

BC

BOOKWORLD

VOL. 30 • NO. 3 • AUTUMN 2016

DOUG COUPLAND

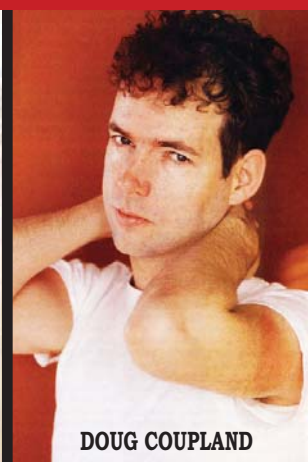
ON *GENERATION X*

PAGE 22

MARI SWINGLE

ON TECHNOLOGY OVERLOAD

PAGE 17



DOUG COUPLAND



An overriding theme of tolerance, of not judging by appearances, runs throughout Ashley Little's **Niagara Motel**.

DOUBLE BOOK PRIZE WINNER

ASHLEY LITTLE

In her transcontinental novel, an eleven-year-old encounters misfits who are all too real.

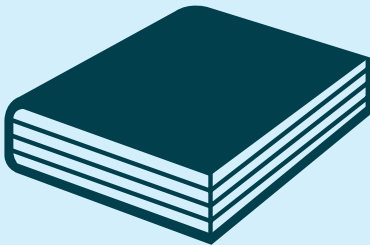
Autumn **FICTION ROUND-UP**, pages 21-31

#readlocalbc

Anvil Press
Arsenal Pulp Press
Caitlin Press
Douglas & McIntyre
Greystone Books
Harbour Publishing
Heritage House Publishing
McKellar & Martin Publishing
New Star Books
Oolichan Books
Orca Book Publishers
Rocky Mountain Books
Ronsdale Press
Royal BC Museum
Talonbooks
TouchWood Editions
Theytus Books
Tradewind Books
UBC Press



Now in its second year, the Association of Book Publishers of BC is proud to present Read Local BC, a project to celebrate the extraordinary depth of BC publishing. From October 28 – November 7, look out for events in bookstores and libraries, and steer clear of grizzlies protecting their favourite reads!



OCTOBER 28 – NOVEMBER 7, 2016

READ LOCAL • BUY LOCAL • THINK GLOBAL

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Jennifer Manuel

The Heaviness of Things That Float (D&M \$22.95)

Barrie Farrell

Boats in My Blood (Harbour \$24.95)

J.L. Granatstein

The Weight of Command: Voices of Canada's Second World War Generals and Those Who Knew Them (UBC Press \$34.95)

Derek von Essen & Phil Saunders

No Flash, Please! Underground Music in Toronto 1987-92 (Anvil Press \$28)

Fraser Nixon

Straight to the Head (Arsenal Pulp Press \$17.95)

Darcy Matheson

Greening Your Pet Care: Reduce Your Animal's Environmental Paw Print (Self-Counsel Press \$14.95)

James Hoggan

I'm Right and You're an Idiot: The Toxic State of Public Discourse and How to Clean it Up (New Society \$19.95)

Robin Stevenson

Pride: Celebrating Diversity and Community (Orca \$24.95)

Lynn McCarron

British Columbia Lullaby (Sandhill Book Marketing \$12.95)

Ruth Daniell, editor

Boobs: Women Explore What it Means to have Breasts (Caitlin Press \$24.95)



Norma Charles

Norma Charles

Last Chance Island (Ronsdale \$11.95)

Jon Bartlett & Rika Ruebsaat

Soviet Princeton: Slim Evans and the 1932-33 Miners' Strike (New Star Books \$19)

Richard Cannings, Tom Aversa & Hal Opperman

Birds of British Columbia and the Pacific Northwest: A Complete Guide (Heritage House \$26.95)

Bev Sellars

Price Paid: The Fight for First Nations Survival (Talon Books \$19.95)

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

PEOPLE

Kelp farmer Louis Druehl has also written a novel set in Bamfield during the 1970s, *Cedar, Salmon and Weed* (Granville Island \$22.95).



Top Ten Things You Don't Know About KELP

Forget kale.

Yes, gourmands, it's time to embrace a new trend—sea vegetables. Specifically kelp. And who better to give you kelp-help than a man who has had a genus of kelp named after him?

Marine botanist **Louis Druehl**, who lives south of Long Beach at Bamfield, has revised and expanded his guide, **Pacific Seaweeds** (Harbour \$28.95), co-written with **Bridgette E. Clarkston**, as the authoritative guide to over 100 common species of seaweeds in the Pacific Northwest. So we asked Louis for his Top Ten Things You Don't Know About Kelp. This way, when you chow down on sea vegetables at a high-end restaurant, you can be more knowledgeable than the waiter.



LOUIS DRUEHL AND HIS WIFE RAE OPERATE Canadian Kelp Resources Ltd., a company that produces a line of sea vegetables (Barkley Sound Kelp). A kelp genus called *Druehlia* was named after him, but when an older name resurfaced, the accreditation had to be dropped. Subsequently a kelp species restricted to Haida Gwaii was named *Saccharina druehlii*. The Japanese have long eaten kelp.

Restaurants in B.C. that serve "sea vegetables" include Tojo's Japanese Restaurant, Wickinnish Inn and The Wolf in the Fog featuring Bamfield Seaweed Salad. The Tofino Brewery makes Kelp Stout.

Pacific Seaweeds: 978-1550172409
Cedar, Salmon: 978-1-926991-61-0

1. The female kelp produces a perfume that attracts the sperm. This substance smells like gin.
2. Kelp is the source of umami, a flavour enhancer. The new scientific discipline of gastrophysics was partly started to understand "savory taste," one of the five basic tastes (including sweetness, sourness, bitterness, and saltiness).
3. The brown pigment of kelp, fucoxanthin, is a strong antioxidant.
4. The slime of kelp, fucoidan, is thought to hold off the diseases associated with aging (hypertension, diabetes, stroke, etc.).
5. Iodine, as an element, was first discovered in kelp. The concentration of iodine in kelp is up to 20,000 greater than in seawater.
6. The San Francisco Philharmonic featured kelp horns on one occasion.
7. In case of nuclear war or meltdown of a nuclear plant, eat some kelp and load up your thyroid gland with the good cold stuff and not the radioactive iodine that can be lethal.
8. Kelp are not plants or animals but plantamials. They are sessile and photosynthetic but when it comes to microscopic structure, egg and sperm sex and not pollen and stigma sex, they are animals.
9. Kelp is considered an excellent source of biofuel. It can be easily grown, does not compete with corn and the like for valuable agricultural land. I call the potential alcohol derived from kelp, kelpanol.
10. Kelp brownies are substituted for dope confections by matured hippies.



Heidi Waechtler

Heidi at the helm

Heidi Waechtler has returned to the West Coast to take over from Margaret Reynolds as the executive director of the Association of Book Publishers of B.C. She previously worked for McClelland & Stewart and Coach House Books. Reynolds worked tirelessly and effectively for 28 years, playing an essential role in the evolution of the most stable and efficient publishing community in Canada.



