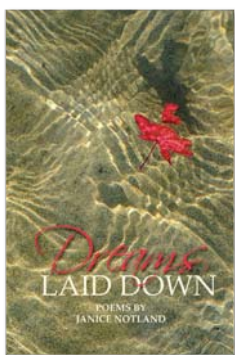


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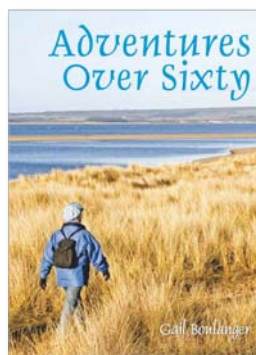


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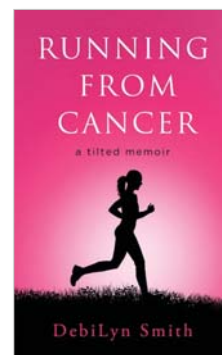


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BY HENRY RAPPAPORT

Henry, the fifth

LITERARY STALWART HENRY RAPPAPORT HAS UN-leashed **Loose to the World** (Ronsdale \$15.95), his fifth book, after a 40-year hiatus. Here he recalls the halcyon days of his Intermedia imprint.

of the random nature of our electronic age.

Intermedia Press began when poets who hung out there began using Intermedia's mimeograph machine, the Roneo, to produce early books.

Openings and *Heat in the Heart* were the first two 'books.' It is more accurate, however, to call

them collections bound in unusual ways rather than 'books.' *Openings* was collected in an envelope and *Heat in the Heart* was held together in a box donated by Mac-Millan Bloedel and had a self addressed stamped envelope for reader feedback.

Artists at Intermedia were also intensely interested in the nature of process. Poets and visual artists of The Press, as Intermedia Press came to be called, were exploring the medium as they were using it. They printed and bound their own books as a way of uncovering meanings and abilities embedded in craft. *Heat in the Heart*, for example, was run off one page at a time and each page was taped to a window at Intermedia's then current location on Fourth Ave over a period of months. The window filled as the book grew and passersby could participate in the process of growing a collection as new poems were written and printed. It was a unique way of visualizing the book as it came into existence. De Courcy, as was his habit, documented this and much else that was Intermedia.

In its own way, *Heat in the Heart*, conceived of as an extended performance piece, was an example of Intermedia artists reaching out into the community. Poetry readings, shows and performances were given throughout the lower mainland and in Victoria. Regular Thursday noon lunch/poetry readings were held at the Vancouver Art Gallery, and for a few years Intermedia took over the

entire gallery for a week. Then the loose collection of artists that was Intermedia, poets, film makers like **Dave Rimmer**, videographers, musicians like **Don Druick** and **Al Neil**, sculptors like **Glen Toppings**, potters and conceptual artists like **Glenn Lewis**, dancers like **Karen Rimmer** (Karen Jamieson), sound sculptors like **Dennis Vance**, painters like **Michael Morris**, **Gary Lee Nova**, **Gregg Simpson**, photographers, and others were gently herded together with the help of **Werner Allen** and the Vancouver Art Gallery's **Marguerite Pinney**. It was an exciting opportunity for many Vancouver artists to collaborate and showcase their work and for the gallery to host and celebrate with the local art community.

With the help of **John MacDonald**, The Press bought its first offset, a Rotoprint. That summer we created "Junk Mail," a remarkable and enduring collection and collaboration from a large number of local artists working in many disciplines. A collection of individual cards encased in a blank Rothman's box donated by Benson & Hedges, "Junk Mail" was sent through Canada Post as an unsolicited art gift.

Over the years, as artists moved on, the Press carried on producing books like my *A Book of Days*, **Carole Itter**'s *The Log's Log*, and works by **Jim Carter**, **David West**, **Gregg Simpson**, **Nellie McClung**, **Judith Copithorne** and others. Our last major collaborative project was *The Poem Company*, a weekly, anonymous 8 page arts magazine we carried on for a year, mailed for free and then collected and bound. It is a collector's item if one can be found.

When Intermedia itself was no more, The Press began printing catalogues and posters for three of our local art galleries: the Vancouver Art Gallery, the Burnaby Art Gallery and the Surrey Art Gallery. They were great friends and supporters. The first full colour work we printed was a poster for the Vancouver Art Gallery produced on a vintage single colour Miehle offset press. It was a great press and we did a great job!

By this time, Intermedia Press had dwindled down to Ed Varney and myself. We put ourselves through VVI (Vancouver Vocational Institute) and built The Press into a sophisticated, award-winning printer as our two Benny's (Printing Industry of America) attest. With the help of CASE (Counseling Assistance for Small Enterprises) counsellor, **Charlie Young**, we learned the business of business and won Canada's first Small Business Award.

Eventually, we moved to Intermedia Press's final home in Mount Pleasant and discontinued publishing. When Ed left, Intermedia Press Limited was down to one shareholder, and for the next twenty-odd years developed into a viable printing company employing over thirty people. In 2003, the company was sold.

During all the years of commerce, I continued to write poetry but after my fourth book, *Dream Surgeon*, did not publish. Then, post 'retirement,' I began a ten-year journey to my next book. I worked with poets **Karen Solie**, **Robert Hass**, **Don McKay** and others and began publishing individual poems.

In 2014, *Loose to the World* was published by Ronsdale Press. Despite a forty year gap, I find the continuity of concerns remarkable. There is, however, one major difference. Now, the poetry is for itself.

978-1-55380-338-6

IN THE LATE 1960S AND EARLY 1970s, the Vancouver art, poetry and publishing scenes were very different from today. Many of them were consciously and intensely experimental and collaborative. Intermedia exemplified those trends. Established with the efforts of well-known-artists like **Jack Shadbolt**, **Roy Kiyooka** and others, Intermedia became the locus for work by younger visual, language and movement artists.

While many of the poets eschewed the label "concrete poetry," the preponderance of visual artists at Intermedia influenced a significant number of them. The visual work of poets like **Gerry Gilbert**, **Maxine Gadd**, and **Ed Varney** operated in a transitional medium between purely linguistic and visual art and derived creative and communication benefits from both.

Influence between the arts was cross cultural, hence the name Intermedia. The photographer **Michael de Courcy**, for instance, included a poem as one of the faces of his box art which was displayed at the museum of Modern Art in New York and in Vancouver.

