Chelene Knight has been secretly writing “brown skin confessions” since she was a child.

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READ LOCAL – BUY LOCAL – THINK GLOBAL
Susan Musgrave adds a cookbook to her literary menu.

BY KEVEN DREWS

S
usan Musgrave has veered away from everything safe in her life. Not surprisingly, as the proprietor of Copper Beech House, a seven-sided bed ‘n’ breakfast on Haida Gwaii, she has taken an unconventional path.

From her home on the Sangan River in the community of Masset, the poet, editor, novelist, critic, essayist and humourist has mixed-mastered literary and food ingredients for A Taste of Haida Gwaii: Food Gathering and Feasting at the Edge of the World (Whitecap Books $34.95).

Recipes include Shipwrecked Chicken Wings and Rustled Beef By Gaslight, as well as the steps for baking her special sourdough. And, of course, there have to be stories, such as the time a local fisherman offered an exotic dancer 50 pounds of shrimp to spend the night with him.

Musgrave has long embodied the maverick West Coast writer more attuned to Haight-Ashbury than Yonge and Bloor. And her Copper Beech House operation runs true-to-form.

“Our mistakes make the best stories,” she says, “and that’s why we should not think of them as failures.”

Susan Musgrave dropped out of high school and ran away from home at the age of 14. She married a criminal lawyer in the mid-1970s only to run off to Mexico a few years later with one of his clients, a man who was accused but acquitted of smuggling drugs.

Neat she fell in love and married convicted bank robber Stephen Reid. She resurrected him by helping him to become an author, only to have him sent back to prison after his failed 1999 heist, car Chase and shootout in Victoria. They have remained married.

In 2010 Musgrave bought David Phillips’ Copper Beech House. A former residence of a fishing cangery manager, it was moved to its current location in the early 1930s.

Inside the bed ‘n’ breakfast, a glass curio cabinet displays soapstone geese, an ivory tusk, a redent skull and a plastic smurf. Covering the walls are the works of Haida artists, an African penis gourd, antique fishing rods and a sardine can depicting The Last Supper.

Filling the shelves are the books of David Suzuki, Margaret Atwood, Graeme Gibson, Douglas Coupland and William Gibson, all guests of Copper Beech House.

“I can’t say I was cut out to be an innkeeper,” says Musgrave. “I feel uncomfortable most of the time, changing people for a place to lay their head.”

Musgrave’s father would chide her growing up, saying, “You’ve so useless you can’t boil an egg” every time she began to prepare a meal as a child. She has proved him wrong.

“At Copper Beech House breakfast is often a leisurely all-morning-long event,” she writes. “If there are more than four guests we don’t set the table—you sit in the living room with a plate on your lap. The informality leads to wonderful stimulating conversations and lets our guests get to know one another without having to worry about which knife or fork to use, or if they spilled stewed rhubarb on the white tablecloth.

“We serve what we have humorously taken to calling an Off-the-Continental Breakfast (Haida Gwaii is about 100 km (60 miles) off the coast of Canada, as Islanders like to say when they refer to mainland British Columbia) which includes many kinds of coffee, every kind of tea, orange juice laced with elderflower cordial, fresh fruits (including local wild berries, when in season), homemade granola, yoghurt and Susan’s 3-day Sourdough Bread... Guests usually go for the bread, partly because it makes me so long to make they would feel guilty if they didn’t eat it, especially after I have reminded them of all the time and effort involved.”

978-1770502161
#TRASHTALK
MOVING TOWARD A ZERO-WASTE WORLD

TOP 10 TYPES OF HUMAN GARBAGE FOUND IN THE OCEAN

- Cigarettes
- Food Wrappers
- Lids
- Table Settings
- Plastic Bottles
- Plastic Bags
- Glass Bottles
- Pop or Beer Cans
- Straws or Stir Sticks
- Rope

WHAT ABOUT K-CUPS? These single-use coffee capsules generate 966 million pounds of waste each year.

70% of garbage in landfills could have been recycled or reused.

Q&A WITH TRASH TALK AUTHOR MICHELLE MULDER

Where do you get your writing inspiration?

From things I’m passionate about—bicycles, water and the environment.

How has writing this book inspired your family to move toward zero-waste?

First, I got rid of our garbage cans. I also started a Repair Café in my hometown so that people can learn how to fix small household items instead of tossing them into the landfill. For our family, zero-waste has gone from an impossible idea to an entertaining challenge!

WHAT CAN YOU DO?

April is Earth Month. Challenge yourself—adopt a Zero-Waste lifestyle!

- Buy less
- Shop secondhand
- Fix it before you scrap it
- Make it yourself
- Give it a new life—if you’re tired of it, pass it on!

So, what are you going to do with this paper when you’re done?

Around the world, people create 6 million tons of trash every day.
A pipeline, and encouraging others to someone intending to blockade their pipeline.

Go tell it on the Burnaby Mountain

Stephen Collis was a spokesperson for the protestors who successfully disrupted survey work for a proposed second Kinder Morgan pipeline.

After Kinder Morgan served Burnaby Mountain obstructionists with a $5.6 million dollar lawsuit, a legal defence fund was created to support the legal costs for poet and SFU professor Stephen Collis, Adam Gold, Mia Nissen and Lynne Quarmby, among others, who defended their rights to protest in hearings held last November at the Supreme Court of B.C. A lawyer for Kinder Morgan read some of Collis’ writing into the public record. It was a prose piece called The Last Barrel of Oil on Burnaby Mountain from Collis’ blog post.

“He introduced it in court,” says Collis, “as evidence of my guilt as someone intending to blockade their pipeline, and encouraging others to do so as well.”

“I referred to it as a ‘poem by Stephen Collis.’ I can only assume that the literary structure of the sentences led him to re-brand it as a poem!”

It was subsequently discovered Kinder Morgan had given the RCMP incorrect GPS coordinates so that the invisible “line” that protesters were not supposed to cross was nowhere near where it was meant to be. The judge threw out all the charges and refused to give Kinder Morgan an extension for their drilling.

The U.S.-based Kinder Morgan cut its losses and hurriedly helicoptered out all its exploratory drilling equipment. “We are at a point in history,” says Collis, “when people have to stand up for what they believe, and stand up to defend their local environments, and the global environment, too.”

Stephen Collis’ next book will be called Reading Wordsworth in the Tar Sands, due next year.

Bullfrog legs

With a Ph.D. in conservation biology, Michelle Nelson started “homesteading” in a one-bedroom East Vancouver apartment. Five years later she wrote The Urban Homesteading Cookbook: Forage, Farm, Ferment and Feast for a Better World (D&M $26.95) inspired by her experiences on Bowen Island where she and her “partner in crazy awesome-ness,” shark biologist Christopher Mull, have a tiny cottage and land they share with chickens, quail, turkeys, geese, rabbits and goats.

With photos by Alison Page, Nelson’s cookbook has seventy recipes that include sesame panko-crusted invasive bullfrog legs, seaweed kimchi, rabbit pâté with wild chanterelles, roasted Japanese knotweed panna cotta and dark and stormy chocolate cupcakes with cricket flour.

Nelson also writes about foraging wild urban edibles, eating invasive species, keeping micro-livestock, bees and crickets, growing vegetables in pots, small-space aquaponics, preserving meats and produce, making cheese and slow-fermenting sourdough, beer, kombucha, kefir and pickles.

Green boats

Van Drimelen has written Greening your Boat (Self-Counsel $12.95) in which he encourages readers to identify and implement simple, cost-effective changes to reduce the environmental impact of their boats. Van Drimelen’s own 28-foot boat is powered by an electric outboard engine.

Safe and affordable practices include building alternatives for the many chemicals and solvents required for upkeep.

Except for kayaking down two rivers in Laos, nearly all his boating has been West Coastal.

Ralph Maud ran for the Green Party in the 1996 provincial election.

Post Maud-ern

As one of the founding English professors at Simon Fraser University in 1965, Ralph Maud became an authority on the work of Dylan Thomas, Charles Olson and the ethnographers of the Pacific Northwest. He pioneered a course in Indian Oral Tradition and mainly published on the Pacific Northwest and its losses and hurriedly helicoptered out all its exploratory drilling equipment. “We are at a point in history,” says Collis, “when people have to stand up for what they believe, and stand up to defend their local environments, and the global environment, too.”

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Ralph Maud ran for the Green Party in the 1996 provincial election.
Camera, action, high school

Raziel Reid’s GG-Award winning novel has been criticized as being too explicit for youth; but the anti-censorship lobby will prevail.

O nce upon a more homophobic time, Raziel Reid’s debut novel about a gay teenage teenager would never have been published.

These days, at age 24, the Xtra West columnist has won a Governor-General’s Award in the children’s literature category and he’s been informed When Everything Feels Like the Movies (Arsenal Pulp $15.95) has been selected as one of five nominated titles for CBC Radio’s Canada Reads 2015 competition.

When Everything Feels Like the Movies was inspired by a real-life killing in a California high school. In 2008, a 15-year-old gay student named Larry King asked 14-year-old Brandon McNerney to be his Valentine in front of a bunch of jocks. A few days later, McNerney brought a .22 rifle to school and shot King twice in the head.

Reid can still recall learning about the California tragedy as a high school senior at home, watching a tearful Ellen DeGeneres on the news story to fashion an edgy and non-sugarcoated novel, full of gender-bending teen glamour, mischief and melodrama.

“When Everything Feels Like the Movies is original because Reid has likened high school to a film set. The “Movie” Stars are the ones everyone wants to be in the “Crew” consists of people making things happen; the “Extras” fill empty spaces.

The openly gay protagonist Jude Rothesay doesn’t fit into any of the groups. Creative and rude, Jude “smells like Chanel Mademoiselle and reads Old Hollywood star biographies like gospel; he doesn’t have the easiest path to travel in life, but somehow he proves his own yellow brick road and wishes we could join him over the rainbow.”

Jude doesn’t get invited to the cool parties and people are not hoping to have him appear on their Facebook pages. But as a self-professed “flamer,” he’s not about to be sidelined from the action. In fact, Jude is determined to get Luke Morris to say yes to the Valentine’s Day dance. It’s better to flame out than fade away.

“Every young gay guy I know wants to be famous,” Reid told Pat Johnson of Xtra West in an interview, “or thinks they are famous. It’s this weird thing, it’s like a cultural disease, almost, that we all have. Social media amplifies it, but I feel like it’s rooted in insecurity.

“A lot of gay people were not very popular in high school, and picked on, and so they dream of sort of showing everyone that they are special. That was certainly Jude’s goal—just prove all of his haters wrong.”

Having graduated from the New York Film Academy, Reid has performed off-Broadway, worked as a go-go dancer, and written and acted in the short film called End Point, but he claims he was shy in high school and Jude is not a self-portrait.

A self-described “anti-social columnist, anti-fur fag” and creator of the pop culture blog Bizie & White on DailyXtra.com, Raziel Reid grew up in Winnipeg and has relocated to Vancouver.

His winning novel is anything but childish, but he smartly opted to have his story submitted as a Young Adult novel in the 2014 Governor General’s competition—where it obviously stood out.

Other finalists for CBC Radio’s Canada Reads 2015 competition—themed as “Books That Break Barriers.”—are And the Birds Rained Down by Joyce McInerney brought a .22 rifle to school and shot King twice in the head.

Pat Johnson

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6 BC BOOKWORLD SPRING 2015

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Having graduated from The Writer’s Studio at SFU, the Vancouver-born poet has now released her first book, *Braided Skin* (Mother Tongue $18.95), largely emanating from experiences arising from her mixed ethnicity, poverty, urban upbringing and youthful dreams.