Margaret Reynolds



Canada Council for the Arts
Conseil des arts du Canada

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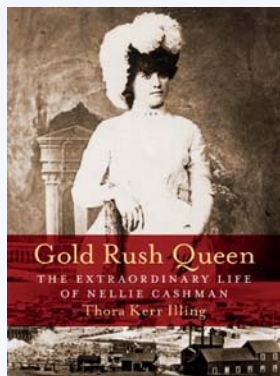
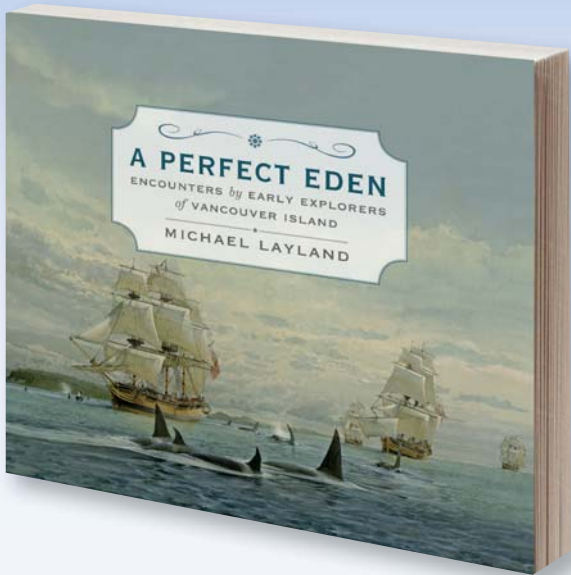
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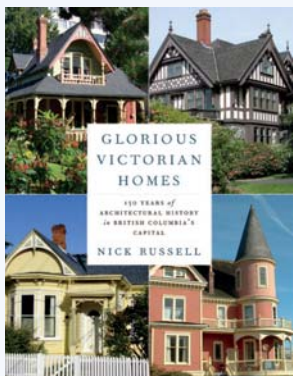
NEW BOOKS TO FALL ALL OVER

A Perfect Eden Encounters by Early Explorers of Vancouver Island Michael Layland

A compelling history of the earliest explorers to Vancouver Island, brought to life with illustrations, maps, and first-hand accounts.
TouchWood Editions | \$39.95 hc | \$17.99 epub



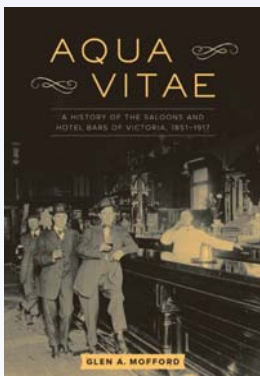
Gold Rush Queen
The Extraordinary Life of Nellie Cashman
Thora Kerr Illing
The story of Nellie Cashman (1845-1925), a well-loved miner, entrepreneur, and philanthropist.
TouchWood Editions | \$18.95 pb | \$8.99 epub



Glorious Victorian Homes
150 Years of Architectural History in British Columbia's Capital
Nick Russell
A guide to Victoria's most historically significant homes. Includes maps.
TouchWood Editions | \$24.95 pb | \$11.99 epub



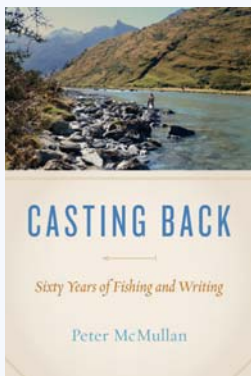
150 Years of Canadian Beer Labels
Lawrence C. Sherk
In celebration of Canada's 150th birthday, a stunning selection of beer labels dating from the late 1870s to the present day.
TouchWood Editions | \$29.95 hc | \$8.99 epub



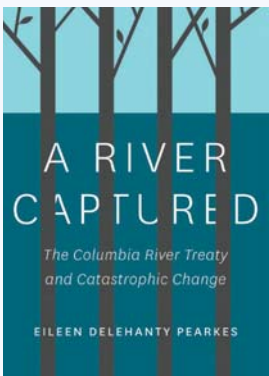
Aqua Vitae
A History of the Saloons and Hotel Bars of Victoria, 1851-1917
Glen A. Mofford
A popular history of Victoria's drinking establishments in their heyday.
TouchWood Editions | \$19.95 pb | \$11.99 epub



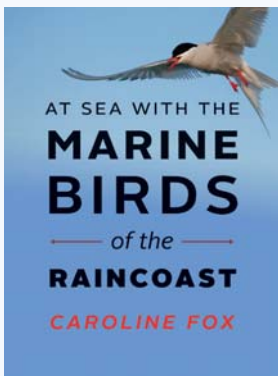
Surviving Logan
Erik Bjarnason and Cathi Shaw
A harrowing story of being trapped on the second-highest peak in North America, Mount Logan, during an extratropical cyclone.
RMB | Rocky Mountain Books | \$28 hc | \$13.99 ebook



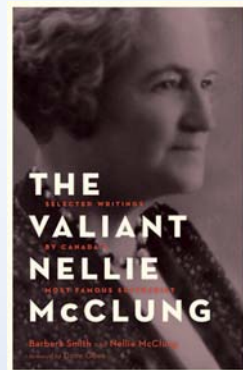
Casting Back
Sixty Years of Fishing and Writing
Peter McMullan
Classic fishing essays and recollections celebrating the thoughts, pleasures and adventures of a devoted angler and renowned storyteller.
RMB | Rocky Mountain Books | \$25 pb | \$12.99 ebook



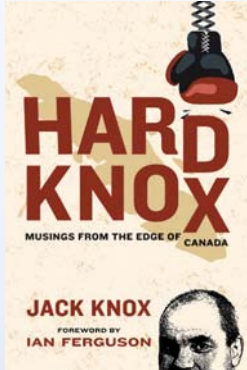
A River Captured
The Columbia River Treaty and Catastrophic Change
Eileen Delehanty Pearkes
Explores the history of the Columbia River Treaty and its impact on the ecosystems, indigenous peoples, and politics of BC.
RMB | Rocky Mountain Books | \$20 pb | \$9.99 ebook



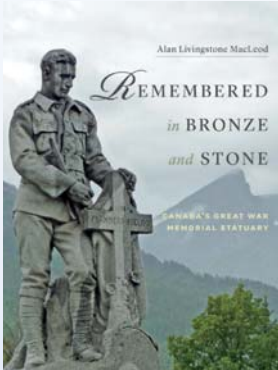
At Sea with the Marine Birds of the Raincoast
Caroline Fox
An illustrated, personal narrative detailing the complex relationships between humans, marine birds and biodiversity.
RMB | Rocky Mountain Books | \$25 pb | \$12.99 ebook



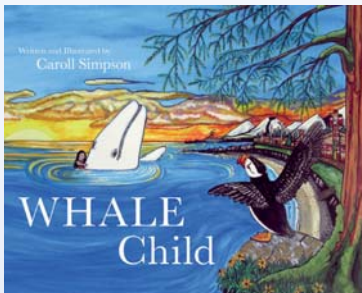
The Valiant Nellie McClung
Selected Writings by Canada's Most Famous Suffragist
Barbara Smith and Nellie McClung
An accessible biography and selected editorials by McClung shed light on Canada's most famed activist for women's rights.
Heritage House | \$19.95 | \$15.99 ebook



Hard Knox
Musings from the Edge of Canada
Jack Knox
An affectionately satirical look at Vancouver Island life by Victoria's award-winning columnist, Jack Knox, with a foreword by Ian Ferguson.
Heritage House | \$19.95 | \$15.99 ebook



Remembered in Bronze and Stone
Canada's Great War Memorial Statuary
Alan Livingstone MacLeod
First World War memorials across Canada are the focus of this stunning tribute to the nation's fallen soldiers.
Heritage House | \$24.95 | \$19.99 ebook



Whale Child
Coastal Spirit Tales Series
Carol Simpson
The latest story explodes with vibrant images and tells of a young girl lost at sea who is returned to her village by a gentle grey whale.
Heritage House | \$19.95 hc | \$15.99 ebook



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Where the people say SOK SABAY

IN APRIL OF 1975, AFTER FIVE years of civil war, Cambodia fell to the brutal regime of the communist Khmer Rouge. Democratic Kampuchea, as it was then called, was cut off from the world as **Pol Pot**, the revolutionary leader of the Khmer Rouge, imposed his four-year reign of terror.