Dennis Vance produced sound sculpture exploring the effects of random movement through space triangulated by three distinct radio signals. As the sculpture swung, the listener, in a capsule like an astronaut, picked up different messages which collaged themselves into an aural experience symbolic



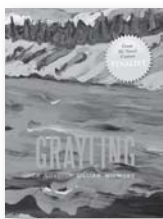
Ed Varney as a young Intermedia poet

Henry Rappaport was one of the co-founders of the artist-driven publishing and printing movement that led to contemporary literary publishing in Canada.

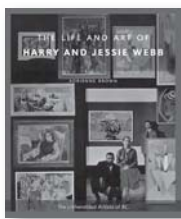


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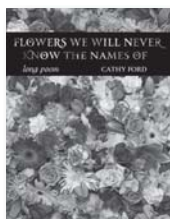
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Cathy Ford was president of the League of Canadian Poets in 1985 and 1986, and was a founding member of the League's Feminist Caucus in 1982. From 1984 to 1986 she was a member of a national task force of Women and Words, working to create a draft constitution for a Canadian association of Women and Words. She was also a member of the board of directors of the Literary Storefront from 1980 to 1982.

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Cathy Ford

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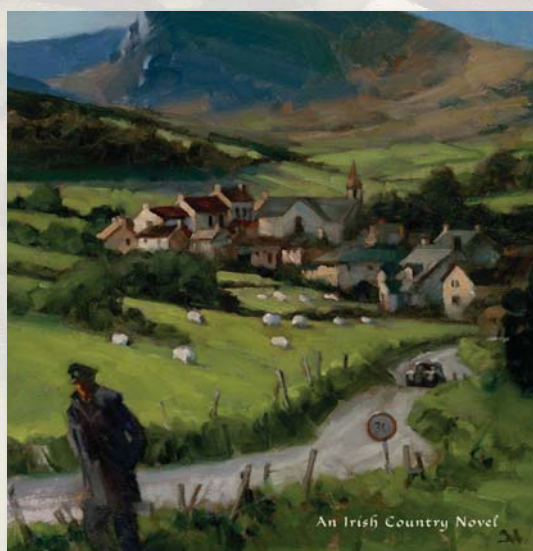
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A poet at heart

: **ROBERT TYHURST**, BORN IN HALIFAX IN 1951, studied anthropology at UBC and lived on B.C. Interior First Nations reserves while doing anthropological field work. Some of Tyhurst's surreal-flavoured poetry was collected as a chapbook, *House of Water* (Caitlin 1981). He produced a much-cited dissertation, "An Ethnographic History of the Chilcotin" before he became a lawyer and worked on native land claims cases. He died suddenly on September 16, 2014 in Victoria.

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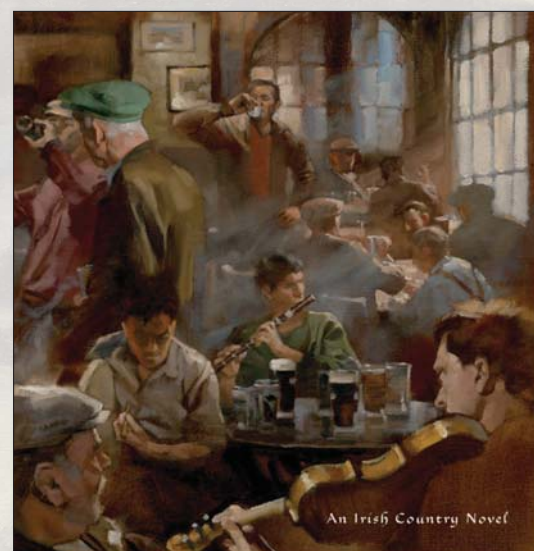
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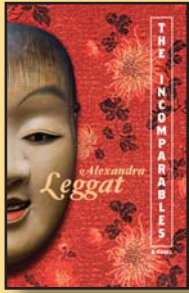


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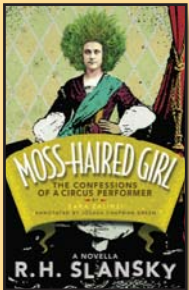
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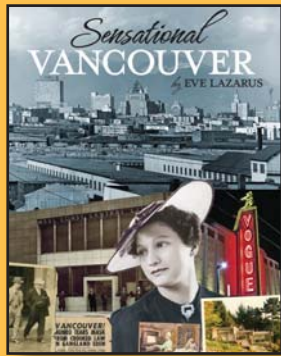
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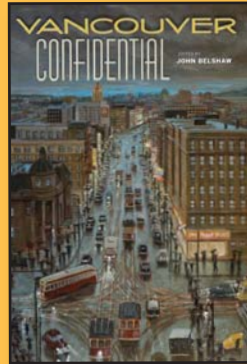


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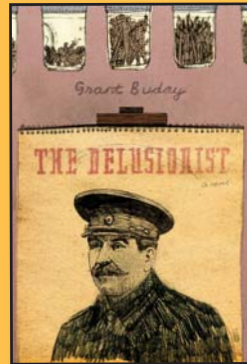
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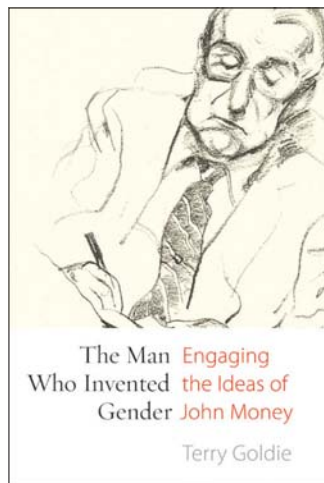
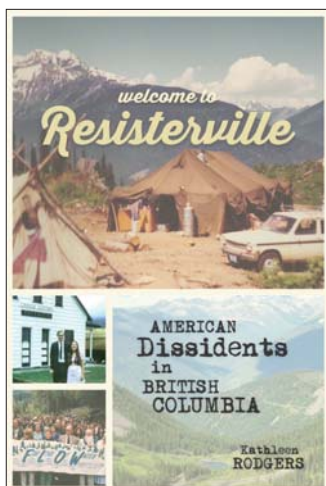
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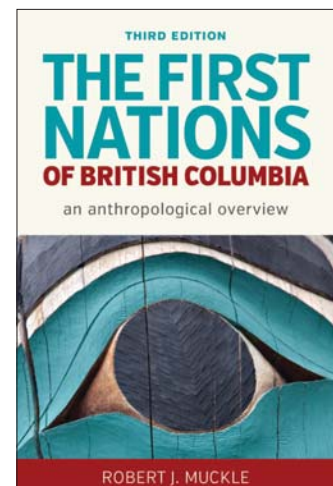
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reviews

POETRY

30 years later: Phyllis Webb

HAVING EDITED AND WRITTEN THE introduction for **Phyllis Webb's** *Selected Poems* (Talonbooks 1971), **John F. Hulcoop** has stayed the course, also contributing a book-length study, *Phyllis Webb and Her Works* (ECW Press 1990). Fortunate to have such a devoted critic as the nineteenth-century poetry scholar Hulcoop, and such a devoted publisher as Talonbooks, Webb has now re-emerged as a poet after a hiatus of more than thirty years with a single volume containing all of her published, unpublished and uncollected works, **Peacock Blue: The Collected Poems of Phyllis Webb** (Talonbooks \$39.95). Edited by Hulcoop, this all-encompassing overview comes thirty-four years since the eminent Ontario critic **Northrop Frye** hailed her collection *Wilson's Bowl* (with a title poem about UBC anthropologist **Wilson Duff**) as "a landmark in Canadian literature" in 1980.