“Growing up with only my mother’s side of the family [African American] and never being exposed to any of the cultural intricacies of my father’s East Indian-Ugandan heritage, left a gaping hole in my chest I’ve never been able to fill.

“As a young parent, how do I hand over answers to probing questions of ethnicity, background, and history, when I myself didn’t even have them? This is the question that the poems in *Braided Skin* finally answer.”

Knight’s mother is African American. Her father and his family were victims of the Asian expulsion from Uganda that took place in the 1970s when President Idi Amin led a campaign of “de-Indianization,” in essence a brutal ethnic cleansing of Uganda’s Indian minority.

“So many Canadian mixed-race women struggle with finding a sense of belonging within themselves, as well as within their own families and even communities,” she says.

“I have spent a good chunk of my life feeling pressured to convince strangers of my ethnicity due to not physically fitting into any mold made by society’s preconceived ideal.

“I think when you come from two different cultures, and are denied one half, you spend the majority of your time questioning everything in your life, from parenting to education, careers to social groups, and even dating and marriage.”

Knight’s title poem ‘Braided Skin’ uses the analogy of braiding—the concept of entwining—to reflect racial tensions and ambiguities, always with the promise or threat of unravelling.

“In some pieces in the book, I use a character’s voice as narrator, and even though a particular poem may not be about me, I’m always sure to remove my mask and question if this is where I’m supposed to be.”

Wayde Compton, director of The Writer’s Studio, notes Knight’s poetry does “not let tribulation define the journey, though it’s there.” Instead there is a consistent quality of dance and laughter through the book.

A quote from Jeanette Winterson is prominent on Knight’s website: “A tough life needs a tough language—and that is what poetry is. That’s what literature offers—a language powerful enough to say how it is. It isn’t a hiding place. It is a finding place.”

A member of the editorial board of *Room*, Knight has been published in *Sassafras Literary Magazine*, *Room*, *emerge 2013* and *Raven Chronicles*. She says, “The poems in this collection do address race directly and sometimes indirectly, but it’s more than that. It’s about realizing that I can have a variety of voices, and they are all indeed genuinely mine.

“I speak through music, erasure, story and rant. I don’t have to pick a side. I wrote these poems for the women struggling with a sense of belonging, be it race-related or not. Everyone wants a place to feel content.

“... It’s about the unmapped journey through city and then later, through self. Where one ends up is only the beginning.”

**Sing sweet... These brown skin confessions.**

*Brown skin,*
*black skin,*
*caramel-dipped skin,*
*leathery-sunburnt skin,*
*ceases-to-remember skin,*
*like the war-torn-country skin,*
*she breathes—skin.*

*— ‘In the Green Room,’ from *Braided Skin**

These days Chelene Knight stands strong in her chosen position as a hardworking single parent. Her work in progress, *Dear Current Occupant*, is a collection of prose poems and letters written in the voice of a young woman speaking to the horrors, sadness and pleasures that took place in the over 20 homes she lived in as a child.
The Jaguar's Children
by John Vaillant
(Vintage Canada $29.95)

The Great 19th Century writers of social realism—Dickens, Hugo, Balzac. Tols- toy—understood that some social, economic and political issues are so overwhelming and profoundly disturbing to their own culture that they can only be portrayed effectively in fiction. In his first novel, The Jaguar’s Children, Vancouver-based journalist John Vaillant follows a trail broken by the masters to dramatize an economically and politically challenging—and tragic—social crisis facing North America today.

The border between the United States and Mexico is more than a muddy river, a line in the dust or miles of chain-link fence enhanced with razor wire, cameras and thermal sensors. It is the border between hope and despair, between a failing state and the wealthiest and most powerful nation on earth.

Every day thousands of people from Mexico and other marginalized Central American countries risk their lives to cross that border, seeking a better life. Many are interdicted by U.S. Immigration and border patrol agents, misrepresented and repatriated. Others, not so lucky, find only miserable deaths, suffocated in stifling, hidden compartments in vehicles or exhausted and dehydrated by walking through the desert.

One character in The Jaguar’s Children grimly observes that thousands of desiccated bodies of men, women and children are scattered along invisible trails of tears. Vaillant’s articles have appeared in The New Yorker, The Atlantic, National Geographic and The Walrus and he is the author of the multi-award-winning non-fiction book, The Golden Spruce (Vintage 2009). It was a year in Oaxaca, Mexico that sharpened his awareness of the illegal economic migration issue by letting him see it from the other side of the border. He might have fallen back on well-honed journalistic skills, but he had, he might have produced something like Aleksandr Solzhenitsyn’s Gulag Archipelago, a factual catalogue of human suffering so powerful and realistic that it beating its purpose by rendering readers emotionally numb. Instead, Vaillant dramatizes the story of Hector, a young man making his desperate bid to reach el Norte, the land of promise. The 1983 film El Norte, about a Guatemalan brother and sister trying to get to the U.S., has addressed the same issues but it can’t match The Jaguar’s Children for desperation and claustrophobic horror worthy of Edgar Allan Poe.

Welded into the empty tank of a water-hauler, Hector, his boyhood friend Cesar, and a dozen other migrants are stranded in the desert by venal ‘coyote’ guides who abandon them. When the truck breaks down, as the air sours with carbon dioxide and bottled water runs out, Hector clings to a pipe that admits a small current of fresh air.

Hector also sends text messages, like SOS signals from a sinking ship, to AnniMac, contact he finds on the jotted Cesar’s cell phone. Using a contact he finds on the internet or phone, he sends SOS-like cell phone messages to a stranger.

John Vaillant can easily be described as one of the rising stars of British Columbia literature—if not the rising star.

DESPAIR IN MEXICO
Stranded and abandoned by people smugglers, Hector sends SOS-like cell phone messages to a stranger.

While the GM food conspiracy lends Ludlum-like urgency to the plot, it’s Hector’s account of his family, the lives of his parents and grandpar- ents, and their struggle as indigenous people on the bottom rung of Mexican society, that keeps the pages turning.

Thirty years ago, revisionist politically-correct critics would have attacked Vaillant with shrill accusations of ‘ap- propriation of cultural voice,’ as they delighted in doing to books like Hemingway’s The Old Man and the Sea and Nobel Prize winner and Pearl S. Buck’s The Good Earth. For good measure, such critics attacked fictional books about First Nations’ characters by B.C. authors Anne Cameron and W.P. Kinsella.

Fortunately most of these twits clammed up when their self-righteous moral stance obliged them to argue that Shakespeare shouldn’t have written Hamlet because he wasn’t Danish or Macbeth because he wasn’t a Scot. Writers not only have the right to use their imaginations; they have an obligation to tell stories that need to be told using whatever voice, journalistic or fictional, that makes them most likely to be heard.

I don’t usually read novels at one sitting; this one I did.

John Moore writes on a regular basis for this publication from Garibaldi Highlands.
I, Bartley
Meredith Quartermain
In these quirky, imaginative stories about writing and writers, Bartley, the scrivener (a.k.a. Quartermain), goes her own way, trying to move on, all the while inventing drama and comedy with searing sarcasm to keep things light. When a young Italian couple announces they are turning conservative St. Leonard upside down. Alain Deneault.
The Caribbean islands became jurisdictions of banking and tax havens in the last half of the twentieth century under the guidance of Canadian financiers. Now government policy to increase the international “competitiveness” of Canadian companies encourages multinationals to relocate to Canada as if it were Barbados or Belize. This book traces the history and examines the implications of this development.

Canada: A New Tax Haven
How the Country That Shaped Caribbean Tax Havens Is Becoming One Itself
Alain Deneault
The Caribbean islands became jurisdictions of banking and tax haven policy in the last half of the twentieth century under the guidance of Canadian financiers. Now government policy to increase the international “competitiveness” of Canadian companies encourages multinationals to relocate to Canada as if it were Barbados or Belize. This book traces the history and examines the implications of this development.

Get Me Out of Here
Sólochiko Munokam
Why is it so difficult to stay present in the moment? Munokam’s poems, written in response to her open call on social media about airport departures and arrivals for a theater piece on the fleeting present. Working within and wriggling out of the constraint of 14 lines, the poems explore how to stay when the mind is begging to leave.

Un/inhabited
Jordan Abel
Un/inhabited questions the use of politically or racially charged language in 191 pulp western novels found in Project Gutenberg. Using a range of techniques, Abel investigates the complex relationship between language and land, including the ways that use and ownership affect both.

Limbinal
Oona Avasilichioeie
Here, linguistic limbs fold and migrate, a distant border pollinates and trips over the horizon, a river overflows, floods, passes through another river, Agent’s responsibility touches Deleuze’s fold, the body, changeable, restless, searchless for resonances. And new translations of Paul Celan’s Romanian poems become a generative force that sprouts other limbs and broaches other thresholds.

page as bone – ink as blood
Jónína Kirton
Delicate and dark, Métis/Icelandic poet Jónína Kirton’s debut collection explores the unfurling of a woman of ‘mixed blood’ who, now approaching sixty years old, looks back on pivotal events in her life. page as bone – ink as blood addresses the effects of childhood abuse, sexuality, marriage, ancestry, spirituality, and death.

Dead Metaphor
Three Plays
George F. Walker
Canada’s top playwright sears the page with three new darkly comic plays, each addressing in different ways a modern world of ambiguous morals and corruption: Dead Metaphor; The Border of Self Awareness; and The Ravine.

Opposite Walker: funny, violent, compassionate and thought-provoking.” – Toronto Star

Shoplifters
Morris Panych
Alma’s a career shoplifter who prefers the five-finger discount over some tony seniors’ deal, but her life of petty crime is halted suddenly by an overzealous rookie security guard. With its cast of oddball characters, Panych’s new play offers biting observations about society’s have and have-nots – and how much they might actually have in common.

Winners and Losers
Marcus Youssef & James Long
Two friends pass the time together playing a made-up game in which they name people, places, or things and debate who is winning or who is a loser. Each friend seeks to defeat the other, and because one of these men grew up economically privileged, and the other did not, the competition very quickly adds up.

The Hatch
Colin Browne
Colin Browne’s new collection, The Hatch, extends his formal engagement with the margins of new documentary. Browne’s poems explore regularly addressed landscape and the intersections of personal and public history; in The Hatch there is a rhythmic and political urgency in which the exchange of forms is lightning quick.

The Keeper’s Daughter
Jean-François Caron
Translated by W. Donald Wilson
Young Dorothea is appointed by the tourist bureau to direct a documentary film re-creating life at a lighthouse off Quebec’s North Shore in the 1940s and 50s. The problem is that most of the memories of Rose Brouillard, the interview subject, are invented, not real. But, really, who cares whether it’s true? What matters here are the stories we tell.

The St. Leonard Chronicles
Steve Gollubco
From the award-winning author of runaway hits Mambo Italiano and In Piazza San Domingo comes a saucy, delicious new comedy. When a young Italian couple announces they are moving to the Anglo suburbs, it’s like they’ve committed a mortal sin against their traditional relatives. Ultimately footnotes open to other unspoken desires and revelations, turning conservative St. Leonard upside down.

Odd Ducks
Brydon MacDonald
Welcome to the small town of Tartan Cross, where skeletons rattle in closets with the intensity of a marching band. Brydon MacDonald’s smart new comedy offers biting observations about society’s haves and have-nots – and how much they might actually have in common.

The Ravine
Jean-François Caron
Translated by W. Donald Wilson
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At sixteen, Lizzy has been through a lot. When she was twelve, her mother disappeared and no one else wanted Lizzy. At thirteen, she took off for London with her boyfriend, leaving Dalbegie, Scotland. Nobody reported her missing. Scotland. Nobody reported her boyfriend, leaving Dalbegie, Scotland. Nobody reported her missing.