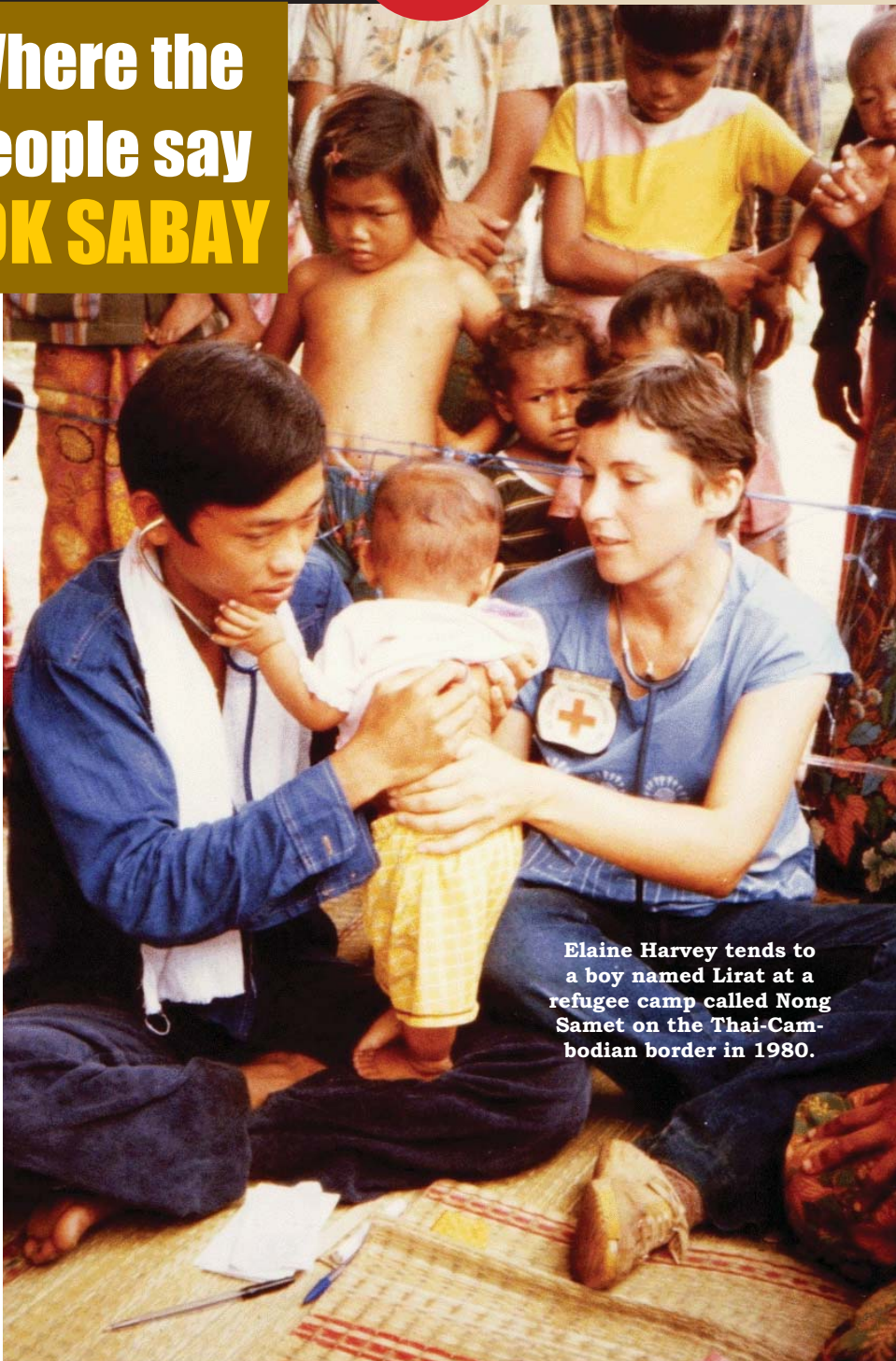
The death toll reached close to two million people, one quarter of the country's population. By 1979, thousands of Cambodians were fleeing to the border of Thailand, escaping famine and the conflict between the Khmer Rouge and Vietnamese forces occupying the country. Humanitarian organizations poured in to the border areas, mounting one of the largest international relief operations of the twentieth century.

Without hesitation, B.C. nurse **Elaine Harvey** signed up with the Canadian Red Cross for service on the war-torn Cambodian border, arriving for a six-month tour of nursing duty in 1980. And that's how she came to write her memoir, **Encounters on the Front Line, Cambodia: A Memoir** (Promontory \$19.99).

"Face to face with the aftermath of genocide, famine, torture and terror, I met a people as gracious as the lotus blooming in muddy waters," she writes.

"...Cambodia was my teacher; my encounter as hard as shrapnel embedded in flesh, as soft as the fragrance of jasmine, and as perplexing as the beguiling smile of its people, the Khmer, offered so freely to foreigners, that seemed to say 'I am fine, sok sabay, despite all that befell our cherished land.'"

978-1-927559-66-6



Elaine Harvey tends to a boy named Lirat at a refugee camp called Nong Samet on the Thai-Cambodian border in 1980.

25-YEARS IN SECLUSION

In **Reading Sveva** (Talonbooks \$17.95), **Daphne Marlatt** responds to the life and paintings of **Sveva Caetani**, born in Rome in 1917. When Mussolini's fascism was on the rise in 1921, her parents were opposed, choosing to take refuge in Canada, settling in the Okanagan where she was raised as an only child in a sophisticated, multilingual household. Her father **Leone Caetani**, an Islamic scholar, spoke twelve languages. When he died in 1935, seven-year-old Sveva and her invalid mother **Ophelia** entered a 25-year home-seclusion out of grief. It wasn't until her mother died that Sveva re-entered the community of Vernon and flourished with her artistic skill as a painter and a high school teacher.



Sveva Caetani

Caetani began her best-known series of paintings, *The Recapitulation*, in 1978, mainly as a tribute to her idealized father. This led to a coffeetable book, *Recapitulaton: A Journey*, in 1995, made possible by editor **Heidi Thompson**, as well as a book/exhibit for the Greater Vernon Museum and Archives, *Caetani di Sermoneta: An Italian family in Vernon, 1921-1994*, in 2003. Sveva Caetani died in 1994. 978-1-77201-016-9

A different kind of HOCKEY LEGEND

At 92, **Balbir Singh Sr.** of Vancouver has become the subject of a wide-ranging biography by **Patrick Blennerhassett**, **A Forgotten Legend: Balbir Singh Sr., Triple Olympic Gold & Modi's New India** (Now or Never Publishing \$24.95), that draws attention to his status as a triple gold medalist for field hockey, part of a team that earned India its first Olympic gold medal at the



Balbir Singh Sr.

1948 Olympics in London, during which the new nation of India beat its former colonial masters in the final.

Balbir Singh Sr. subsequently led India's team for gold medals in 1952 in Helsinki—as both team captain and India's flag bearer—and in 1956 at Melbourne—again as India's flag bearer.