9780889229129

Food for thought

RACHEL ROSE, WHO RECENTLY WON a 2014 Pushcart Prize, has been appointed as Vancouver's fourth



Phyllis Webb: born in Victoria, 1927

poet laureate. Her most recent collection, **Song and Spectacle** (Harbour \$18.95), won the 2013 Audre Lorde Poetry Prize in the U.S. and the Pat Lowther Award in Canada. She also wrote the libretto for *When the Sun Comes Out*, Canada's first lesbian opera, which premiered in Vancouver in 2013 and Toronto in 2014.

As part of her three-year tenure as poet laureate, Rose will champion poetry, language and the arts in Vancouver and will connect established and emerging poets with chefs, urban farmers and other individuals engaged in nourishing citizens to create

a collaborative book of poetry inspired by food. "In a city as diverse as Vancouver, there are few subjects that engage us all," says Rose. "But all of us break bread together, or cook beans or fry noodles. Poetry inspired by food invites poets to write provocative work about the environment, class, immigration and occupation, but it also allows us to celebrate our city's strengths in a way that brings us together. I look forward to welcoming everyone to the table."

978-1-55017-585-1

Love songs to the coast

VANCOUVER-BORN **ALEX LESLIE'S** debut poetry collection **The things I heard about you** (Nightwood Editions \$18.95) involves memories, elegies, and love songs written to the coast and all its inhabitants. This volume was shortlisted for the 2014 Robert Kroetsch award for innovative poetry.

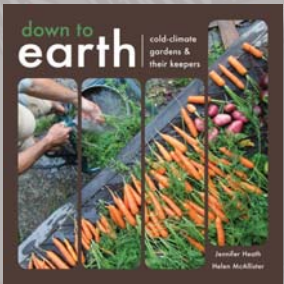


Leslie has won a Gold National Magazine Award for personal journalism and a CBC Literary Award for fiction. She also edited the Queer issue of *Poetry Is Dead* magazine.

978-0-88971-305-5

NEW TITLES FROM OOLICHAN BOOKS

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Jennifer Heath & Helen McAllister
978-0-88982-302-0
Gardening - 192 pages
Paperback • \$29.95

Two friends began peeking over fences to find out how people grow their own food. In vivid colour, *Down to Earth* celebrates the viability of cold-climate gardening. Stories, tips, and recipes inspire you to plant a few seeds and create your own food security. No matter where you live, this book will help you meet the challenges of a short growing season.



Between Lives

Nilofar Shidmehr

978-0-88982-301-3
Poetry - 136 pages
Paperback • \$19.95

"... each simple story is the pulse of an intelligent, sensuous desire. These poems are feminist, moist, fragrant! Each word bursts, ripe in the mouth, like pomegranate."

—SONNET L'ABBE

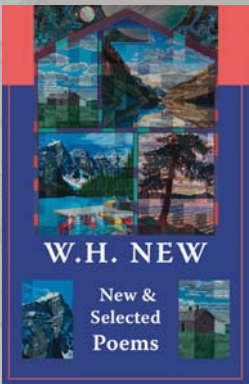


Ex-ville

Rhona McAdam

978-0-88982-306-8
Poetry - 80 pages
Paperback • \$17.95

Rhona McAdam's sixth collection of poems reflects upon what we leave behind: the people, places and journeys that shape our lives. *Ex-ville* is a book to welcome and celebrate, and then return to, often.

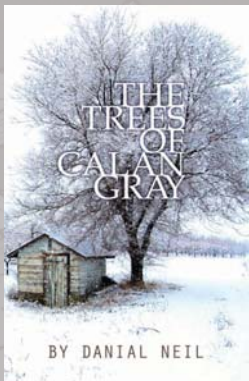


New & Selected Poems

W.H. New

978-0-88982-310-5
Poetry - 248 pages
Paperback • \$21.95

W. H. (Bill) New became one of our most inspiring and innovative Canadian poets with the publication of ten volumes of poetry over a span of twenty years. The variety and intensity of experience in these ten books is remarkable and the experimentation with form often extraordinary.



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Daniel Neil

978-0-88982-297-9
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Calan Gray talks to trees. They speak back to him, he hears the language of trees. They become his sanctuary against a violent father who wishes to commit him to an institution for expressing such delusions. It is 1964, and the world is a harsh place for those who are different.

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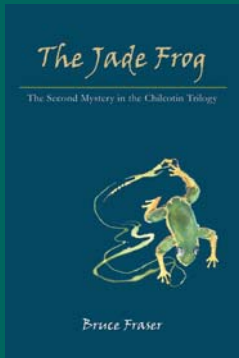
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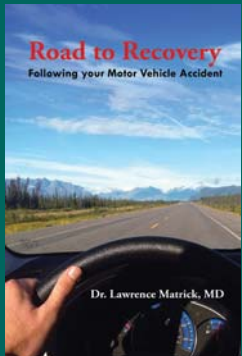
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by Leigh McAdam



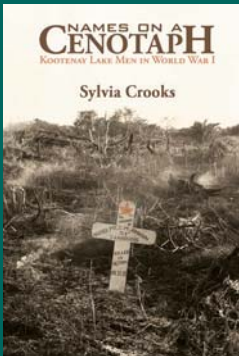
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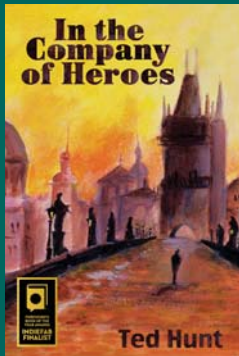
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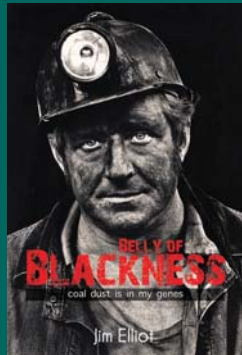
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by Sylvia Crooks