On the streets of London, Lizzy knows how to handle herself and keeps a close eye on her less streetwise friend, Natalie, as they work their Soho fruit stalls. One of the nasty people in Dalbegie has followed Lizzy to London. Both protector and predator, Oliver is a sociopathic serial killer who is obsessed with Lizzy as he had been obsessed with her mother.

That's the setup for Jackie Bateman's Savour: The Obsessions of a Murderer, Bateman's follow-up to Non-descript Rambunctious (Anvil, 2011), Book One in her Lizzy Trilogy. The first novel won the SFU Writer's Studio First Book Competition.

Both novels explore sociopathic depravity and contemporaneous society's desensitization to violence. With time and wealth on his hands, Oliver is a stalker who organizes “viewings” for a select group of psychopaths, including Helen, who knew Oliver from Dalbegie. They both worked at, of all things, a cat rescue facility. Helen is about to get a surprise from Steve, an amiable loser capable of murder.

In Savour, rank-smelling alleys are festooned with human waste and vomit. We visit shacks where the city's castaways derelicts live. Worse, we are dragged into Helens and Oliver's minds. “I wanted to make Oliver complex in that he likes order and control,” says Bateman. “He feels that he owns Lizzy, has power over her, and doesn’t want anyone else to have her. He battles with this paradox where he wants to kill her—but at the same time, to protect her.

“Oliver likes the feeling he gets from killing and that kind of person is the worst kind, because they never get found.” Such nefariousness is not entirely fanciful. When Bateman lived in Edinburgh, there was an extremely violent incident in the flat below her.

“When the police came,” she recalls, “they asked if I knew who else was living in my flat—"" were they meant—but they said if I knew who else was living in my street, I would be packing up and moving. That struck me. Do you really know your neighbours?”

Because Savour deals with such a young protagonist and there is a surprising lack of any sexual references—given its dark subject matter—this book could have been aimed at a youth market, but Bateman says it’s definitely adult. “It’s a little too dark and full of swearing to be categorized as YA,” she says, “although I can see older teenagers enjoying my novels because of Lizzy.

“Something terrible happening in life can result in devastating consequences. We’ve all seen it happen to someone we know, someone’s daughter, to a friend—or to ourselves. It resonates no matter how old we are.”

As with its predecessor, Savour comfortably sits between four narrators, Lizzy, Helen, Steve and Oliver, but only Oliver speaks out in the first person. We begin to observe Lizzy, for example, from his eyes. We’re forced into his head.

The final installment of the trilogy, Straight Circles, could be available next year. Meanwhile, her entire trilogy will be translated and published in the Netherlands and France later this year, 978-1-7714-000-2.

Cherie Theissen regularly reviews fiction from Pender Island.
Brought to a hospital in Ab-the woods of Manning Park.

FOR HIS 46TH TITLE, ERNEST HEKKANEN has introduced a name-
famous for his art and his calculation.

a ten-year period is beyond
calculation. The collective value of his
goods is an estimated 100 million dollars for commercial
marketing. He has contributed to the art and supported his work.

person who consistently loved
the artist and who was the original
ladylove of the 21st Century?

You may not have heard of him, but you know his work. His
brings to mind van
Gogh's fate. You can
never forget his
ache.

The disturbing Kafka-esque
genius apparent in Ernest
Hekkanen's novella I'm Not You
brings to mind van
Gogh's fate. Like van Gogh, who sold
one painting, Hekkanen has
only been published (twice) by
one commercial press.

In this Kafka-esque
day and age, it is
possible to sell
one painting three
times. It is
possible to
sell one
painting to
three different
publishers.

I'm Not You
by Ernest Hekkanen
(New Orphic Publishers $18)

Aaron Bushkowsky's 
Bard send-up is brilliant and brash

The countryside is ravaged
by fires that force evacua-
tions in the Okanagan dur-
ing a weekend that occurred in 2003 when Van-
couver's Bard on the Beach
generated a satellite project
called Bard in the Vineyard,
giving rise to this novel. In
Bushkowsky's darkly comic
Curtains for Roy the show is
bankrolled by a biker-turned-
vant who has insisted his
current squeeze must have a
leading role.

The intimacy between Roy
and Alex resembles the can-
raderie that Coogan and Bry-
don (who aren't close friends in real life) provide in their
movies. Roy and Alex are
bonded by their love of theatre
and a stubbornly severe frank-
ness that reassures both par-
ties they can be original. For
good measure, Bushkowsky
adds the fact that Alex once
saved Roy's life when they
were kids.

Nobody can dish out the
truth like a close friend. It's a
service, of sorts. If you have a
friend tear you apart, it spares
you the misery of doing it to
yourself. Along the way Bush-
kwosky even takes
veiled potshots at himself. A
detected the-
atre critic (is
there any other
kind?) attacks the
playwright Alex, saying,
"Instead of
canvass, you
write snappy
dialogue, hop-
ing nobody will notice how empty
your stories are... The sad
truth is you can't create mean-
ful relationships if you don't
know how to have them your-
selves."

Ouch. A jaundiced and talented
actor offers this disturbing
rant about commercial thes-
pianism.

"Even if we bring a little
more meaning, it doesn't mean
enough. People still go home
after the show and they ruin
their lives with indifference
and boredom. We're just a
ripple in the ocean of who-
gives-a-shit. We're singing
cartoon frogs in a cartoon that
notorious sel... We're their con-
cept of high art, so they don't
feel guilty about buying their
next RV or SUV.

"Who's Shakespeare to
them?" Old English with physi-
cal comedy. How much do they
understand? How much do they really care?... They
desperately want some poetry
in their lives, but they don't
even know what it is. So they
wander down to the winery
jingling their car keys, hoping
we'll give them a brief glimpse
of glory, a blink of insight, so
their tvs don't hurt their eyes
so much late at night."

Double ouch.

As the story unfolds, and
the drama of the upcoming
production becomes more im-
portant than the duo's friend-
ship, Bushkowsky proceeds
to generate more plot-driven
entertainment.

Will Alex have a tryout with
one of three attractive women
who have crossed his path? Will Roy live to see opening
night?

Will the unwanted actress
rise to the occasion? Will it
all crash and burn—figura-
tively or literally?

✫ THERE WAS TIME IN THIS FAIR LAND when the railroads used to
run... when great fiction from
a small but enduring imprint
in Western Canada could be
admired and widely discussed.

Curtains for Roy is a perfect
open for a movie. It is a bril-
liant comedy of manners that
deserves to be touted as a gen-
eration follow-up to Douglas
Coupland's Generation X.

But these days Canada's
fiction playing field is slanted
increasingly back towards
Toronto.

The likes of Bushkowsky and
Hekkanen might as well be
published from Vladivostok.
Some Extremely Boring Drives  
by Marguerite Pigeon  

EXTREMELY BORING, THEY'RE NOT
Introducing Marguerite Pigeon (above) & Julia Leggett (below)

Marguerite Pigeon's dazzling collection of fourteen stories is the title, Some Extremely Boring Drives. Yet, yes, it's hipster-ironic, arch, provocative, but loses momentum or tension. Pigeon's ability to push and pull the reader into her high-energy orbit is a treat. Her language never loses momentum or tension. In Slay, rough-housing between two teenagers escalates when a young woman is punched by her older and larger boyfriend. We fear for her future in Sudbury where she lives with her mother and her mother's live-in gangster partner who is also the uncle of her abusive boyfriend. I cheered as she made her escape on the 'Hound heading to Toronto. But Pigeon does not indulge anyone with tidy endings. "Gerald is the kind of guy who would make a brilliant theatre performer." For the tale a sly and devastating twist. For In Diagnose, we follow a resolutely passive woman to Italy where she shocks herself by sidling away from her husband and his atten-tive co-worker to follow a handsome Italian onto a train. Along with the protagonist, the reader is tempted into making assumptions only to have them slither sideways. Will a brush with menace have adverse effects? Or could it be what she needs to finally take responsibility for her own life?

The only story which did not quite grip me was Snow Bunny, which deals with a middle-aged Canadian woman on a tropical holiday. For someone who is well-travelled and middle-aged, it has no twists or new revelations. The story that shines brightest among all the goading stories is the title story, Gone South, told as letters to, most likely, a childhood friend. Here Leggett's wonderfully detailed and fragmenting action is so gut-wrenching pathos. The protagonist begins by letting her friend know that she has melanoma and that she is in for a battle royal. "Please still send me all your news," she writes. "As difficult as it is to hear about other people's lives, I still want real relationships.” The letters reveal detailed drug and surgical treatments, her baldness, her relationship with her stalwart gem of a husband, her loathing of needles and the joy of being outside during this time of her life. "They can't keep hopping them out, or there'll be nothing left of me," she writes. "I'll be a human colander." Leggett's characters run the gamut from dreamy drifters to bossy bootas (Lena Reynolds Gets Divorced) to smart pants (Versus Heart) to vulnerable victims about to break free (One More Bigby). No character is safe from this knife. "Jared, take us for a walk on the surreal side or if it whacks us in the heart via high realism, up close and extremely mortal, Leggett's writing cracks and sparks. Wise beyond her years at 33, Leggett, at work on her third novel, is also studying for her Masters in Counselling Psychology. In her acknowledgements, Leggett thanks "fellow melanoma warriors."
Chelsea Rooney offers a disturbing ride.

Chelsea Rooney's somewhat morbid fascination with the subject matter of her thesis is made more disturbing by her empathy for adults who desire children. During her research, she runs into her friend's rape survivor, Dirtbag, an undisputed addled with dementia and her father, who victimized Julia when she was young. Her thesis advisor, Bob, who is apprehensive about encouraging her to pursue this subject matter, is troubled that her work might not be motivated by science.

When her thesis advisor and her boyfriend, Thierry, both past company with her simultaneously, Julia invites the shaggy, beefcake Smirks to accompany her on a 6,000-kilometre bike trip in search of her father. The bike journey that gives rise to her novel, Pedal, entails explicit sex, drugs, drinking and a very disturbing encounter in rural British Columbia. Fawcett enacts explicit sex, drugs, drinking and a very disturbing encounter in rural British Columbia. Fawcett was longlisted for the 2011 CBC Short Story Prize and the 2014 Carter V. Cooper/Exile Short Fiction Competition.

Born in Montreal, raised in Calgary, Fawcett lives in Pemberton and teaches music in Whistler. She plays violin with the Sea to Sky Orchestra and also the fiddle.

Katherine Fawcett started her career as a sports reporter before venturing into freelance journalism and commercial writing. After becoming a mother and turning forty, Fawcett has turned her mathematical genius and Kokanee beer model. After dutifully sending her husband Pete off to work, she finds Pete's filing cabinet unlocked. She cannot resist the curiosity and makes a life-changing discovery. The threat of something sinister lingers beneath the surface in many of Fawcett's stories, troubled that her work might not be motivated by science.

Katherine Fawcett's stories linger and make a life-changing discovery. The threat of something sinister lingers beneath the surface in many of Fawcett's stories, troubled that her work might not be motivated by science.

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This biography explores the eccentric life of B.C.’s second premier. Arriving in Victoria in 1858, De Cosmos founded the *British Colonist* and battled for responsible government against Governor Douglas and the “Family-Company-Compact.” Entering politics, he championed B.C.’s entry into Confederation, playing a crucial role in the creation of present-day Canada. Yet at his death, and even today, he is hardly remembered.

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*From Canada’s west coast to the heart of South Sudan, The Flour Peddler reveals that local eating isn’t just about food—it’s about the way we relate to the people and places in our lives.*  
-J.B. MacGregor, author, *The 100-Mile Diet and The Once and Future World*  

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Drums keep pounding rhythms to the brain
Jerry Kruz recalls his glory days.