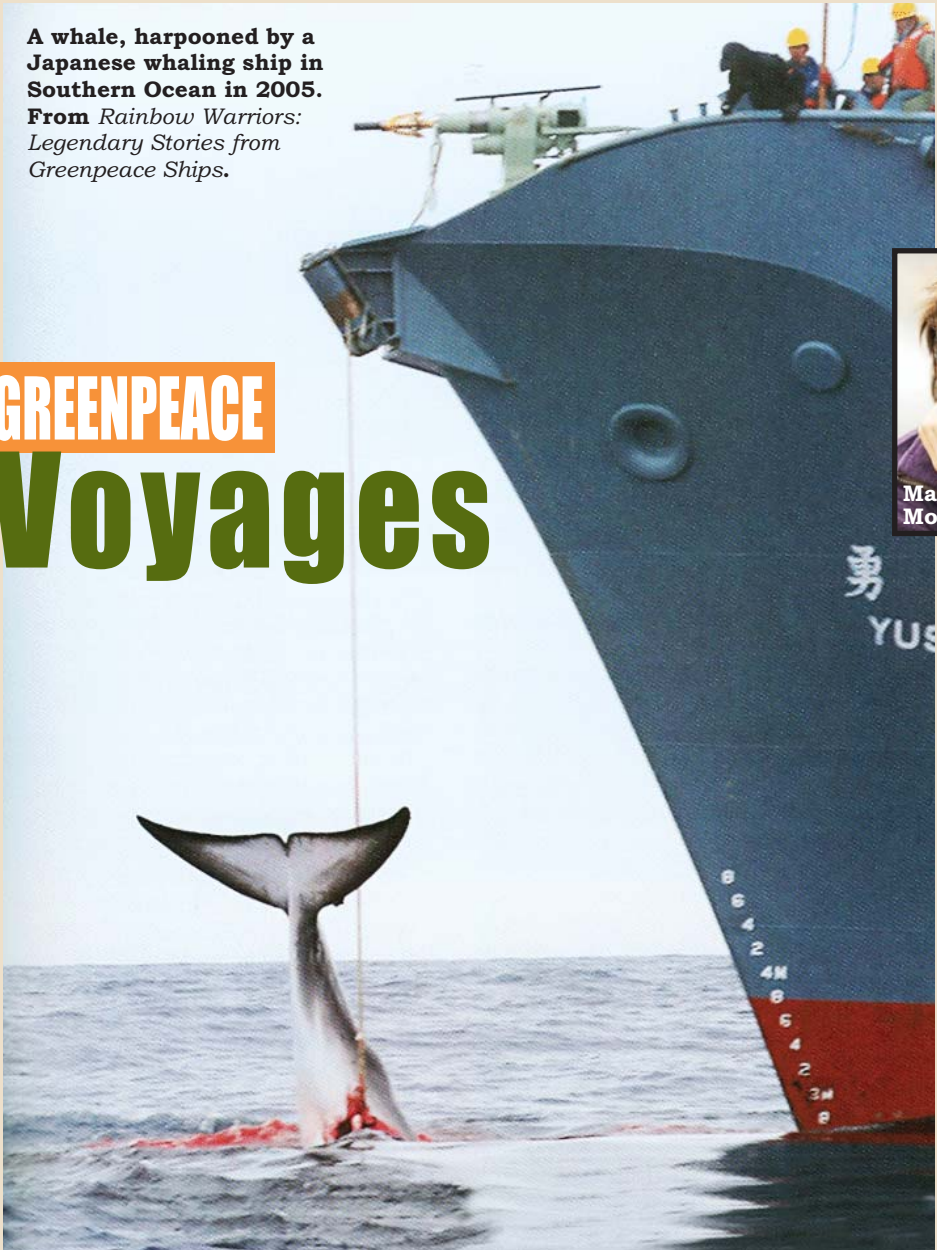
His five goals against the Netherlands in the 1952 final remain an Olympic record. Only racist politics prevented him from competing in a fourth Olympic Games in 1960.

Singh Sr. first visited Canada in 1972; he coached and managed India to a World Cup field hockey title in 1975. His scoring prowess finally earned him a belated Lifetime Achievement Award at the Hockey India annual festivities in 2015.

978-1-988098-10-4

A whale, harpooned by a Japanese whaling ship in Southern Ocean in 2005. From *Rainbow Warriors: Legendary Stories from Greenpeace Ships*.

GREENPEACE Voyages



THE FIRST GREENPEACE SHIP IN 1971

was the *Phyllis Cormack*, a converted fishing vessel that was sent to protest the American bomb testing near Am-



Maite Mompó

chitka, Alaska. The second Greenpeace ship, the *Vega*, sailed with the *Phyllis Cormack*, to protest whaling in 1975.

Eventually the green-hulled, rainbow-adorned *Rainbow Warrior*, launched from Vancouver, became the flagship of Greenpeace.

Since then there have been three Greenpeace vessels called *Rainbow Warrior*, as outlined in **Rainbow Warriors: Legendary Stories from Greenpeace Ships** (Between the Lines \$24.95) by **Maite Mompó**.

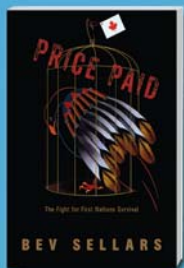
The first *Rainbow Warrior* was famously bombed and sunk by French intelligence agents in Auckland, New Zealand, in 1985.

A second *Rainbow Warrior*, on which Mompó sailed, was retired from service in 2011; a third set sail in October of 2011.

978-1-77113-167-4

Talonbooks

Fall 2016

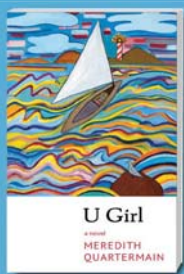


Price Paid

The Fight for First Nations Survival
BEV SELLARS

Price Paid untangles truth from some of the myths about First Nations and addresses misconceptions still widely believed today.

978-0-88922-972-3 • \$19.95 • 240 pages • Non-fiction



U Girl

MEREDITH QUARTERMAIN

Award-winning author Meredith Quartermain's second novel and seventh book, *U Girl*, is a coming-of-age story set in Vancouver in 1972, a city crossed between love-in hip and forest-corp square.

978-1-77201-040-4 • \$19.95 • 272 pages • Fiction



The Days

M.A.C. FARRANT

Let yourself be excited and delighted. Farrant's artfully spare stories – averaging a couple of paragraphs each – offer enough food for thought (and mood) to keep you going for months.

978-1-77201-007-7 • \$14.95 • 128 pages • Fiction

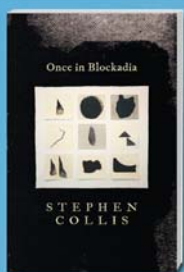


Reading Sveva

DAPHNE MARLATT

Reading Sveva is award-winning author Daphne Marlatt's response to the life and paintings of Sveva Caetani, an Italian émigré who grew up in Vernon, B.C. and struggled to make her art her life.

978-1-77201-016-9 • \$19.95 • 96 pages • Poetry



Once in Blockadia

STEPHEN COLLIS

Hailed as "the most dangerous poet in Canada," Stephen Collis returns to the commons and his ongoing argument with Wordsworth, bringing protest, resistance, and poetry together at long last.

978-1-77201-015-2 • \$18.95 • 144 pages • Poetry

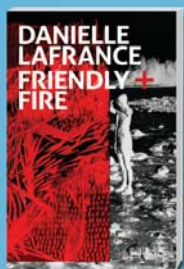


for love and autonomy

ANAHITA JAMALI RAD

Anahita Jamali Rad deals with the stuff of everyday life: work and sex, friendship and love. Her critical attention to the structure of these social relations creates a poetics of trial and failure, questioning the very "culture" responsible for its making as she forges a way for the possibility of radical resistance in language.

978-1-77201-017-6 • \$16.95 • 96 pages • Poetry

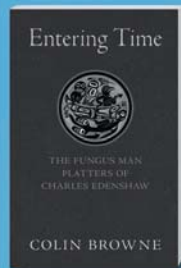


Friendly + Fire

DANIELLE LAFRANCE

Friendly + Fire is poetry and prose that provokes as it unravels all the ways that military violence trickles into daily life. These poems show us how a friend turns into a foe when the body is controlled by the invasive logic of weapons, automation, and beureaucracy.