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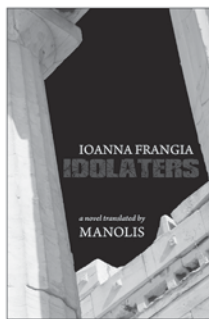
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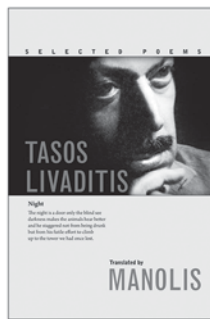
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Idolaters
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poetry by Károly Fellingner
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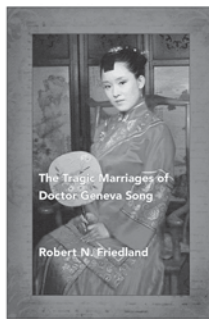
This well-crafted novel by distinguished Greek author Ioanna Frangia takes the reader to a mythical locale and to a voyage of suspense and intrigue parallel to that of most famous books.

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?

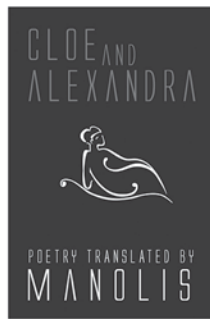
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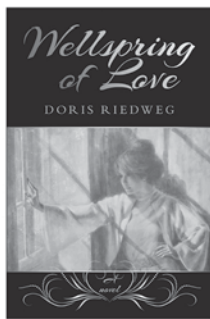
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The Tragic Marriages of Doctor Geneva Song
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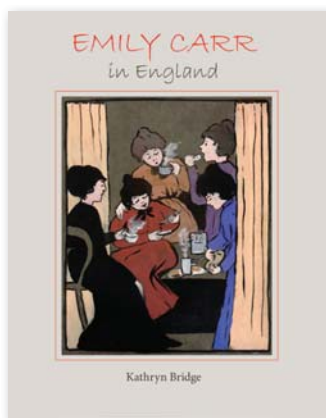
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NEW from the Royal BC Museum

Emily Carr in England

Kathryn Bridge

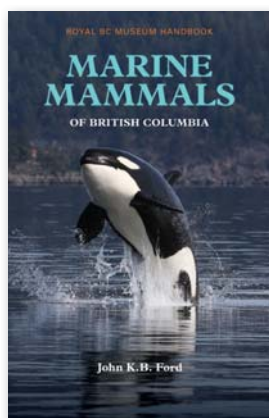


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Kathryn Bridge takes a fresh look at Emily Carr's years in England, from 1899 to 1904, attending art schools. She illustrates her findings with a selection of Carr's sketches and three of her "funny books", including *A London Student Sojourn*, which makes fun of life in a London guest house for young women.

Marine Mammals of British Columbia

John K.B. Ford

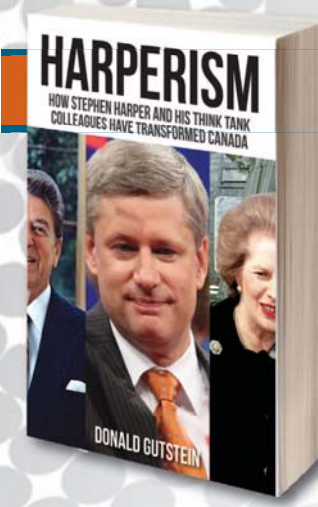


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Dr John Ford presents the latest information on 31 species of marine mammals that swim through Canada's west-coast waters: whales, dolphins, porpoises, seals, sea lions and the sea otter. He explains how they feed, communicate and socialize. He also describes each species and gives pointers on where to find them and how to identify them.

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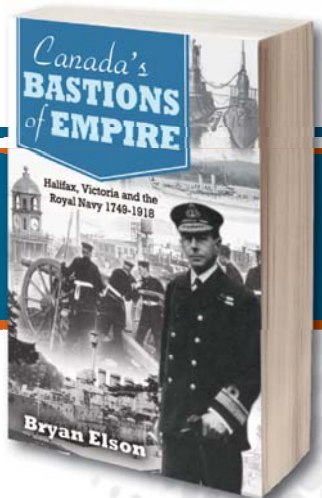
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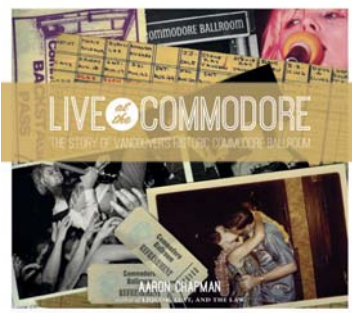
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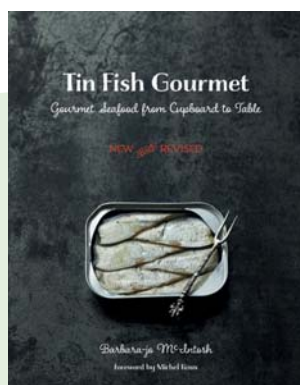


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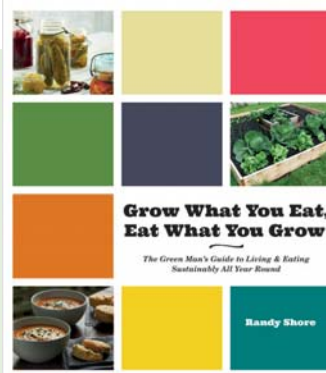


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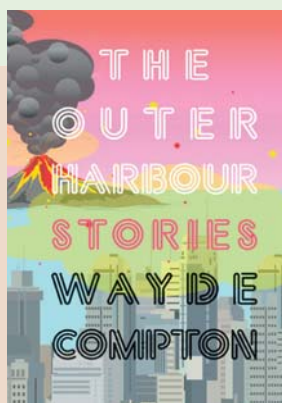
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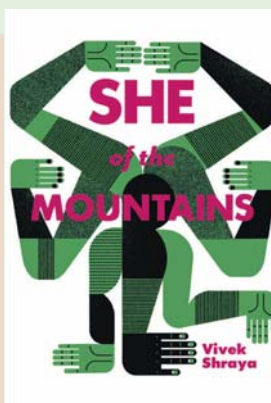