One Ballroom fits all
How a 1930s dancehall became the Fillmore North

In recent memory, most people know the iconic Commodore Ballroom in Vancouver has played host to musical greats like The Police, The Clash, Blondie and U2, and more recently Lady Gaga, Tom Waits and the White Stripes. But that’s only a small part of its story. "Live at the Commodore: The Story of Vancouver's Historic Commodore Ballroom" (Arsenal Pulp $28.95) by Aaron Chapman respectfully and diligently recounts the history of Vancouver’s best-loved music venue from its 1930s conception, when it hosted the city’s decadent society set, through WWII and the swing era, to its current state.

Having proven himself with "Liquor, Lust and the Law: The Story of Vancouver’s Legendary Penthouse Nightclub" (Arsenal Pulp 2012), Chapman has maintained a high standard of populism and scholarship by digging up stories behind the legendary acts that graced the Commodore’s stage, whether it’s the bass player for Talking Heads scoring grass or Patti Smith insisting on taking a bath in a tub that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos, that was primarily used as a urinal, he has cleverly mixed history with an assortment of rare photos.

Because no copy of this coin collector exists, Gary Anderson created this commemorative version. This commemorative version in Vancouver would be the first free concert The Grateful Dead ever gave.

Jerry Kruz used to go to go to city hall, wearing a suit, at age 17, to get permits for his rock concerts, even though he was not legally old enough to attend the gigs. The notorious undercover narc of that era, Abe Snidanko, finally busted him when he was at the top of his game, a local big-shot. It is implied that Kruz believes he might have been set up by a businessman partner.

Jerry Kruz eventually lost his way, partly due to drugs, but also due to a traumatic experience when he was first jailed. Vancouver cops left him overnight, squeezed into a tiny locker in which he could not sit or comfortably stand. This painful, frightening and abusive treatment was quite simply torture—and Kruz never fully recovered from it.

By age 18, Kruz had presented more than sixty events but his glory days were over. By 1968, The Afterthought ventures would soon be eclipsed by a new club on Davie Street, the Retinal Circus, associated with a light show called Ectopsplasmic Assault.

Kruz tried producing some concerts on the Sunshine Coast and he briefly managed the Riverqueen coffeeshop in the West End at 1043 Davie, befriending the legendary blues duo Sonny Terry and Brownie McGee, before the venue was bought by Gary Taylor, a former drummer for The Classics, set up a jazz venue called Gary Taylor’s Show Lounge. In 1969 he married his teen sweetheart Julie. They have been married ever since. It was Julie in 1965 who provided the odd name for his impromptu coffee house and business, The Afterthought. It was the title of a poem she had read in her Grade 12 English class.

Jerry Kruz's promotion company, called The Afterthought, proceeded to present rock and psychedelic music groups at Vancouver venues that included John's Church Hall (27th & Granville), the Scottish Auditorium, the historic Pender Auditorium (339 West Pender), the Bunkhouse, the Gazebo at First Beach and at the Kitilano Theatre (2114 West Fourth, now known as the Russian Community Centre). At least fifteen of his shows were presented at the Pender Auditorium with the support of the Boilermakers Union.

Kruz's memoir and art book, The Afterthought (RMB $40), not only recalls the glory days of the Grateful Dead, Janis Joplin, Steve Miller, The Collectors (Chilliwack) and Country Joe & the Fish in Vancouver; it provides a chronological record of performances by local bands such as The Nocturnals, United Empire Loyalists, Tom Northcott Trio, Rocket Norton and the Black Snake Blues Band, Seeds of Time—among others—with rosters for their ever-changing memberships.

Of all the concerts Kruz attended, he cites a gig at the Pender Auditorium on August 5, 1966, featuring The Grateful Dead, supported by the United Empire Loyalists, as the best ever. Kruz vividly remembered the manager Owley “Bear” Stanley “walking through the room dispensing acid to anyone who opens their mouth… This, of course, results in a high energy crowd.”

The Afterthought is subtitled West Coast Rock Posters and Recollections from the 60s because Kruz and his wife (and saviour) Julie collected posters for the various gigs over several decades. Kruz says he commissioned many of these posters from artists Doug Cuthbert, Bruce Dowad, Bob Masse and the late Frank Lewis. Approximately half of his book consists of these posters; the artists are not credited as co-authors.

Each poster is accompanied by Kruz’ recollections, so The Afterthought doubles as an autobiography. Kruz used to go to go to city hall, wearing a suit, at age 17, to get permits for his rock concerts, even though he was not legally old enough to attend the gigs. The notorious undercover narc of that era, Abe Snidanko, finally bust when he was at the top of his game, a local big-shot. It is implied that Kruz believes he might have been set up by a businessman partner.

Jerry Kruz eventually lost his way, partly due to drugs, but also due to a traumatic experience when he was first jailed. Vancouver cops left him overnight, squeezed into a tiny locker in which he could not sit or comfortably stand. This painful, frightening and abusive treatment was quite simply torture—and Kruz never fully recovered from it.

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Because no copy of this coin collector exists, Gary Anderson created this commemorative version. This commemorative version in Vancouver would be the first free concert The Grateful Dead ever gave.
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**EMILY CARR IN ENGLAND**

Emily Carr made the most of her early training in England despite acute anaemia and being interned in the East Anglia Sanatorium.

Partially to get beyond the persistence of her sickness, she saved enough money to continue her education in England. During this period she reportedly collapsed in the fall of 1902 with acute anaemia and was interned in the East Anglia Sanatorium in Suffolk, England for health reasons that have never been adequately explained or identified.

| ART FALL | 25 | Emily Carr paintings and sketches were shipped from Victoria to the UK to appear in the first major international exhibition on Emily Carr at the Dulwich Picture Gallery in London. The long overdue show coincided with the release of Kathryn Bridge’s Emily Carr in England, chronicling Carr’s sojourn to England as a budding artist.

Carr arrived in 1899, at age 27, and returned five years later. While at the Westminster School of Art, Carr was keen to participate in a segregated class for female artists drawing from the nude.

“I had never been taught to think of our naked bodies as something beautiful,” she wrote, “only as something indecent, something to be hidden... [The model’s] beauty delighted the artist in us. The illuminated glow of her flesh made sacred the busy hush as we worked.”

**KATHRYN BRIDGE'S BOOK INCLUDES:** historical photographs, Carr’s own sketches, paintings and her so-called “funny books”—some of which have never been published before.

One of her illustrated funny books makes fun of the guest house in which she lived; another describes the guest house in which funny books makes fun of Carr’s own sketches, paintings, historical photographs, Carr’s and her so-called “funny books”—some of which have never been published before.

One of her illustrated funny books makes fun of the guest house in which she lived; another describes an unsuccessful attempt to see Queen Victoria’s funeral procession. A third describes a painting excursion into the woods of St. Ives, Cornwall.

“The five years Emily Carr spent in England at art schools have been largely forgotten or underappreciated in terms of her development as an artist and as a mature adult,” Bridge says.

“This is in part because in later life Carr did not dwell on this time, although she did write about some aspects in her book, Growing Pains.”

Copies of the book have been sent to Dulwich Picture Gallery in London to complement the new Carr exhibit—some 105 years after Carr left.

“My motivation in writing this book was to flesh out these stories and to use today’s technologies—web sites and digitized archival records—to learn the true identities of people she made anonymous in her writings through the use of fictional names,” Bridge said. “I was able to make connections and decipher identities, to create a much more accurate chronology of her whereabouts and interactions, and to make connections between Carr and her peers.”

The Vancouver Art Gallery has a permanent room to show Emily Carr’s work, but it’s the Royal BC Museum in Victoria that houses the world’s largest collection of Emily Carr’s art—more than 1,100 works of art (paintings and sketches), plus rugs, pottery and archival library records.

**THE YOUNGEST OF FIVE SISTERS, Emily Carr was born in 1871.** A brother was born several years later. Her mother died when she was twelve and her domineering father died in 1888 when ‘Millie’ was 14. A much detested and pious older sister made her into an artist.

“Mother’s motivation for Emily Carr in 1899—and from it—her five-year sojourn made her into an artist.”

| [Care’s mysterious and possibly damaging treatments for hysteria are at the core of Margaret Holingsworth’s novel about creativity and aging, Be Quiet (Coteau, 2003).] Carr was not permitted to paint for 18 months during her enforced confinement, so she kept a sketchbook that reflects her experiences in the Sunhill Sanatorium. It became the gist of a book of hers first published in 1953 entitled Pause: A Sketch Book. Emily Carr came back to Canada in 1904.

Carr’s dual adeptness at writing and painting once prompted George Woodcock to comment, “She would have made a good sister for William Blake.”

978-0-7726-6770-0

**DESIGNED TO ACCOMPANY THE EXHIBIT IN LONDON, FROM THE FOREST TO THE SEA: EMILY CARR IN BRITISH COLUMBIA (Goose Lane Editions, $50) is edited by Sarah Milroy and Ian Dejardin and provides a panorama of Carr’s entire career as an artist.**
A terrifying tale about a young man trapped in the U.S.-Mexico borderlands with nothing but the name of a stranger in his hand, someone who might mean the difference between life and death.

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Toronto Star

Also available as an e-book
During yet another famine, Lucia Jang was expected to choose between aborting her late-term baby or giving it up to be killed—a North Korean variation of *Sophie’s Choice* (the movie set during the Holocaust, starring Meryl Streep).

In the final chapters of her nightmarish memoir, *Between the Sun and the Moon: One Woman’s Life in North Korea and Escape to Freedom* (D&M $32.95), Jang takes a third option...

Assisted by award-winning journalist and co-author Susan McClelland and translator Soohyun Nam, Jang has provided a riveting testimony about North Korea’s atrocities and human-rights’ violations. Along the way, the reader realizes the adjective “Orwellian” fails to adequately describe the culture of North Korea.

The all-knowing, all-powerful state led by Kim Il-sung is forever omnipresent in homes and schools where portraits of the “great father and eternal president” are hung. Everywhere else there are informants and the secret police, the Boweebu, who can make families vanish. Party leaders at the local level monitor the behaviour of families. North Koreans must publicly denounce their own crimes and personal failings at regular meetings known as saenghwachonghwa.

In school, students learn North Koreans are of pure spirit and mind, and “all the rest of the people are beasts.” Conversely, despite omnipresent surveillance, rape and physical violence are common. Jang’s first child was born from non-consensual sex. She chose to marry the father, who turned out to be an alcoholic. He beat her and left her. Her mother arranged a forced adoption for her first child.

Desperate to help feed her family in the face of famine, Jang began to illegally cross into China to sell food. She was forced to sell sex at one point just to eat, although how much of a choice and how much of the situation was rape is murky to the reader and maybe even to Jang, too.

Eventually, after her capture by a border guard, Jang finds herself imprisoned in North Korea for a second time. Due to prison overcrowding, she returns to her family home where the mother of a friend informs Jang she is now under her watch. “The baby will be killed after it is born,” the visitor tells her. Who is to do the killing? Is it Jang or the state? This information is left unclear. Jang’s mother tells her daughter to do whatever she chooses, and so her journey to freedom begins.

To escape what is arguably the world’s most repressive society, Lucia Jang must turn her back on her family forever.

In his afterword, Professor Stephan Haggard of the UC San Diego School of International Relations and Pacific Studies, summarizes: “The power of this account rests... on underscoring the oppressive constraints of the Kim family regime, a silent but endur- ing and all-pervasive presence in the life story of every North Korean... This memoir, and others like it, pose one of the central, moral issues of our day: how to bring freedom to North Korea.”

Keven Drews is a full-time journalist who is concurrently pursuing a Master’s degree in creative writing at Pacific Lutheran University in Tacoma.
Woody Allen biographer David Evanier is helping to raise the profile of the publication he started in 1971.