978-1-77201-018-3 • \$17.95 • 112 pages • Poetry

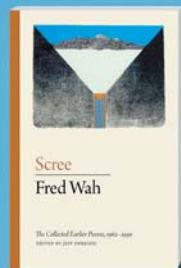


Entering Time

The Fungus Man Platters of Charles Edenshaw
COLIN BROWNE

Every good story is an origin story – and a mystery story. In *Entering Time: The Fungus Man Platters of Charles Edenshaw*, Browne ranges through the fields of art history, literature, ethnology, and myth to discover a parallel history of modernism within one of the world's most subtle and sophisticated artistic and literary cultures.

978-1-77201-039-8 • \$17.95 • 128 pages • Non-fiction

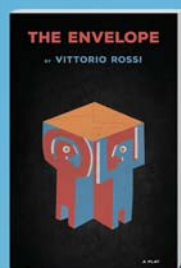


Scree (paperback)

The Collected Earlier Poems, 1962–1990
FRED WAH

Fred Wah's career has spanned six decades and a range of formal styles and preoccupations. *Scree* collects Wah's concrete and sound poetry of the 1960s, his landscape-centric work of the 1970s, and his ethnicity-oriented poems of the 1980s – most of which is out of print. This collection allows readers to (re)discover Wah's groundbreaking work.

978-0-88922-948-8 • \$29.95 • 648 pages • Poetry



The Envelope

VITTORIO ROSSI

This comedy-drama skewers the film world when a playwright must choose between accepting government funds to turn his play into a Canadian feature film, or accept an American producer's offer of total artistic control and less money. Will Moretti stand firm in his artistic integrity or take the cash and roll?

978-1-77201-031-2 • \$17.95 • 112 pages • Drama

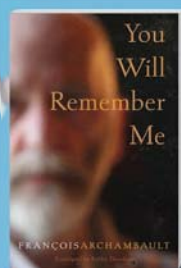


In A Blue Moon

LUCIA FRANGIONE

When Frankie's dad dies, her mom, Ava, can't afford to live in the city anymore. The only asset they're left with is a farmhouse and twenty acres outside of town. Ava decides to move there and start an Ayurveda clinic on the property, providing her precocious and grieving daughter a new start. The only problem is a squatter who won't leave.

978-1-77201-035-0 • \$17.95 • 128 pages • Drama



You Will Remember Me

FRANCOIS ARCHAMBAULT

TRANSLATED BY BOBBY THEODORE

A well-respected historian and professor begins to suffer from dementia as his family and friends struggle to care for him. Cast of 2 men and 3 women.

978-1-77201-019-0 • \$17.95 • 112 pages • Drama



Yours Forever, Marie-Lou

MICHEL TREMBLAY

TRANSLATED BY LINDA GABORIAU

Carmen returns home to convince Manon, her sister, to end ten years of mourning the death of their parents, Léopold and Marie-Louise. Past and present mingle as the two daughters struggle to reconcile events preceding the fatal car crash. Cast of 3 women and 1 man.

978-1-77201-023-7 • \$16.95 • 96 pages • Drama



Talonbooks
www.talonbooks.com

MY HUSBAND JIM HAD been in town (Nelson) running errands,” says Sono Nis publisher **Diane Morriss**, “and when he was driving home he saw thick black smoke up on the mountain where we live and knew it was our shop.

“He tore home and managed to get our two dogs out of the shop, rescue a couple of computers, take files out of my filing cabinet, and save the beautiful **Myfanwy Pavelic** portraits of my dad and grandfather.

“Everything else is gone including my beautiful orange cat Caber who was always with me day and night. I am in shock.”

Founded in 1968 by poet **J. Michael Yates** and operated with his wife **Ann**, Sono Nis Press was bought by Diane Morriss’ father, **Dick Morriss**, in 1976 when the literary press couldn’t pay its bills to Morriss Printing. For almost twenty years the imprint received considerable input from Victoria’s resident literary maven, **Robin Skelton**.

When Dick Morriss died in 1994, Morriss Printing was sold to a former

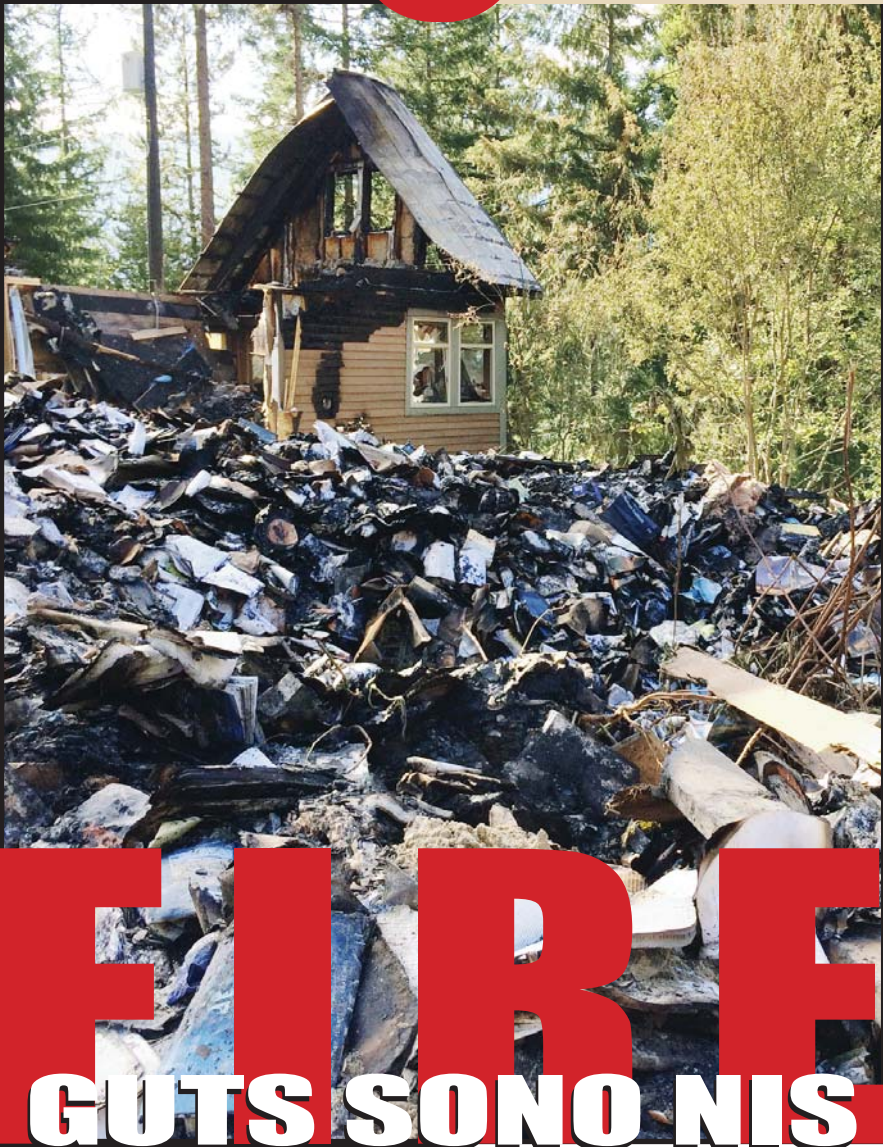


Diane Morriss

employee (**Keijo Isokmaa**) and Morriss’ daughter Diane made a deal with her siblings to continue the Sono Nis book publishing company even though she was divorced with two young children and knew very little about running a publishing company.