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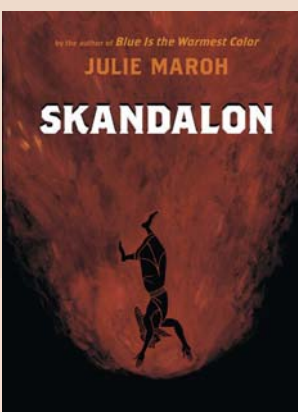


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Student Forum
Sunday 5:00pm



D is for DAKERS:
Student Forum, hosted by Marlene Palmer, 1970s. From *CHEK Republic: A Revolution in Local Television* by Diane Dakers

A is for Asch

While proposing a new approach to aboriginal treaties in **On Being Here to Stay, Treaties and Aboriginal Rights in Canada** (UTP \$24.95), UVic's **Michael Asch** asks the simple question: Why should the original inhabitants of the land have to ask non-Aboriginals for ownership rights? A professor of anthropology and adjunct professor of political science, Asch has been awarded the Weaver-Tremblay award for distinguished service to Canadian applied anthropology and elected a Fellow of the Royal Society of Canada.

978-1-4426-1002-6

B is for Balázs

One of the signs of maturation for the B.C. publishing industry is its ability to incorporate foreign voices. Hungarian-born poet, novelist and publisher **Attila F. Balázs** has two books in English translation from B.C. publishers. First came his novel, **Casanova's Metamorphosis** (Ekstasis \$22.95), written in Romanian and translated by **Adrian George Sahlean**. It reinvents Casanova's transformation from man into myth, the story of how the world's most notorious lover of women became an iconic seducer. Now **Blue** (Libros Libertad \$34) is a poetry collection translated by **Elizabeth Csicsery-Rónay**. Balázs was born in Transylvania in 1954.

Casanova: 978-1-77171-023-7; Blue 9781926763330

C is for Cassidy



Sara Cassidy

Neither lazy nor a criminal, Angie, the young protagonist of **Sara Cassidy's Skylark** (Orca \$9.95), sleeps in an old car with her brother and mother, evading police, finding new places to park each night, finding inspiration and self-expression in slam poetry. For Sara Cassidy, writing about living in a car wasn't inconceivable because

she once lived in a ten-by-ten-foot survival shelter in the Manitoba bush.

Sara Cassidy was one of three finalists for this year's \$5000 Bolen Books Children's Book Prize along with **Ann Walsh's Whatever** (Ronsdale) and winner **Daniel Loxton's Pterosaur Trouble** (Kids Can).

Skylark: 9781459805903

D is for Dakers

If there was a contest for best title of the year, it could be won by **CHEK Republic: A Revolution in Local Television** (Heritage \$19.95) in which **Diane Dakers** chronicles the first and only employee-owned television station in North America, Vancouver Island's CHEK-TV, also the first TV station in Canada with colour telecasting capabilities.

Launched in 1956, the channel became the subject of a David and Goliath legal battle in 2009 when its owner, CanWest Global, threatened to shut it down. Employees rallied and CHEK became employee-owned—a republic of sorts. Dakers has also published her first teen novel, **Homecoming** (Orca \$9.95).

Homecoming: 9781459808034; CHEK: 978-1-927527-99-3

E is for Ekstasis

Having outlasted a recent funding crisis, **Richard Olafson's** 32-year-old Ekstasis Editions has a full slate that includes a coffee table book on the Komagata Maru incident and a trilogy by **Linda Rogers**. After Cormorant Editions published volume one by Rogers, *Empress Letters*, volume two, *The Third Day Book* was listed in the Cormorant catalogue but not fully released. Olafson jumped into the breach, redesigning covers and re-editing Rogers' three novels so the trilogy can appear under one imprint with a consistent design. The second volume has been renamed **Tempo Rubato** (Ekstasis Editions). A yet-to-be-titled volume three is due in the spring.



Richard Olafson

Tempo: 9781771710268

F is for Ford

In **Marine Mammals of British Columbia** (Royal BC Museum \$27.95), Dr. **John Ford** presents the latest information on 31 species of marine mammals that live in or visit BC waters: 25 types of whales, dolphins and porpoises, five seals and sea lions, and the sea otter. He describes each species and summarizes its distribution, habitat, social organization, feeding habits, conservation status and much more. There are maps of sightings and pointers on where to find each species. It also contains hundreds of colour photographs and drawings to help recognize these animals in the ocean.

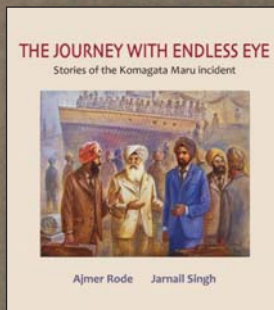
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continued on page 39



Sea lion swallows a dogfish. Photo by J. Hilderling

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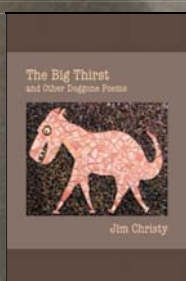
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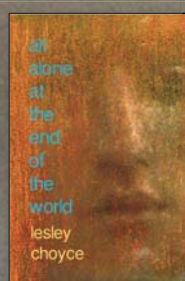
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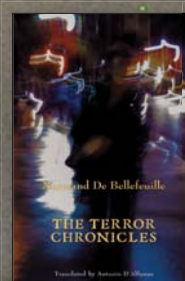
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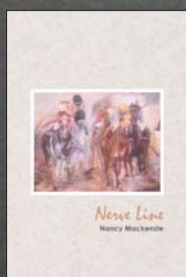
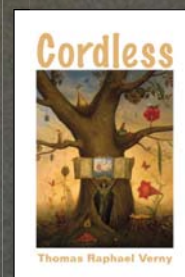
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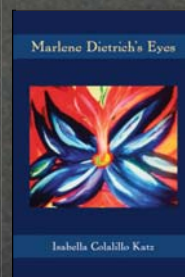


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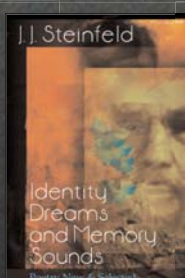
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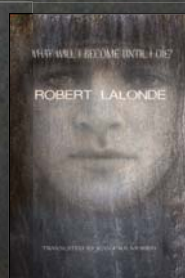


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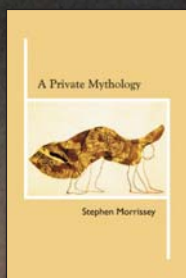
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WHO'S WHO

G is for Gutstein



Donald Gutstein

Harperism: How Stephen Harper and his think tank colleagues have transformed Canada (Lorimer \$22.95) by **Donald Gutstein** examines changes in Canadian politics wrought by **Stephen Harper** in much the same way **Ronald Reagan** and **Margaret Thatcher** transformed political life in the United States and Britain. Gutstein identifies how Canada's labour movement has been weakened, how scientific research has been reduced, how First Nations reserves will be privatized and how the Conservatives believe inequality of incomes is good for Canada's economy. He discusses how and why Harperism flows from theories propounded by Austrian economist **Friedrich von Hayek**.