David Evanier founded the literary periodical EVENT for Douglas College, when the campus in New Westminster was little more than a collection of trailers. Jon Paul Henry took an iconic black-and-white photograph of David Evanier and his memorable seaside. That quirky photo of Evanier with his black glasses and sidelocks has been incorporated into the design for promotional tote bags that are just wide enough to jog the interest of idiosyncratic New York writerly types who’ve been buying them for the past few years or so. Evanier is now lending his name to a fundraising campaign to bolster the publication.

So who the heck is he?

Born in New York City in 1947, David Evanier worked on a kibbutz in Israel, at The New York Times as a copy boy and editorial assistant, and at The New Leader as an assistant editor, before arriving in Canada in 1968.

Once he reached Vancouver, being able to say he had worked at The New York Times got him a job at Douglas College where he later taught creative writing, edited EVENT and gave the publication its name.

“I wanted to implement my ideals and convictions about literature in a magazine that published only the best, the really alive writing,” he says. “I wanted every issue to be a notable event, a memorable event.”

Evanier married in Vancouver in 1970, around the time he gained an MA in creative writing from UBC. His first novel was published by Cherie Smith, his bidding Vancouver imprint called November Books.

“Cherie Smith,” he says, “was a passionate, spirited typesetter of independent publishing. She was closely aligned with James Jarche, the editor of Prism International at UBC.

The literary magazine scene came about partly because of the inspiration of one remarkable first novel that Cherie published, Summer of the Black Sun, by Bill T. O’Brien. That was a remarkable discovery written by a young man who was, as I remember, driving a truck at the time.

I later published a wonderful story by him in EVENT. Jake Ziller worked closely with Bill in developing that novel. I think you would find that Summer of the Black Sun holds up beautifully. I still teach it.

“Summer House was, I think, partly financed by Cherie’s brilliant husband, Julian (Buddy) Smith, who ran a number of bookstores in Vancouver—O’Brien died very young.

I will never forget how Cherie accepted my novel, The Singing Headhunter, for publication. I was published with a serious bout of hepatitis, and very depressed. She chose that moment to call me and tell me she was taking my novel for publication as part of her legal recovery.

“I cannot think of Cherie without thinking of Bill O’Brien, Jake Ziller, Alice Munro, Gordon Pinsent, and Buddy Smith all of whom remain vibrant figures for me.”

David Evanier left Vancouver in 1978 and became a fiction editor for The Paris Review, working for George Plimpton.

Evanier has since been a writer-in-residence at the MacDowell Colony in New Hampshire, taught at UCLA and taught the Asia Pacific Press Prize and the McGinnis Ritchie Short Fiction Award. Currently the editing team of Merchant of Venice is trying to make a movie based on Evanier’s Mafia biography, Making the Wise Guys Weep, that was twice optioned by John Travolta.

For the past year he has been spending twelve hours a day at the Writers’ Room, an urban writers’ colony in Manhattan, where he has been completing his forthcoming biography of Woody Allen. David Evanier lives in Brooklyn.
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In 1990, IAN MCALLISTER JOINED HIS father, Peter McAllister, a past president of the Sierra Club of Western Canada, and other environmentalists, journalists and photographers for a one-week reconnaissance voyage to the remote Kiseye River.

Ian McAllister and his future wife, Karen Schulz, grew more interested in the area when they later saw an inventory map of habitat, compiled by Keith Moore, under contract with Earthlife Canada and Ecotrust.

To share their vision of protecting a 2,000-kilometre strip of coastal bear habitat from Knight Inlet to Alaska, the McAllisters and a few friends formed the Raincoast Conservation Society in 1990.

A boat was needed to properly explore the area, so when Ian and Karen heard about a used trimaran sailboat for sale in Ontario, they bought the 36-foot Companion over the phone, with money from their treeplanting jobs. Neither had sailed alone before.

The McAllisters made seven pilgrimages in seven years, verifying Moore’s inventory map and collecting stories and photos for a book that would engage the viewers of the Great Bear Rainforest for the region along with environmental activist Teporah Berman in San Francisco in 1996.

With a foreword by Robert Kennedy Jr., the McAllisters’ coffee table book, The Great Bear Rainforest: Canada’s Forgotten Coast (Harbour, 1997), co-written with Cameron Young, quickly became one of the most influential books in Canadian history. Time Magazine heralded Ian and Karen McAllister as “Environmental Leaders for the 21st Century.”

While touring Europe in March of 1998, Ian McAllister persuaded some pulp and paper companies to curtail purchases from B.C.-based operations accused of poor logging methods, to the consternation of the Forest Alliance of B.C. spokesman Patrick Moore.

The following month Greenpeace staged anti-logging protests in Antwerp and 23 German cities. In Antwerp, 30 Belgian activists painted a 100-metre slogan on the hull of Saga Wind, a freighter carrying B.C. lumber. It read, “Don’t buy forest destruction. Stop Donum and Interior.”

The B.C. government eventually introduced measures to protect some of the Great Bear Rainforest in 2006, promising to allocate $30 million if the federal government matched that commitment. In 2007, the federal government pledged to spend $30 million to help preserve 1.2 million hectares of rainforest, the largest intact temperate rainforest left on earth. An additional $60 million was raised by private organizations and philanthropic groups.

The great bear rainforest on B.C.’s central and northern coastline now covers an area three times the size of Prince Edward Island. The central figure in two new books that focus on the Great Bear Rainforest is photographer-writer-activist Ian McAllister of Bella Bella, who has written Great Bear Wild: Dispatches from a Northern Rainforest (Greystone $50). UBC doctoral student Justin Page has written Tracking The Great Bear: How Environmentalists Recreated British Columbia’s Coastal Rainforest (UBC $65), 978-1-77164-045-9.

Justin Page traces how environmentalists negotiated the agreement through a “linked series of processes.” That simply means they mapped the area, giving it boundaries and a physical description and shape; they published stories and photos of it; they shifted the focus and interest of fellow environmentalists to the area, capturing the world’s attention; and they managed to woo forest companies and First Nations to support their cause.

McAllister’s work as a photographer in the field was fundamental. For instance, one of his photos was later used in an environmental advertising campaign in The New York Times.

Now Ian McAllister has released Great Bear Wild: Dispatches from a Northern Rainforest. Departing from the northern tip of Vancouver Island, he stops just to the north in the Triangle Islands and then visits First Nations communities like Hartley Bay, also stopping off at old canneries and treking through the rainforest. His photos and narrative capture the rhythms of terrestrial and marine life. Images of bears, wolves, herring, anemones, sea starks and kelp, humpback whales, orcas and rainforests fill the pages. So fantastic are the photos, so vivid are their colours, they tend to distract the reader from the written word.

Many people already take the existence of the Great Bear Rainforest for granted, as if the area is sacrosanct, but parts of the Great Bear Rainforest are now being considered for the future home of liquefied natural gas plants and the proposed terminus of Enbridge Inc.’s Northern Gateway pipeline. Tankers could soon ply those same waters, carrying petroleum products from Alberta’s oil sands to a port in the coastal community of Kitimat. The Great Bear Rainforest is also threatened—despite the 2006 agreement—by fish farms, industrial logging, seismic testing, unsustainable fisheries, and hunting.

McAllister adds towards the end: “...most of these multi-billion-dollar fossil fuel transport schemes, including refineries and liquefaction plant proposals, are so ill-conceived and economically, culturally and environmentally flawed that they should be discounted outright.” That declarative ending seems to enforce one of Page’s central arguments: McAllister is not just targeting a general audience; his writing and photography is specifically crafted to appeal to people who may be convinced to back an environmental campaign. Saving bears, saving wolves, saving salmon. Saving ourselves.

Ivan McAllister

Kevin Drews is a full-time journalist concurrently pursuing a Master’s degree in creative writing at Pacific Lutheran University in Tacoma.
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How to Set Up and Market a Food Business from Your Home Kitchen
LISA KIVIRIST & JOHN IVANKO
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Like seedlings and piglets, big things start small, and that means you and me, and the kitchen sink. Yes, we can!
—Severine v T Fleming, director of Greenhorns

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CINDY CONNER
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—Rob Hopkins, founder of the Transition movement

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—J.B. MacKinnon, author The 100-Mile Diet
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Serious adventure on a serious planet. This is the kind of thinking and living we need to engage in.
—Bill McKibben, author, Oil and Honey, Eaarth and The End of Nature
Carrie Saxifrage knows that real change comes from the head and the heart working together, and gently pulls us along on her journey to a deeper place of understanding.
—Maude Barlow, National Chairperson, Council of Canadians
** Strait goods **

“You have to focus the money on the issues that scientists think are the most important.”

Dick Beamish arrived in B.C. in 1974 after breaking new ground as a ‘co-discoverer’ of acid rain in Ontario. It took 20 years for the science to be recognized and for governments to set new emission standards. He was also a member of the International Panel on Climate Change that received the Nobel Prize in 2007.

Sandy McFarlane has spent 30 years as an internationally recognized fisheries researcher, studying both individual species and how the marine ecosystem functions.

Together, as scientists at the Pacific Biological Research Station in Nanaimo, they invited ten other experts to help them complete an unprecedented, 384-page book about the geology, biology and anthropology of the Strait of Georgia, illustrated by more than 250 colour photos, maps and charts.

The Strait of Georgia, as defined in *The Amazing Strait of Georgia* (Harbour $39.95), is part of the larger Salish Sea, which also includes the Strait of Juan de Fuca and Puget Sound.

Mark Forsythe, former host of *BC Bookworld* on CBC Radio, spoke with Dick Beamish and Sandy McFarlane the day their book was launched.

*BCBW:* You talk a lot about plankton in the book—and how much one degree warming can affect the food chain in the book—and how much one degree warming can affect your book was launched. 978-1-55017-683-4

**Straits Facts:**

- The Strait of Georgia now has the highest density of harbour seals in the world even though harbour seals were once hunted almost to extinction.
- Pacific white-sided dolphins have returned after an absence of more than 100 years.
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- Royalties from book sales for *The Sea Among Us* will be directed to the Pacific Salmon Foundation to benefit its Salish Sea Marine Survival Project.
- The Strait of Georgia is critical habitat for millions of migratory birds.
- The world’s largest octopus lives in its waters.

**Envirionment**

**Strait goods**

“**You have to focus the money on the issues that scientists think are the most important.”**
FLYING WITH WHITE EAGLE

Avril “Pat” Carey (1933–1999) in his own words – as told to Ben Nuttall-Smith

Pat’s experiences growing up in B.C.’s Fraser Valley, and as a homeschooled and homegroomed young woman, provide insight into pioneering days in the early 20th century. His stories of flying from Chilliwack to Canada’s Far North are fascinating tales of aviation history.

$19.95 CN (146 pages)
Available from the author at www.bennuttall-smith.ca

THE LITTLE WASHER OF SORROWS

by Katherine Fawcett

“Katherine Fawcett works magic here, whips imagination, wit, and anarchy into gold. Each story finds a place where our culture is already strange and jumps off from there.” – Fred Stenson, author of The Great Karoo

The Little Washer of Sorrows

available March 31 in bookstores and online
www.thistledownpress.com

CARAVAGGIO & ME

by Mark Smith

On the run with one of history’s wildest artists.

DYED IN THE GREEN

by George Mercer

Part one of a six-book mystery-suspense series about Canadian national park wardens and their exploits with poachers, developers, and bureaucrats.

www.georgemercer.com

New Spring Fiction from Thistledown Press

Brunch with the Jackals

by Don McLellan

Rel Lit Award nominee Don McLellan returns with a new collection of gritty and darkly satirical short fiction set in a world of racism, greed, and betrayal.