She operated the company from her home in Rockland, Victoria, until she married book designer **Jim Brennan** in 2002, at which time they moved to his home on 33 acres in Winlaw, near Nelson. Using the money from the sale of her Victoria house, they built an office and a large warehouse with a guestroom for visiting authors.

“We are in shock and disbelief,” says Diane Morriss. “We’re up to our ears



FIRE GUTS SONO NIS

The office and warehouse of one of B.C.’s most venerable publishing imprints, **Sono Nis Press**, were completely destroyed by a West Kootenay fire on August 4.

Diane Morriss’ family-owned Sono Nis Press operates from Winlaw.

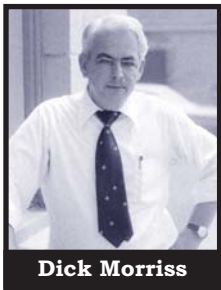
dealing with insurance and waiting for the office phone, fax and internet to be moved to our little house near the office where we were internet and computer free by choice.

“We’re also trying to salvage what we can from the building although not a single book remains. Sadly all of the Morriss Printing archives were lost in the fire.”

Diane Morriss is the granddaughter of book printer **Charles Morriss** who was born in Winnipeg in 1907. He moved with his family to Victoria in 1910. At 14, Charles Morriss began

to apprentice in a printer’s shop. He worked in countless printing shops before serving in World War II. Thereafter he opened Morriss Printing on Victoria’s Fort Street.

Morriss Printing in Victoria and Mitchell Press in Vancouver became the two leading producers of books in B.C. prior to the rise of five new imprints that formed the Association of Book Publishers of B.C. in the early



Dick Morriss

1970s. The first book printed by Morriss Printing was *Who’s Who in British Columbia*, in 1953. The record of the hundreds of books produced by Morriss Print-

ing has now been lost.

Dick Morriss learned the printing trade and semi-reluctantly acquired Sono Nis Press in 1976. That odd name is derived from a character named Sono Nis in the first book published by the press in 1968, *Man in the Glass Octopus*, by founder J. Michael Yates. Sono in modern Italian means “I am”; Nis in Anglo-Saxon means “are not.”

Diane Morriss was traveling with one of her authors, **Sylvia Olsen**, in Vermont and New Hampshire, when she received the news of the fire. The cause of the fire has yet to be determined. Sono Nis has more than 150 titles in print.



THE OFFICES OF ANOTHER OF B.C.’S OLDEST publishing imprints, New Star Books, was firebombed on March 7, 2012.

“Some sort of Molotov cocktail device was, um, introduced into the office environment, causing minor fire damage but leading to significant water damage, said publisher **Rolf Maurer**. “Nobody was hurt.”

Two years later, Vancouver police investigated an arson attempt at Maurer’s home after a Molotov cocktail was thrown onto his front porch at 4 a.m. on October 10, 2014 while he slept inside. This incident was the fifth attack on New Star or Maurer since 2012.

MEL HURTIG 1932-2016

Fiery, self-centred and charismatic, **Mel Hurtig** spent his final ten years in B.C. largely under the radar.

ARDENT CANADIAN NATIONALIST AND FORMERLY prominent Western Canadian book publisher and bookseller **Mel Hurtig** lived in Vancouver for ten years from 2006 until his death on August 3, 2016.

He published the ground-breaking *Canadian Encyclopedia* when he operated Hurtig Publishing from Edmonton, having started in the book trade as one of the country’s foremost independent bookstore owners, opening the first of his three outlets in 1956. He sold his stores in 1972 to start his own imprint, Hurtig Publishers, in 1980.

Launched in 1985 at an estimated (by Hurtig) cost of \$12 million, *The Canadian Encyclopedia* was a massive and risky project that none of the larger publishers in Canada dared to undertake.



Mel Hurtig started in the book business as a bookseller in Edmonton.

The Calgary Herald’s political columnist **Don Braid** called it “the single greatest publishing feat in the history of Canadian publishing.” Soon after Hertig also launched an unprecedented, five-volume *Junior Encyclopedia of Canada* in 1990. He sold his publishing company to McClelland & Stewart in May of 1991.

“Mel Hurtig stands beside Jack McClelland as one

of the publishers whose imagination and passion helped create the golden age of Canadian literature from the 1970s to the 1990s,” says publisher **Howard White**, who produced *The Encyclopedia of British Columbia* in 2000. “The country owes a lot to his uncompromising vision of Canadian independence.”

Mel Hurtig also co-founded the Council of Canadians and The National Party. After supporting **Pierre Elliott Trudeau**’s rise, he ran unsuccessfully for the federal Liberals in 1972.

He joined fellow, disenchanting nationalists **Walter Gordon**, **Jack McClelland** and **Claude Ryan** to establish the Committee for an Independent Canada (CIC) in 1973, serving as its first chair, lobbying against foreign ownership. Five years after its demise, he helped to create the Council of Canadians in 1985, a similar organization that has remained vibrant and vital.

Along the way he also served as president of the Edmonton Art Gallery and was inducted into the Order of Canada. He had six honorary doctorates from Canadian universities and was a recipient of the Lester B. Pearson Man of the Year Peace Award.

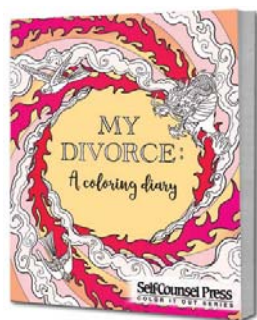
Mel Hurtig’s seventh and final book, *The Arrogant Autocrat: Stephen Harper’s Takeover of Canada* (2015), was self-published.

Mel Hurtig was a gallant, provocative and essential figure from the pre-internet era whose voice as an elder was too seldom heard considering all he did for his country.

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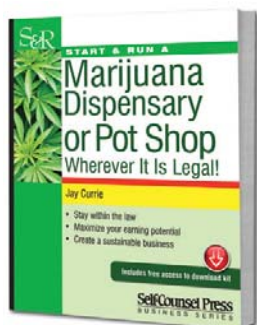


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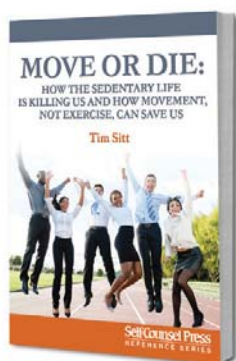


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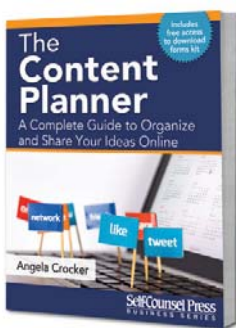


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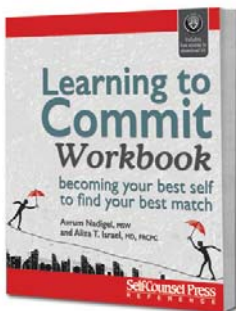


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Emily Carr, Baboo & Wolfgang

Two obscure friendships are brought to light.

EMILY CARR WAS still mostly unknown in 1916 when she met seven-year-old **Carol Pearson**—arguably the love of her life.

Pearson became her student companion, moving in with Carr at age fourteen. Carr nicknamed her Baboo; she called the painter Mom.

For more than two decades they were like a mother and daughter, sharing the same roof for the better part of a decade.

Later, in 1954, after Pearson had married and moved east, she published **Emily Carr As I Knew Her** (Touchwood \$19.95) to recall idyllic picnics and painting trips with Carr, caring for their beloved pets, and lounging for hours in Beacon Hill Park.

As recounted in the newly reprinted memoir, Pearson buried a box of Carr's treasures in Beacon Hill Park, as instructed, in 1942, its contents have still yet to be recovered.

"She was like a fairy godmother," wrote Pearson, "complete with animals."