978-1-4594-0663-6

H is for Hungrywolf

Fifteen of **Adolf Hungrywolf's** approximately fifty books are about railroading, including **Vintage Cubano: Adventures with Old Cars, Antique Trains, and Friendly People** (Hayden Consulting \$60), a retrospective gathered from 1993 to 2005, over which he spent a total of 18 months in Cuba. He recorded hundreds of narrow-and standard-gauge locomotives and countless old American cars for a 320-page, full-colour book.

Hungrywolf took his first photo of Canadian railroading in 1963, at age nineteen, of a steam locomotive having its tender filled from a wooden water tank along a forest branchline on Vancouver Island. Since then he's taken thousands of photos of Canadian



One of Adolf Hungrywolf's train photos from Cuba.

railroading, and gathered thousands more, dating back to the 1870s. He intends to produce a cross-Canada magnum opus on railroading called *Vintage Canadian*, showcasing 600 colour slides and 800 b&w photos.

I is for Isabella

Jude Isabella of Victoria was a managing editor of *YES Magazine*, a science magazine for kids, for twelve years. This year she has released **Chitchat: Celebrating the World's Languages** (Kidscan \$18.95), illustrated by **Kathy Boake** of White Rock, and **Salmon: A Scientific Memoir** (Rocky Mountain \$20), after spending three years researching salmon and marine biodiversity for a Masters degree in anthropology and writing. After a dozen or so field trips, "she can remove otoliths from juvenile salmon and clean her face in the bush without soap."

Chit: 978-1-55453-787-7; Salmon: 9781771600453

J is for Jones

To mark a 60th anniversary, **Paul Harris Jones** has published his wife **Mavis Jones's** sixth book of poetry, **Fog Larks** (Seabird Press), inspired by her love of birds and nature. Raised in Powell River, she gained degrees from UBC and McGill, worked as a librarian in Canada and England, and later as an ESL teacher. In 1999 the couple were given the Vancouver Natural History Society's Davidson Award for their work in conservation and education. In particular, Paul and Mavis Jones have ardently worked to preserve the habitat of the marbled murrelet.

978-0-9685498-7-2

K is for Kyi

A shipwreck on a remote island. A plane crash in the Peruvian jungle. Trapped deep in the earth with 33 others in a Chilean mine. **When the Worst Happens: Extraordinary Tales of Survival** (Annick \$14.95) is **Tanya Lloyd Kyi's** collection of true, action-packed

stories about young people around the world who have had death-defying experiences. The dynamic accounts generally reveal how the youthful survivors used their unusual courage, skills and ingenuity to survive. Illustrated by **David Parkins**, this is Lloyd Kyi's 23rd book.

978-1-55451-682-7



Tanya Lloyd Kyi

continued on page 40

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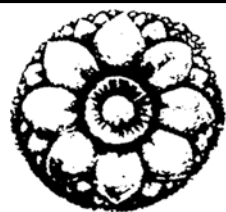
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WHO'S WHO

L is for Lever

Bernice Lever once went to England, hoping to meet **Sylvia Plath**, but never did. Years later she talked with **Margaret Laurence** about how Plath's death affected them both as young women with two children each, wanting to be writers. Laurence told her of her difficulties being both a wife and a novelist. Whereas Laurence veered increasingly towards the novelist role, Bernice Lever, born in Smithers, chose the motherhood route. "I do not regret my choice," she says. Now a Bowen Islander, Lever, at 78, is making up for lost writing time. She has just released **Red Letter Day** (Black Moss \$10), her latest poetry collection and her 15th book.



Bernice Lever: no regrets

9780887535406

M is for Miki

Poet and civil rights activist **Roy Miki** appeared on the BC Bestsellers List in October after he contributed text for a children's book, **Dolphin SOS** (Tradewind \$17.95), co-authored with **Slavia Miki** and illustrated by **Julie Flett**. Based on true events, *Dolphin SOS* recounts the story of three dolphins trapped in an ice-covered cove on the coast of Newfoundland.

9781896580760

N is for Neil

Moby Dick, the white whale, and the character of Ahab in **Herman Melville's** classic novel, serve as the leitmotif in **Danial Neil's** second novel, **my June** (Ronsdale \$18.95)—and, yes, there is no capital M in

that title. Set in the fictional town of Seaside on the Sunshine Coast, and on waters offshore, it's the story of man named Reuben Dale who must overcome the sudden death of his wife named June after she suffers a stroke. A marina operator eventually encourages Reuben to sail once more on his sailboat named "my June."

And, yes, Danial is correctly spelled without an e.

978-1-55380-335-5

O is for O'Mahony

When **Gwen O'Mahony** became the first New Democrat and the first woman to be elected provincially in a Fraser Valley riding, the NDP predicted her by-election win in Chilliwack-Hope had "changed the way politics is done in the Fraser Valley." The truth of that statement in 2012 remains to be seen.

Meanwhile her constituency assistant **Jennifer Woodroff** has recounted O'Mahony's unprecedented campaign and her one year in office with an insider's partisan narrative, **NDP Country** (One Woman's Army Services / Createspace \$8.91).

978-0-9936653-0-1

P is for Prain

Leanne Prain's **Strange Material: Storytelling through Textiles** (Arsenal Pulp \$24.95) highlights crafters who incorporate storytelling into the mediums of batik, stitching, dyeing, fabric painting, knitting, crochet, and weaving. From chapters on the "Textiles of Protest, Politics and Power" to "The Fabric of Remembrance" Prain brings her passion for textile crafts, design, art and urbanism to the page.

978-1-55152-550-1

Q is for Quebec

Danielle Marcotte's hometown of Amos, Quebec celebrated its 100th anniversary in May. She attended the Salon du Livre de l'Abitibi-Témiscamingue in Amos where her grandparents were amongst its pioneers. Now English versions of her three children's books have been made available in B.C., all published by an imprint operated by **Louis Anctil** called Midtown Press: **Scamper and the Airplane Thief / This Airplane Can Dance / Why Does My Dog Smile?** (Midtown Press/ Sandhill 2014).