The Greatest Lover of Last Tuesday

by Neil McKinnon

Eighty-year-old Alberto Camelio has proclaimed himself the World’s Greatest Lover, and he aims to prove it by recounting the lascivious details of his experience in this comic masterpiece about sexuality, relationships, and aging.

Bettie known in the 20th century as Caravaggio, the artist who was born in Milan in 1571 as Michelangelo di Merisi led a volatile life. Although ostensibly Biblical in origin, his disturbingly realistic paintings—such as The Beheading of John the Baptist or David and Goliath—revealed his passionate and earthy character. He was a man given to hubris and impulsive violence.

By age 20, Caravaggio was toiling in a factory-like studio in Rome, having been forced to flee Milan after wounding a police officer. Underpaid and grossly over-qualified, he turned out hundreds of masterful paintings of flowers and fruit until his work was brought to the attention of an influential cardinal.

Caravaggio became one of Italy’s most well-known painters. Lucrative commissions and accommodating patrons afforded him the opportunity to develop a style of painting that fused a dramatic play of shadow and light with an insistence on working directly from life. This approach was a controversial deviation in a time of idealized piety in art.

Meanwhile, hot-headed Caravaggio has been imprisoned for shooting a Maltese knight, and it’s up to Beppo to set him free before racing back to Rome with a mad plan to claim the hand of Cardinal Del Monte.

On the run through the crowded Milano streets, Beppo chances upon “the most famous painter in all of Italy,” Caravaggio, who is taunting the murderous dandy and his brother at an out-door tennis court. A brawl ensues and Beppo watches in horror as the painter, despite serious wounds, casually kills the dandy.

Quick-thinking Beppo spirits the painter away and, at the home of Cardinal Del Monte, Beppo poses as the great artist’s servant. The risk of sheltering two men who are wanted for separate murders is too much for Caravaggio’s patron, so Beppo and Caravaggio must flee.

First, they seek refuge in Napoli, “the richest and most depraved city in the world,” where Beppo meets the courtesan Fortunata Fiammini and becomes besotted with her daughter Dolcetta.

Next, there’s a stomach-churning voyage to Malta, then a battle with Barbary pirates, a daring escape and a fatal sword fight that makes young Beppo the recipient, “by every law of the sea,” of the considerable fortune on the pirate caravel.

Meanwhile, hot-headed Caravaggio has been imprisoned for shooting a Maltese knight, and it’s up to Beppo to set him free before racing back to Rome with a mad plan to claim the hand of the delectable Dolcetta.

History tells us Caravaggio did indeed escape from Malta, although he was stripped of his knighthood. He also travelled to Sicily and Naples, gaining ever more prominence for his paintings, and in 1610 he was returning to Rome for a papal pardon for his crimes when he died. It is assumed he succumbed to lead poisoning, a danger for artists.

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$18.95 / 978-1-771870-62-7
Available from the author at www.bennuttall-smith.ca

DYED IN THE GREEN

by George Mercer

Part one of a six-book mystery-suspense series about Canadian national park wardens and their exploits with poachers, developers, and bureaucrats.

www.georgemercer.com

Available at Independent Bookstores across Canada. Also available as an ebook from Amazon and Kobo.
Joan Betty Stuchner’s books are fueled by optimism.

**Bagels The Brave!** (Orca $6.95) is about a rural family, one rooster and twelve scrawny chickens, who produce twice in Canada in 1965 and received her B.A. in English and teaching from UBC in 1977. Also a Hebrew school teacher, library assistant and occasional stage performer, Stuchner wrote the book and lyrics for a musical production called Ha-nukkah in Chelm that was produced twice in Vancouver. Much of the writing was derived from her Jewish faith.

Set in Nazi-occupied Copenhagen in 1943, Stuchner’s Honey Cake (Tradewind, 2007), is about a young Jewish boy, David Nathan, and his family trying to keep their bakery open. David’s papa still does the best baking in the city and mama is making her special honey cake for Rosh Hashanah to welcome the Jewish New Year but very little is sweet in Denmark after three years of Nazi occupation. When David is asked to make a delivery of chocolate éclairs—a rare treat with cream and butter so scarce—he learns his sister is in the Resistance, blowing up buildings and railway tracks.

Stuchner included a recipe for the spicy, coffee-flavored honey cake and an afterword about the history of the Danish Jews. 

**Anything is possible.**

Joan Betty Stuchner is a frequent contributor to *Booklist* and *Canadian Children’s Book News*.

**Joan Betty Stuchner**

By Ethan Baron

**Business Cyberbullies and How to Fight Back**

by Debbie Elicksen

- Protect your brand and your online reputation.
- Respond to hackers and haters.
- Save customers, time, and money.
- Learn how to effectively monitor your social media accounts.

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**Wedding Bliss on a Budget**

by Ethan Baron

- Tie the knot without going bankrupt.
- Save thousands of dollars in unnecessary bank rates and fees.
- Start, rebuild, and maintain personal credit excellence.
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- Understand the rules of credit inside and out.

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**Aging Safely in Your Home**

by Yvonne Poulin and Gordon Morrison

- Renovate your surroundings to reflect your aging needs.
- Make your house or apartment safer.
- Tips to stay put and avoid a move.
- Make the plan to stay in your own home for as long as possible.

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**KIDLIT**

**ANYTHING IS POSSIBLE**

P

ior to the imminent release of her *Bagels The Brave* and *Bagels On Board*, both set in *Bagels Come Home* (Orca, 2014) and coincidental with the re-publication of *Honey Cake as A Time To Be Brave* from Random House, Joan Betty Stuchner died of pancreatic cancer on June 7, 2014. She finished the final edits for the new books from her hospital bed. "Joan was a delight to work with," says Orca editor Amy Collins. "Her joyfulness and enthusiasm for stories, and for life in general, was impossible to miss."

Stuchner’s stories about an energetic puppy named Bagels, rescued from the pound, were inspired by her late mother-in-law’s shelter. She described the real life model as “not only an escape artist, but totally uncontrollable, disobedient and ended up being expelled from puppy preschool.” The dog emerged in print as a mixture of Sheltie, Whippet and Jack Russell terrier.

"Joan was my unflagging cheerleader," says fellow author Cynthia Heinrichs, "and Bagels the Brave and Bagels On Board are a joyful legacy. They will undoubtedly earn her a whole new group of readers."

**Born on February 5, 1947 in Leeds, England**

Joan Betty Stuchner dresses as one of her characters, Sadie the Ballerina, for a fundraiser.
It was not all sweetness ‘n’ free love back in the Sixties.

Rather than being a paean to eccentricity and bucolic sharing, Douglas L. Hamilton and Darlene Olesko’s Accidental Eden: Hippie Days on Lasqueti Island (Caitlin Press $24.95) tells it like was. It’s a riveting and responsible reflection of back-to-land idealism, ingenuity and goofiness.

This amusing, warm, smart and well-written local history includes a chapter on the unsolved murder of long-time resident Terry Beck in August of 1980 when he was shot with an ancient .303 rifle, whereupon an islander named Brother Richard disappeared soon afterward, possibly murdered for knowing too much.

More often levity and kindness were the norm. Lasqueti Islanders became justifiably renowned as purists who refused mod cons. Specifically, the community convinced BC Hydro to re-route its Cheekye-Dunsmuir power line around, rather than through, their island, changing the way BC Hydro managed its power delivery into rural areas.

There have been precious few books attempting to realistically and fully capture the zeitgeist of the hugely influential counter-culture movement in B.C. Accidental Eden is easily one of the best of them. Caitlin Press has also re-issued Gumboot Girls: Adventure, Love & Survival on the North Coast of B.C., a rare reflection of female lives during that era.

Sitarist on Lasqueti Island photo by Barry Churchill, courtesy Caitlin Press. The Acapella Singers (at left) in their ’Forties attire in 1978: Sue Taylor, Judy Harper, Bonnie, Sherry and Darlene Olesko (co-author).
Camping with Kids in the West
BC and Alberta’s Best Family Campgrounds
Jayne Seagrave
Bestselling travel author Jayne Seagrave is back with a new guide on the fine art of family camping. Includes tips, reviews, and practical ideas for engaging young campers of all ages.
Heritage House Publishing  |  $19.95 pb  |  $15.99 ebook

To the Lighthouse
An Explorer’s Guide to the Island Lighthouses of Southwestern BC
Peter Johnson, John Walls, and Richard Paddle
With its lively narrative, detailed maps, and gorgeous photography, this unique companion to southern BC’s amazing coastal beacons will delight visitors and locals alike.
Heritage House Publishing  |  $19.95 pb  |  $15.99 ebook

Roadside Geology in Southern British Columbia
Bill Mathews and Jim Monger
The fascinating geologic history of southern BC is explained in this user-friendly guide to rocks and landforms as viewed from the province’s highways and ferry routes.
Heritage House Publishing  |  $24.95 pb

An Altar in the Wilderness
An RMB Manifesto
Kaleeg Hainsworth
Hainsworth grounds this manifesto in the literary, philosophical, mystical and historical teachings of the spiritual masters of both East and West, outlining the human experience of the sacred in nature.
RMB  |  Rocky Mountain Books  |  $16 hc  |  $7.99 ebook

The Columbia River Treaty: A Primer
An RMB Manifesto
Robert William Sandford, Deborah Harford, Jon O’Riordan
Explains the nature of this complex water agreement and how its impending update will impact communities, landscapes, industry and water supplies for years to come.
RMB  |  Rocky Mountain Books  |  $16 hc  |  $7.99 ebook

Salmon
A Scientific Memoir
Jude Isabella
Investigates a narrative that is important to the identity of the Pacific Northwest Coast—the salmon as an iconic species. Traditionally it’s been a narrative that is overwhelmingly about conflict. But is that always necessarily the case?
RMB  |  Rocky Mountain Books  |  $20 pb  |  $9.99 ebook
NEW from the Royal BC Museum

Stewards of the People’s Forests: A Short History of the British Columbia Forest Service
Robert Griffin and Lorne Hammond
$22.95 / paperback
978-0-7726-8832-5
Robert Griffin and Lorne Hammond tell the story of the BC Forest Service, which has watched over the province’s largest industry for more than 100 years. They relate not just the big stories involving the likes of H.R. MacMillan and Ernest Manning, but also those of the forest rangers and firefighters who dedicated their lives – and sometimes risked them – to protect BC’s forests.

Emily Carr in England
Kathryn Bridge
$27.95 / hardcover
978-0-7726-6770-0
Kathryn Bridge takes a fresh look at Emily Carr’s five years in England, from 1899 to 1904, to attend art schools. But an unexpected illness forced Carr to convalesce in the East Anglia Sanatorium for 15 months. Bridge illustrates her findings with a selection of the artist’s sketches and three of her “funny books”, including A London Student Zoizourn, which makes fun of life in a London guest house for young women.

Riches to Ruin: 100 Years of Forest and Energy in the Columbia Valley
Robert Griffin and Lorne Hammond
$37.95 / hardcover
978-0-7726-6832-5
Robert Griffin and Lorne Hammond share the big stories involving the likes of H.R. MacMillan and Ernest Manning, the province’s largest industry for more than a century. They relate the lives – and sometimes risked them – of the forest rangers and firefighters who dedicated their lives to protecting BC’s forests.

Royal BC Museum books are distributed by Heritage Group. hgdistribution.com 1-800-665-3302.
GETTING TO GURTA
The wit and wisdom of Johann Goethe

Goethe's Poems translated by Graham Good (Ronsdale $18.95)

Like Van Gogh, you probably still can't pronounce his name properly. But you've seen it often enough.

On a quiz show, given multiple choices, you could likely identify the polymath Johann Wolfgang von Goethe as a German who spent about sixty years refining his story about Faust, a guy who sells his soul to the devil. They re-did that story as a 1958 baseball movie called Damn Yankees, derived from a 1955 musical of the same name.