With a foreword by **Robert Amos**,

the reprint claims to reveal Emily Carr's personality more fully than any other source.



COINCIDENTALLY, COLIN BROWNE HAS examined another little-known Emily Carr acquaintance—recalling how the Parisian surrealist painter **Wolfgang Paalen** met Carr in 1939 when she was 67, living at 316 Beckley Street in Victoria.

"I can't get the surrealist point of view," Carr confided in a letter to a friend, "most of their subjects revolt me."

Paalen nevertheless saw similarities between Carr's paintings and surrealism.

Influenced by Carr and already keenly interested in the art of indigenous peoples of North America, Paalen left Victoria to further pursue the integration of "the enormous treasure of Amerindian forms into the consciousness of modern art."

It's all investigated in Browne's **I Had An Interesting French Artist To See Me This Summer: Emily Carr and Wolfgang Paalen in British Columbia**, (Figure1 \$24.95), a book-length catalogue for a new exhibit of the same name at the Vancouver Art Gallery (July 1 to November 13). 978-1-927958-78-0

Emily Carr at Haida Gwaii in 1912 with her dog Billie.



Also in 2015, Laurie Carter published the first of her three-part series on Emily Carr's travels in B.C., **Emily Carr's B.C. (Book One): Vancouver Island (Little White \$24.95)** that covers Carr's life and travels from Victoria to Quatsino Sound. Now **Emily Carr's B.C. (Book Two): Northern B.C. & Haida Gwaii (Little White \$24.95)** explores Carr's expeditions to the Skeena and Naas Rivers of Northern B.C. and the islands of Haida Gwaii.

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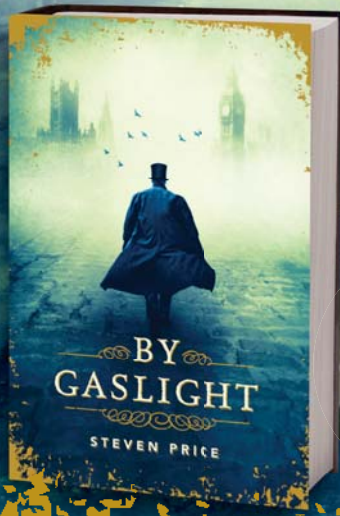
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CALEB CARR, AUTHOR OF *THE ALIENIST*



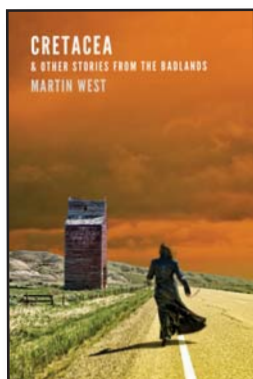
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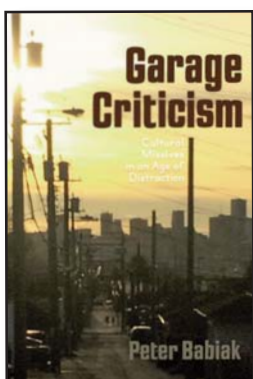


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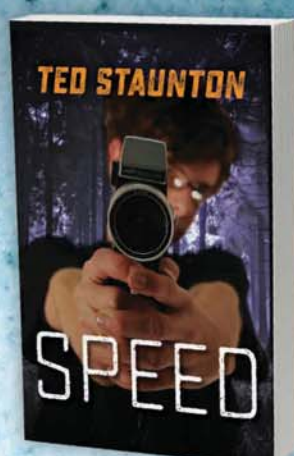


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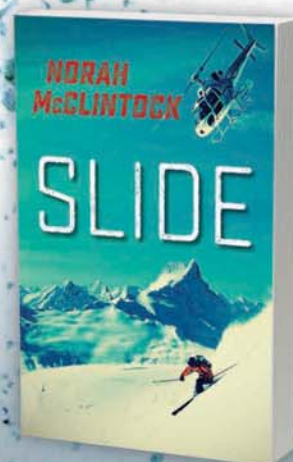


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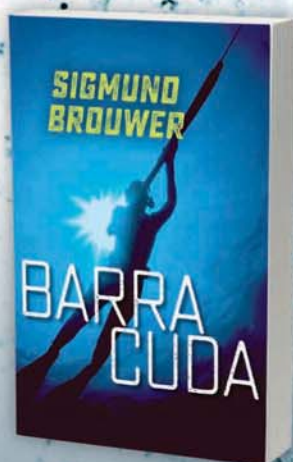


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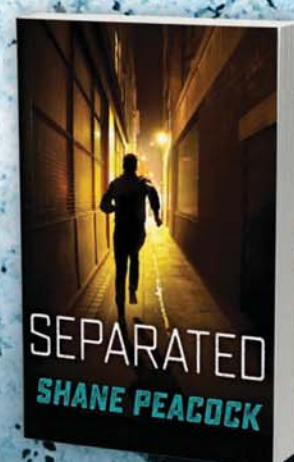


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Alexandra Morton joins Musgamagw Dzawada'enuxw to evict fish farmers

IT IS NOT YET ILLEGAL TO PROTECT our planet, says **Alexandra Morton**. As an independent biologist, Morton, one of B.C.'s most vital authors, has accepted support from **Paul Watson's** Sea Shepherd Conservation Society for Operation Virus Hunter and recently witnessed an eviction notice proffered by a West Coast First Nation to a Japanese/Norwegian consortium.

The joint venture with Sea Shepherd has been envisioned to track farm-salmon viruses and audit the salmon farms along Canada's biggest wild salmon migration route. Investigative voyages will be undertaken aboard Sea Shepherd's research vessel the R/V *Martin Sheen*.

In 2015, Alexandra Morton won a federal court case that prohibits the transfer of piscine reovirus-infected farmed salmon into marine net pens unless the salmon farmers have ministerial permission. Her work will help to show if this legal decision is being followed. She will be joined by First Nations leaders and journalists.

In early August, Morton participated in a gathering at the Big House in Tsaxis (Fort Rupert) when the crew of the Sea Shepherd were dressed in regalia and honoured by Hereditary Chief **Paul Willie** and his sons **Charles** and **Stephan**. Attendees joined in dancing with the crew, as a symbol of solidarity.

According to Morton's research, up to 80% of farmed salmon in B.C. appear to be infected with piscine reovirus (PRV).

"This is a dirty industry," she says. "It pours all of its waste into the biggest wild salmon migration routes in Canada, one of the last great fisheries left on earth. Who decided that wild salmon would go the way of the buffalo? Who made that decision?"

"Everyone knew that bringing Atlantic salmon into British Columbia was a bad idea. Scientists and the Ministry of Environment and the DFO [Fisheries and Oceans Canada] fought hard, they called it Russian Roulette. We're playing Russian Roulette with the wild salmon."

"The director-general of DFO science, Pacific Region, Pat Chamut, said we would be guaranteed to get an exotic virus, probably one that we had never even heard of, if we kept importing Atlantic salmon. The people who were trying to stop Atlantic salmon from coming into B.C. said 'Men in suits



"Who decided that wild salmon would go the way of the buffalo?"
—Alexandra Morton



Sea Shepherd's research vessel the R/V *Martin Sheen*.



Musgamagw Dzawada'enuxw leaders serve an eviction notice to Cermaq/Mitsubishi fish farm.

showed up, and it was decided.'

"I have been studying viruses in farmed and wild salmon for the last five years and 95% of the salmon in supermarkets are infected with the piscine reovirus, which is a virus that is associated with a disease that damages the hearts of salmon."

"So, a wild salmon with a damaged heart is a dead salmon. What I see today in the management in the salmon-farming industry is corruption and fraud. Our government, the

Canadian Liberal government, granted this industry long-term licenses. That benefits shareholders in Norway and Europe; it doesn't benefit the people of this coast.