R is for Rogers



John Hill and Ann Rogers

Ann Rogers teaches international relations and media studies at Royal Roads University and has co-authored **Unmanned: Drone Warfare And Global Security** (Between the Lines \$31.95) with **John Hill**. Now that President **Obama** has decided drone aircraft should be the weapon of choice for the United States, Rogers and Hill's examination of globalized technology in warfare is surely timely. John Hill was formerly the China Watch editor for *Jane's Intelligence Review* and has reported widely on security matters for a range of *Jane's* publications.

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WHO'S WHO

S is for Shidmehr



Nilofar Shidmehr

Since **Nilofar Shidmehr** of Yaletown came to Canada from her native Iran in 1997, she has earned her MFA in creative writing from UBC. Her new poetry collection **Between Lives** (Oolichan \$17.95) brings to light the violence and injustice of women's lives in Iran and in the diaspora. Due to Iran's divorce laws, Shidmehr's daughter must remain in Iran. Shidmehr hopes one day to bring her to Vancouver.

978-0-88982-301-3

T is for Turner

After more than forty years and thirteen books in the field of ethnobotany, **Nancy J. Turner** has provided a cumulative, two-volume, tour-de-force—a big book with a big title—**Ethnobotany and Ecological Wisdom of Indigenous Peoples of Northwestern North America** (McGill-Queen's \$100) to describe the cultural importance and methodologies of plant use by indigenous peoples of the Pacific Northwest.



Nancy J. Turner

978-0-7735-4380-5

U is for Ujjal

Douglas P. Welbanks' Unbreakable: The Ujjal Dosanjh Story (Chateau Lane/Sandhill, \$19.95)

highlights Dosanjh's years as B.C.'s Attorney General when he battled for the rights of immigrant women, just treatment for farm workers and social justice, while standing against racial discrimination and religious persecution. Dosanjh served as a Member of Parliament for the Liberal Party from 2004–2011 and as B.C.'s premier from 2000–2001. Born in a small village in Dosanjh Kalan, Punjab, India in 1947, Dosanjh immigrated to England at the age of 17 and moved to Canada in 1968.

978-0-9784824-4-2

V is for Viswanathan

Inspired by her family's history, **Padma Viswanathan's** second novel **The Ever After of Ashwin Rao** (Random House \$29.95) has been shortlisted for the Giller Prize. She found out via Twitter and celebrated with a bottle of champagne. "I had this American \$100 bill that my aunt in Toronto had given me as a gift," she told the *St. Albert Gazette*. Her novel is set almost twenty years after bombing of the Air India flight from Vancouver that killed 329 people off the coast of Ireland.

978-0-307-35634-5

W is for Watt

If you want something done, ask a busy person. Like **Jane Watt**. The new book review editor for *British Columbia History* was doubling as the Writer In Tent at the Fort Langley National Historic site—yes, they really do have such a thing—when she was informed her self-published kids book, **The Boy Who Paints** (Fenton / Sandhill \$19.95), featuring the work of Fort Langley painter **Richard Cole**, was one of five titles shortlisted for the 2014 Ruth and Sylvia Schwartz Children's book award.

9780991714605

X is for Correction



Shelagh Rogers

We goofed. **Shelagh Rogers** is the new chancellor designate of UVic, not Royal Roads University. As well as being a popular CBC radio host, she is cited as being a witness and champion of reconciliation for Aboriginal people, as well as a long-time advocate for adult literacy and mental health awareness. She assumes office for a three-year term as the University of Victoria's 11th chancellor on Jan. 1, 2015.

Y is for Yoko

A crossing of her beloved partner into the realm of Alzheimer's has sparked **Jane Munro's** sixth collection **Blue Sonoma** (Brick \$20), a title drawn from **T.S. Eliot** but evoking the tradition of Taoist poetry. The Vancouver poet is a member of the poetry collective Yoko's Dogs, which issued a collective volume called *Whisk* in 2013.

978-1-926829-88-3

Z is for Zilm

Yet another former student of the SFU Writer's Studio has published a book. **Jennifer Zilm**, born in Terrace, currently lives in East Vancouver with an M.A. in religious studies from UBC. Zilm was a doctoral candidate in Early Judaism and Christianity at McMaster University and her poems have appeared in various journals. Her debut collection is **The Whole and Broken Yellows: Van Gogh Poems and Others** (Frog Hollow Press \$20).

9781926948140

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Ralph Drew for
Forest & Fjord: The History of Belcarra

Federation of British Columbia Writers Up-coming Events

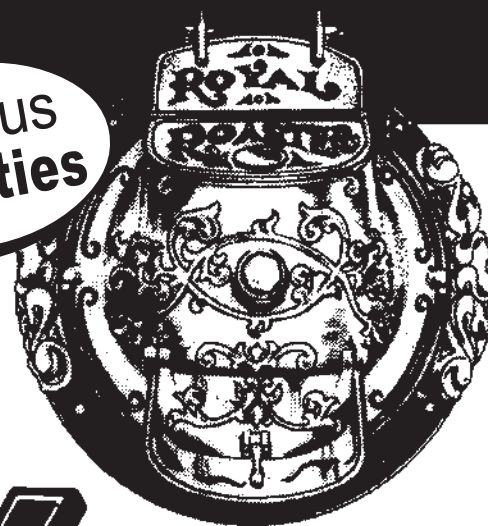


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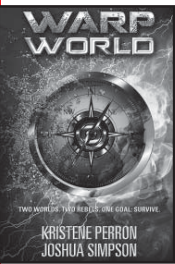
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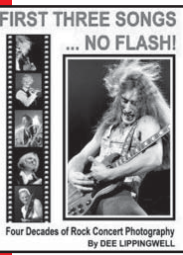
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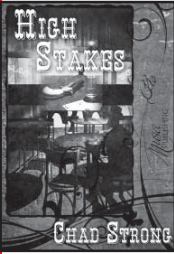
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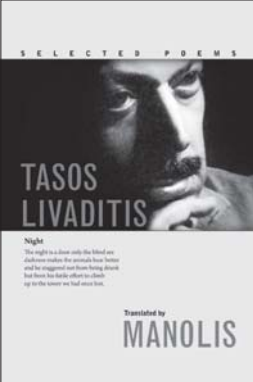


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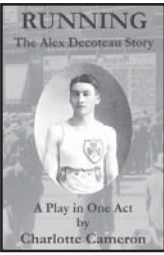
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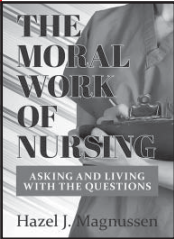
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LETTERS

Shame on Global

JUST READ MIKE MCCARDELL'S NOTE IN THE latest edition of *BC BookWorld*, "Thirty-seven years ended in three minutes. No warning, no compensation."