And if you have a literary background, you'd know his novel about a doomed romantic, The Sorrows of Young Werther (1774), caused a sensation back in the 18th century, leading to a spate of mimicked suicides by overwrought young Romesos across Europe. The hero's quest for lifelong self-development in Faust reflects Goethe's own creed: "Whoever occupies himself with constant striving, he can be deemed." Hence much of Goethe's writing rings true for egocentric lifestyles in the 21st century.

Goethe had the luxury of being a free-thinker—thanks to the nearby life-long patronage of Karl August, Duke of Saxe-Weimar—so his wide-ranging travels and studies led to remarkably modern views, well beyond his affinity for Spinoza's notion of God-in-Nature. Nonetheless, you probably have yet to bump into his poetry and epigrams. Goethe wrote love poems from age eighteen to eighty, as translator Graham Good notes in his introduction to Goethe's Poem, but arguably it's his wit and wisdom as a philosopher that make this collection most enticing.

"Where would the joy of certainty be. If we had never experienced doubt? Where would the capacity for independence. They are struggling or have struggled with the most intimate and passionate of life experiences, becoming a mother. It is a topic which has long been overlooked as perhaps not being "serious" or "erudite" enough for poetry."

"Divorce may well be another one. Yet more and more women in middle age and beyond are realizing their capacity for independence. They are finding strength in their ability to walk away from marriages which have grown cold and un-nourishing and, at worst, neglectful and abusive."
**POTENT SPRING POETRY**

CHELENE KNIGHT

**Braided Skin**

The vibrant telling of experiences of mixed ethnicity, urban and rural, at the edge of time, on the outskirts of a small town. She is a major poet. This is his 18th book.

---

Gurjinder Basran

**Kathryn Para**

Creating a Legacy of Art and Literature

PATRICK FRIESEN

**A short history of crazy bone**

On her archetypal journey, Crazy Bone lives on the edge of the world, at the edge of time, on the outskirts of a small town. She is a major poet. This is his 18th book.

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The vibrant telling of experiences of mixed ethnicity, urban and rural, at the edge of time, on the outskirts of a small town. She is a major poet. This is his 18th book.

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This is her remarkable debut book!'
From the prairies to Greenpeace

A novel that hears the language of trees

The Trees of Calan Gray (Oolichan $19.95) by Danial Neil was inspired, in part, by a 2010 CBC interview with Diana Beresford-Kroeger, author of The Global Forest. The novel was also written to commemorate the United Nations declaration of 2011 as the International Year of Forests—an invitation to the world to come together and work with governments, international organizations and civil society to ensure that our forests are managed sustainably for current and future generations. Neil’s fourth novel centres upon a character named Calan Gray who hears the language of trees. In 1964, his violent father wants to commit him to an institution, believing his son is delusional. The arrival of his grandfather from Scotland, Dunmore McLeod, kickstarts his observations and the genius of his tutelage of Grandpa Dunny, in Alaska in 1971. Under the tutelage of Grandpa Dunny, Calan’s journey from the prairies to the West Coast where Greenpeace is organizing protests to halt the Amchitka nuclear tests, and the federal government’s fishing license negotiation, is maverick, West Coastal to the bone. You will laugh. You will learn. And you will hesitate to recommend it to everyone because not everyone is going to be prepared to digest the denseness of its intelligence.

As a longtime resident of Tofino, Andrew Struthers has also produced a comic graphic novel about the strife between hippie environmentalists and local rednecks, The Green Shadow (Transmontanus 3: New Star, 1995), based on the confrontations about logging in Clayoquot Sound. The original serialized version of this story received a National Magazine Award for humour.

His follow-up was a memoir of living aboard a Mifflin fleet fishboat, the Loch Ryan, with his young daughter Pasheahell. Called The Last Voyage of the Loch Ryan: A Story from the West Coast (New Star, 2004), it contains shipbuilding lore, local history and observations of his neighbours on the docks of Tofino after he was forced to give up his pyramid-treehouse on the outskirts of town. The ‘mechanically declined’ author prefers local ship lore to making repairs on his bargain-priced wooden boat courtesy of the federal government’s fishing license buyback program.

Struthers’ cartoon called The Cheese Club has been syndicated throughout North America. He once tried making an “ill-advised solo-attempt on Everest”, as referenced in “an undeniably brilliant and original memoir”.
A is for Arleen

Arleen Paré's second collection of poetry, *Lake of Two Mountains* (Brick $29), has won the Governor General's Award for English poetry in 2014. It explores the geography and history of the area between the Ottawa and St. Lawrence Rivers that includes the 1990 Oka Crisis, Pleistocene shifts and a Trappist monastery. Born and raised in Montreal, Paré received sociology, history and social work degrees from McGill University, then moved to Vancouver where she worked in bureaucratic office situations for two decades. She received a Master's degree in adult education from UBC, and a Master's of creative writing from the University of Victoria, where she now lives.

978-1-926829-87-6

Arleen Paré with GG Right Honourable David Johnston

B is for Brooks

With an uncapitalized title, *one hundred days of rain* (Boo'kuth $20) by Carellin Brooks is written in the form of journal of 99 days in the life of a woman who struggles to raise her child in Vancouver. Promotional materials draw a comparison to Elizabeth Smart's classic *Thirst* (Bookthug $20), in which the narrator is marooned in Pender Harbour, doomed to love a thoroughly unsatisfactory partner and a lack of responsiveness to the estranged father. The harrowing life of Brooks' modern, independent woman who struggles to raise her child in Vancouver is a literary vagabond whose follow-up novel, *Lives of wedlock*, will be part of the first Eco-Poetics Bioregionalism Small Press Fair, Nanaimo, April 30-May 3.

978-1-926991-54-2

Carellin Brooks

C is for Christy

One publisher has called him a hip Indiana Jones; one reviewer credited him with a 'Gary Cooper-like presence'.


Always in search of original characters and experiences, Jim Christy is a literary vagabond whose follow-up volume to *Scalawags: Rogues, Roustabouts, Wags & Scamps* (Anvil, 2008) profiles among others, Carolina Otero, Andre Malraux, Lord Timothy Dexter, Suzanna Valadon, William Hunt, Mata Hari, Emma Hamilton and Bata Kindai Amoga.

978-1-77171-073-2; 978-1-77171-071-8

Jim Christy

D is for Dennis

Darrell Dennis is a Secwepemc (Shuswap)-raised comedian, actor and broadcaster who has provided a humorous but astute overview of First Nations issues — particularly pertaining to identity — with his essays in *Peace Pipe Dreams: The Truth about Lies about Indians* (D&M $22.95).

The book arises from his experiences as an actor best-known for his roles as Brian Potter on *Northwood* and Frank Fencepost on *Rez*, but also from his roles as producer and host for *ReVision Quest*, a show challenging First Nations stereotypes on CBC Radio One in the summer of 2008. According to *IMDb*, Dennis’s career in show business began when he walked into his first professional audition at age seventeen and was hired to play the lead role of Brian Potter on *Northwood*.

978-1-89691-54-2

Darrell Dennis
Sound to the Fraser River is remark-

tion of over 100 images from Howe

waters of Coal Harbour. The collec-
moods of the city, and through the

ures the changing lights, colours and

leaves of the natural world. The Aldergrove-

beaten path to take stunning images

years, often travelling far off the

path, such as in the Elk Valley to turn a 2010

release of her third collection of po-

etry,

The Exiles’ Gallery (Anansi $19.95), she uses wit and lyricism to

confront climate change in twelve per-

nential material says, “Rogers’ newest
collection pulses with the rhythms of
the drum and the beat of the heart.”

Janet Rogers was born in Vancouver,
in 1963. She has been living in the

traditional lands of the Coast Salish
people, in Victoria, since 1994. She
began her creative career as a visual
artist, and began writing in 1996.

Janet Rogers

The release of Janet Rogers’ latest

collection of poetry,

Peace in

D u r e s s

(T a l o n b o o k s

$16.95), occurs at
the conclusion of her three-year ten-
ure as poet laureate of Victoria. Promo-
tional material says, “Rogers’ newest
collection pulses with the rhythms of
the drum and the beat of the heart.”

Janet Rogers

Tammemagi

Hans Tammemagi knows how to get
what he wants; that’s why he wrote
Winning Propos-
als (Self Counsel
Press $16.95), now into its third edition.

As an environ-
mental columnist for the Vancouver Sun and a professor at the School of Environmental Stud-
ies at the University of Victoria, Tammemagi, of Pender Island, also
wrote Air: Our Planet’s Ailing Atmosphere
(Oxford, 2009), an exploration of the myriad problems affecting our at-
mosphere, including smog, acid rain, ozone depletion and climate change. He has a B.Sc. Physics;
M.Sc. & Ph.D. in geophysics.

H. Tammemagi

originals

Jennifer Heath

is a former massage therapist who
spent a year study-
ing organic farming at Linnea Farm on Cortes. Helen McCallister is a paediatic physi-
otherapist from Ontario. As relative newcomers to Fernie, they kept peek-
ing over the fences of their neigh-
bours in the Elk Valley to turn a 2010 multimedia exhibit called Down to
Earth: Elk Valley Gardens and Their Keepers into a book of growing tips
from thirteen local gardeners, Down to Earth: Cold-Climate Gardens & Their Keepers (Oolichan $29.95). It’s a
joyful, well-illustrated celebration on family gardens and the concept of sharing knowledge and recipes.

Jennifer Heath

Earle Birney once concluded a satiri-
cal poem called Cux. Lit. 1947 with the
lines: “no Whitman wanted / it’s by our
lack of ghosts / we’re haunted.”

M. Quartermain

M. Quartermain is

solving the problem.

In her collection of short stories
about writers and writing, Quarterm-
ain is haunted by the writers who
have walked the streets of Vancouver
before her, such as Pauline
Johnson, Malcolm Lowry, Robin
Blaser and Daphne Marlatt. This
collection is a meditation on the na-
ture of creative writing, raising eso-
teric questions such as: Who is
writing whom and what? The writer
or the written? The thinker or the
alphabet? The calligrapher or the
pictograms hidden in the Chinese
characters she writes? Publicity ma-
terials suggest Quartermain is taking
her cue from “genre-bending writers
like Robert Walser and Enrique Vila-
Matas.” The collection called I,
Bartleby (Talonbooks $14.95) blurs
the lines between fiction and reality.

Carrie Saxifrage

Carrie Saxifrage is a journalist for the
Vancouver Observer who also honed her
research skills as an environmental lawyer in the US.

Carrie Saxifrage

A Giraffe Called Gera-
affe, but it’s homesick for the Afri-

can savannahs—so they set sail for Africa.

Ainslie Manson’s thirteenth chil-
dren’s book, A Giraffe Called Gera-
affe (Red Diamond / Sandhill $19.95) was inspired by her trip to
Africa where her niece manages
safari camps. Manson learned about
poaching problems and the need to
protect giraffes, prompting her to cre-
ate a whimsical story, illustrated by Mary Baker, about a giraffe that
makes an inexplicable appearance in a
West Coast garden. A girl named
Susanna comforts and names the gir-
affe, but it’s homesick for the Afri-
can savannahs—so they set sail for Africa.

Carrie Saxifrage

Resident of the Canadian Authors Associa-
tion Poetry Award. Partridge also
published in The New Yorker, Slate,
and The New Republic. Her husband,
Stephen Partridge, teaches medieval
literature at UBC.