As loyal viewers of Global TV for close to the last 37 years, we couldn't understand when Mike suddenly disappeared. It took us a while, but random channel-flipping one day we found him again, on CTV. Way to go, CTV, for recognizing Mike for the B.C. treasure that he is. You've gained two more loyal viewers.

Thanks to *BC BookWorld*, keep up the excellent work. And thanks to Mike McCardell, master story-teller. May you and colleague Dave Gerry long continue with *The Last Word*. As for Global TV, shame on you.

Ruth Alsemgeest
Richmond

Not new, but thanks

YOUR RECENT ISSUE SEEMS TO HAVE A "NEW look" to the design and typography and I just want to compliment you on the results. Graphically very effective, the material is also well organized editorially, and lends a totally professional look to the whole issue. Warmest regards,

Robert Reid
Vancouver

Shane ten years ago

JUST GOT *BC BOOKWORLD* IN THE MAIL, VERY happy to see news about Shane Koyczan. He performed at the 2004 Writers Festival Literary Cabaret, and literally destroyed the house, getting a standing ovation that wouldn't stop. I was asked to emcee the festival's volunteer thank you party and open mic event, and after hearing numerous volunteers bemoaning the fact they'd missed his performance, I had the idea to hire him to read at the open mic event. He was more than happy to help out, so I hired him for \$200 and all the beer he wanted to drink. It was a complete surprise, and he gave a long and wonderful reading. He gave me a signed copy of his CD *American Pie Chart* (2004) which I cherish. He is a superb writer and poet, outstanding performer, has a stupendous memory, and is a genuine nice guy. It's been wonderful to see his progress. Long live The Shane.

Gary Sim
Vancouver

Ivy wrought Megan

I HAVE BEEN READING YOUR PUBLICATION for years and as someone in the book business I enjoy it thoroughly as it is full of great book news. Your article in the Autumn 2014 issue about Ivy's Bookshop was most interesting though I fear not complete. Megan Scott is the current owner of Ivy's but there was no mention of her. She has

owned Ivy's since 2001, which is about a quarter of Ivy's Bookshop life. Megan bought the shop from the second owner after Ivy. He was a very nice man but not a bookseller and Ivy's Bookshop was floundering. Megan had worked at Munro's Books and as a book rep and knew the book business very well. Within a year of Megan buying the shop it was flourishing again. I worked for Ivy and now work for Megan who is every bit the book woman Ivy was—just not quite as eccentric!

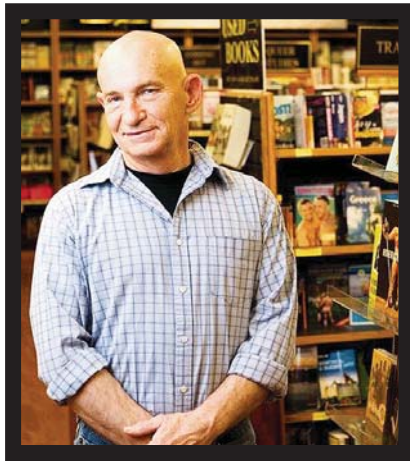
Diana Leeming
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Able without cable

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Jim Deva (1949-2014)

JIM DEVA, THE BOOKSELLER WHO INSTIGATED a decades-long legal battle with Canada Customs over discrimination issues, died after falling from a ladder last Sunday afternoon. He was 65. Deva co-founded Little Sister's Book and Art Emporium in Vancouver in 1983 and became well-known for promoting and defending LGBT literature. In a case that would span 20 years, Deva fought for the right to sell and import LGBT-themed books to his store, and for that right to be extended to other Canadian booksellers. His case was eventually brought to Canada's supreme court. In April, Deva and Little Sister's were awarded the Gray Campbell Distinguished Service Award by the Association of Book Publishers of British Columbia. A celebration of Deva's life was held at St. Andrew's Wesley Church in Vancouver in September.

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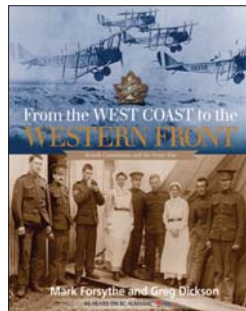
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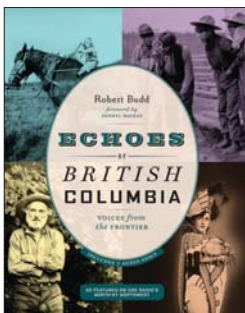
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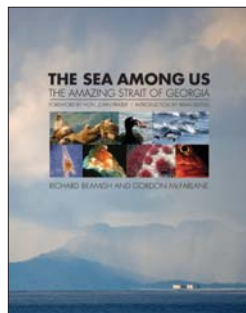
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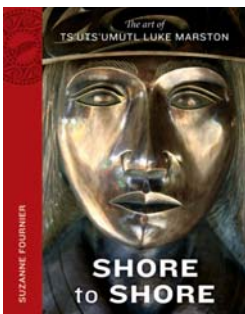
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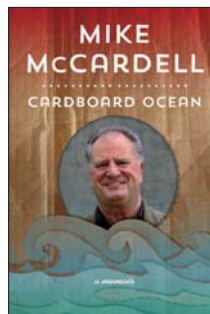
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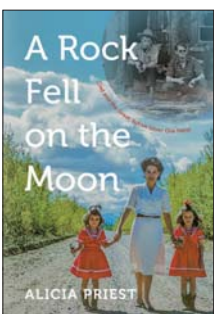
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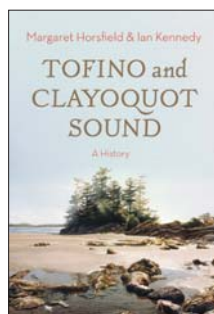
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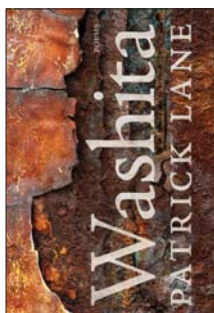
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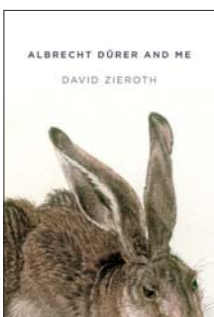
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