Elise Partridge

First Nation communities in their
land where she has adopted a low
carbon lifestyle. She has worked with
Spanish Banks in Vancouver, photo by David Nunuk, from his Vancouver Light: Visions of a City
WHO’S WHO

V is for Vitzentzos

Manolis Aligizakis has announced his most extraordinary book—a facsimile of his own handwritten version of Erotokritos, a romantic-epic poem composed by Vitzentzos Kornaros of Creete, a contemporary of William Shakespeare and Miguel de Cervantes. The text consists of 10,012 fifteen-syllable rhyming verses by Kornaros (1553–1614) that Manolis hand-copied in 1958 at the age of eleven. This unusual publishing venture will constitute a limited print run of 100 copies, each to be autographed and dedicated by Manolis, for $5,000 per copy.

W is for Wang

Jack and Holman Wang, as twin brothers in Vancouver, were big Star Wars fans. Jack became a professor of writing at Ithaca College in New York and Holman, a former lawyer and school teacher, now works full-time as an artist with felt action figures.

As co-creators of Cozy Classics board books, they have teamed up for a re-telling of the Star Wars story for pre-school children.

Y is for Yam

Yam Cooper of Penticton has written, illustrated and self-published The Story of Bill and His House on the Hill ($19.95), described as a humorous and refreshing tale for all ages about diversity, leadership and xenophobia. Bill has grass hair. As an outcast, he forms a friendship with a deaf-blind critter and reinvents a language that bypasses discrimination and connects people through the heart. Educator and humourist Yam Cooper is a member of the non-profit family band Vivibe, “playing world music for peace and deepening the human to human and human to planet connection,” and he’s on the board of directors of Happy Hive Creative Learning Society, “a fresh new organization of awesome visionaries creating innovative creativity, life skills, and teamwork programs for children.”

Z is for Correction

Merna Forster notes that three women featured in Eve Lazarus’ Sensational Vancouver book—Nellie Yip Quong, Elsie MacGill and Phyllis Munday—were profiled in her book 100 Canadian Heroines: Famous and Forgotten Faces (2004) and 100 More Canadian Heroines (2011) and that Canada’s first female cop was not Mary A. Gage, as suggested in Sensational Vancouver. “Research shows Rose Fortune, who I included in my book 100 Canadian Heroines, was the first female police officer in Canada,” Forster writes. “A former slave, she lived from about 1774 to 1864. She became a police officer in Annapolis Royal. The Canadian Encyclopedia notes she is considered to be the first policewoman in Canada. Rose’s claim to fame as the first black female police officer in Canada has been recognized by the Association of Black Law Enforcers.”

Y is for Yam

Yam Cooper of Penticton has written, illustrated and self-published The Story of Bill and His House on the Hill ($19.95), described as a humorous and refreshing tale for all ages about diversity, leadership and xenophobia. Bill has grass hair. As an outcast, he forms a friendship with a deaf-blind critter and reinvents a language that bypasses discrimination and connects people through the heart. Educator and humourist Yam Cooper is a member of the non-profit family band Vivibe, “playing world music for peace and deepening the human to human and human to planet connection,” and he’s on the board of directors of Happy Hive Creative Learning Society, “a fresh new organization of awesome visionaries creating innovative creativity, life skills, and teamwork programs for children.”

As a translator and publisher of Greek literature, Manolis Aligizakis visited the tomb of Zorba the Greek novelist Nikos Kazantzakis in Crete.
Betty Pratt-Johnson [1930-2014]

A PIONEER OF SELF-PUBLISHING AND SPORT DIVING, Betty Pratt-Johnson was born in 1930 in Illinois and moved to BC in 1961. She learned to dive in 1967 at the YMCA in Vancouver when there was only one dive shop in the city. She was certified #55 on the BC Safety Council and certified as Sport Diver 363 by the National Association of Underwater Instructors (NAUI) in 1973. She became the first writer to present Pacific Diver magazine with an article on scuba diving in local BC waters.

"It was 1975," Pacific Diver publisher Peter Vassilopoulos says, "and the magazine had just been founded and published in Vancouver."

First released in 1976, her authoritative, self-published guide to scuba and skin diving in B.C. and Washington, 141 Dives, has been reprinted countless times. "I decided to write the very book I wanted to buy," she said, "and it was a great excuse to go diving." This work is still available from Sandhill Distributing as a business in the future. She will be missed but her books will keep her memory alive indefinitely.

She settled in the Kootenays, moving to Kaslo in 1997. "In 2002 I put my foot in the door of technical diving when I certified for nitrox," she said, "and have dived with it ever since." She was certified as Nitrox Diver 76578 by Technical Diving International.

When she was no longer able to dive due to aging eyes at age seventy-nine, she went to Inuvik and Tuktoyaktuk, researching Little Walks Across Canada. "I am a total optimist," she said, "and I love the process of researching books and writing them."

Betty Pratt-Johnson died on October 21, 2014.


Sean Rossiter (1946-2015)

BORN IN HALIFAX IN 1946, SEAN ROSSITER died on January 5, 2015.

Rossiter came to B.C. in 1972 where he became a freelance writer on Vancouver civic affairs for many years, writing a popular column on city hall for Vancouver Magazine. An in- trepid and lifelong aviation enthusiast, Rossiter wrote numerous books about airplanes. With a similar passion for hockey, a game he continued to play beyond his youth, Rossiter wrote many books about hockey, some with Paul Carson.

His excellent pictorial history of the Hotel Georgia in 1998 arose from his abiding interest in Vancouver architecture. "Sean was one of the most professional writers I have had the good fortune to work with over the years," says Greystone publisher Rob Sanders, "and the series of Hockey The NHL Way skill books Sean wrote set the bar where it still stands to this day. Sean was also a skilled goalie. I never did get a puck by him the day I tried. But most importantly, he was an exceptional guy."

Grant Kennedy (1935-2014)

GRANT HUGH KENNEDY, WHO DEVELOPED Lone Pine Publishing into one of the most commercially successful publishing companies in Western Canada (later managed by his son, Shane Kennedy), died on October 14, 2014 at St. Mary's Hospital in Sechelt, B.C. In 1980, Grant Kennedy created Lone Pine Publishing in Edmonton, focusing on nature and recreation guides, and he later became a prominent figure in Canadian publishing.

Grant Kennedy was born in Hoey, Saskatchewan on March 27, 1935 and grew up in Dawson Creek. He loved to tell stories about his formative years as the Alaska Highway was being built.

Alicia Priest (1953 - 2015)

A JOURNALIST FOR TWENTY-FIVE YEARS, MOST recently recognized for her family memoir A Rock Fell on the Moon: Dad and the Great Yukon Silver Ore Heist. Victoria-based Alicia Priest died from amyotrophic lateral sclerosis on January 13, 2015, having been diagnosed in 2012. She overcame "the ultimate deadline" to finish A Rock Fell on the Moon which recalls how her father, Gerald Priest, in the small Yukon mining town of Elsa in the 1960s, stole $160,000 worth of silver ore from one of the largest mining companies in Canada—and how he got caught. She was able to attend multiple book events and sign books while her husband, Ben Parfitt, and her daughter, Charlotte, read for packed bookstores.
Reader disapproves

Michael Buckley's “Meltdown in Tibet” blames Chinese coal burning for melting glaciers, while simultaneously decrying the hydroelectric power dams that are the primary alternative clean power option to dirty coal. He blames Chinese mining for deteriorating grass-land quality, but anyone with access to Google earth can observe that mining has an infinitesimal footprint on the Tibetan plateau compared to the vast areas of grassland. He may have a few valid points, but his inconsistencies make it clear that this is a polemic rather than a documentary.

Jonathan Colvin
Galiano Island

Hunting Elk in Kitsilano

YEARS AGO A FRIEND ADVISED ME TO SEND you a copy of my closer-to-silly-than-absurd, little book, Hunting Elk in
Kitsilano. As you had left the Georgia Straight when they hired Doug Collins, your kind review of my book only saw the light of day in a tightly circulated literary newsletter at the time. I just completed a graduate fellowship at the San Francisco Art Institute, but chose to go into law, so Hunting Elk was intended to be an adventure; an unedited rough sketch, but the fact that you gave it your attention meant a lot to me.

Since then I pursued a career as trial and appellate counsel on freedom of expression cases, as well as contempt, environmental, and many murder cases; basically everything above a Teddy Bear Museum in Thailand where I have no wife, TV or dog, so I’m writing.

Now it’s time for me to recognize you. Congratulations on getting the Order of Canada for, amongst other things, supporting fledglings like me in the daunting task of putting ourselves out there. Kudos to you, Alan Twigg, for following your heart and for helping others to do the same.

Jim Millar
Thailand

I recently picked up a copy of BC BookWorld on the Langdale ferry and read the compelling and troubling cover story by Michael Buckley, “Why Michael Buckley became a Yakivist.” Thank you for giving some exposure to this distressing situation which has been given very little coverage in the conventional media.

The world stands by while an entire indigenous culture of ethnic Tibetans and their land is being destroyed by the Chinese. You’ll be pleased to hear that upon seeing the cover of this issue of BC BookWorld online, the Tibetan community in Dharamsala was very encouraged. They were most interested to have a spotlight put on Tibet and to learn about Mr. Buckley’s book. Meltdown in Tibet.

Your readers might also want to know about a self-published book, Dharamsala Days, Dharamsala Nights, by B.C. writer Pauline Macdonald. It’s about the plight of ethnic Tibetan refugees in Dharamsala who are being “returned” to Tibet/China, possibly to face persecution.

Bette Chadwick
Stichelt
BIOGRAPHY

The Listener by David Lester
A drows and fiercely intelligent work... all in a lyrical and striving form.
—John Threlfall

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GRAPHIC NOVEL

The Listener by David Lester
A drows and fiercely intelligent work... all in a lyrical and striving form.
—John Threlfall

AD INDEX

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10 more B.C. literary couples
Esi Edugyan & Steven Price
David Leach & Jenny Manzer
Kevin Kerr & Marita Daschel
Edith Iglauer & Frank White
Wendy Wickwire & Michael McGonigle
Richard Mackie & Susan Safyan
Rob Budde & Debbie Keahey
Ken Belford & Si Transken
Karin Beeler and Stan Beeler

A couple more

I’M SURE YOU’LL BE GETTING MORE SUGGESTIONS from readers about writing couples—nice idea for a piece. Here are a few more B.C. writing couples: Esi Edugyan and Steven Price (especially considering the rumoured 6-figure sale for his new novel!), David Leach and Jenny Manzer (forthcoming Kurt Cobain novel), playwright Kevin Kerr and poet Marita Daschel. John Threifall

A roomful of our own

I WAS HONORED TO BE FEATURED, ALONG WITH Mark Zuehlke, in your recent story on literary couples. People often ask us what it’s like for two writers to live together and David Conn did a great job of answering that question, at least as it applies to us. I’d love to get together with a roomful of other literary couples and compare notes. Small correction: My Children of the Klondike was published by Whitecap Books, not Fire- fly, who also published my Woodpeckers of North America and Owls of North America. Frances Backhouse

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Vivien Lougheed & John Harris

LETTERS

Library duo Edith Iglauer and Frank White, aged 97 and 100 respectively.
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Paint the Town Black
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Vancouver Blue
A Life Against Crime
Thiscolourful collection of stories from former Vancouver City Police Officer Wayne Core offers an insider’s perspective on over thirty years of going “beyond the call,” whether on the drug dog, or major crime squads.

A Field Guide to Seaweeds of the Pacific Northwest
Biologist Bridgette Clarkson brings her expertise to another addition to our full-colour pamphlet series, this one for identifying seaweeds found in the Pacific Northwest.

A Field Guide to Foraging for Wild Greens and Flowers
Conservation biologist Michelle Catherine Nelson pairs with photographer Alton Page for this pocket brochure that can transform any seashore into a foraging expedition.

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The Royal Fjord
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A Field Guide to Common Fish of the Pacific Northwest
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