"So, how do we get rid of this industry? How do we move on? You have to be visible to government. You have to stand alongside all of us who are fighting this. We can do this. Governments will change their minds if enough people say no."

"Places on earth that still make clean water, air and food have to be protected. Covenants need to be put on them. Otherwise our children are simply not going to survive. Wild salmon feed the trees, they make the oxygen we breathe. They've built cultures, they built the soil of this province."

"We can fix this. It is not yet illegal to protect life on earth."

The Musgamagw Dzawada'enuxw First Nations are a group of four tribes whose traditional territory in the Broughton Archipelago currently

contains approximately one-third of the B.C. salmon farming industry despite 29 years of opposition to that industry. According to Musgamagw Dzawada'enuxw, the salmon farming industry does not have permission to operate in their territory.

Consequently, on August 15, 2016, three traditional leaders served an eviction notice to Cermaq/Mitsubishi fish farms, accompanied by Alexandra Morton. After being advised they were not allowed to stand on the floating fish farm premises, they read an eviction notice to the fish farm staff.

According to Morton, last spring up to 40% of the young salmon leaving their territory were killed by sea lice from Cermaq and Marine Harvest salmon farms. Hence the Norwegian/Japanese salmon farming operation was told to vacate their territory.

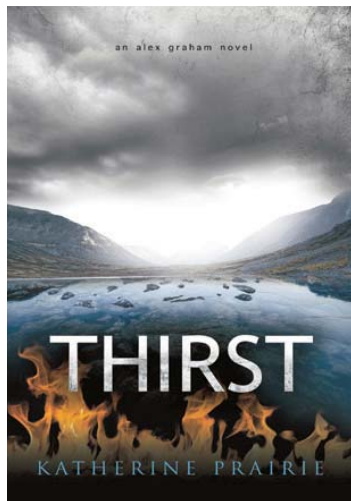
For a complete list of books by Alexandra Morton see her entry on ABCBookWorld.com



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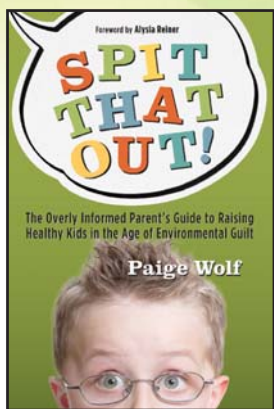
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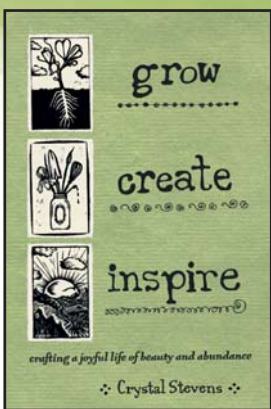
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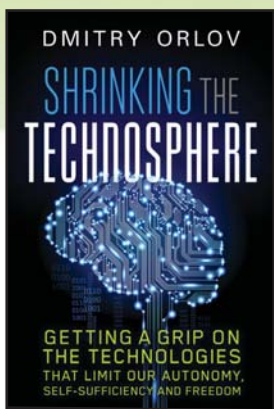
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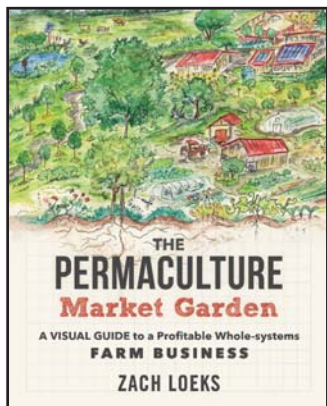
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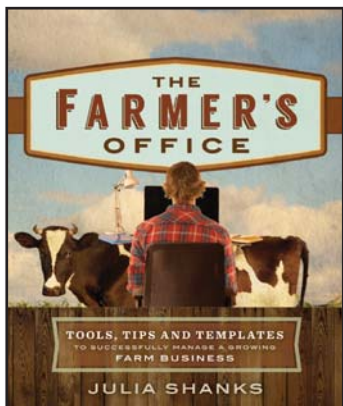
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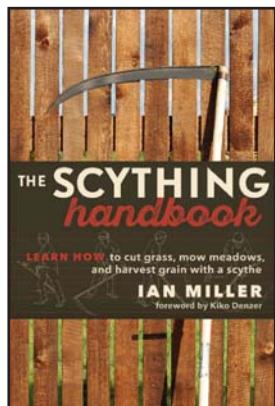
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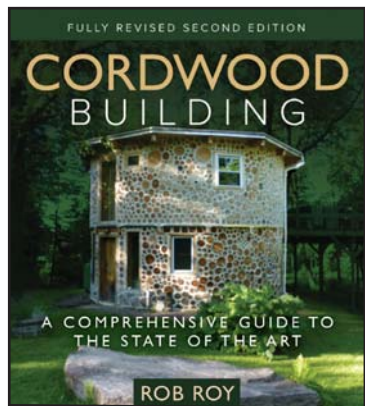
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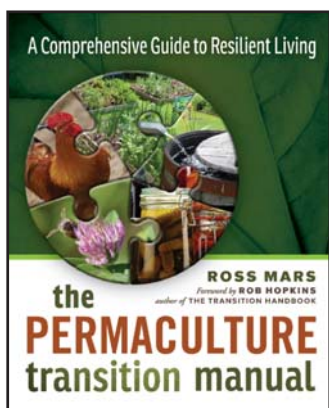
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Vince Penfold, assistant curator, Vancouver Aquarium, at Jericho Beach, 1964, listening to Moby Doll's vocalizations using a hydrophone.

The Killer Whale Who Changed the World
by Mark Leiren-Young
(Greystone \$29.95)

BY JAIDEN DEMBO

NOWADAYS EVERYONE accepts orcas as beloved symbols of the Pacific Northwest, beautiful and intelligent animals that capture the public's imagination and adoration. When a B.C. Ferries captain announces there are orcas off the starboard bow, an entire ferry tilts in their direction due to a herd of giddy, camera-toting passengers.

But not so long ago orcas were maritime public enemy number one—feared and hunted as killer whales.

The Haida called them skana or “killer demon.” They ruled the ocean just as humans were rulers of the land. Their scientific classification *Orcinus orca* can be translated as “of or belonging to the kingdom of the dead,” “bringer of death” or “devil whale.”

Up until the mid 1960s orcas were regarded as ruthless wolves of the sea, as dangerous to men as they were to any other marine creature. In **The Killer Whale Who Changed the World**, Mark Leiren-Young dispels myths about orcas and shares their tu-

multuous history, from when they were feared as monsters to their new-found veneration as endangered sea hunters.

It was long assumed there were thousands of murderous whales roaming off the coast of B.C. until **Michael Bigg**, a marine mammal research scientist for Canada's Department of Fisheries, closely studied the behaviour of orcas in the 1970s and discovered there were only hundreds.

Thanks to Bigg and others, the ‘southern residents,’ an ecotype of the killer whales, were eventually placed on the endangered species list in Canada in 2001 and in the U.S. in 2005. As of today “the southern residents are considered one of the most endangered populations of any species on the planet.”

Killer whales are not man-eating pests that need to be eradicated. They are highly sensitive and intelligent creatures that need to be protected. The story of how this change in attitude towards orcas took place begins with the inadvertent capture of one young, 15-foot male near East Point, Saturna Island in 1964.



AFTER HE WAS APPOINTED HEAD OF the Vancouver Public Aquarium in 1955, **Murray Newman** hatched plans to hunt and kill an orca in order to create a perfect model replica for the

Aquarium's proposed expansion in 1963. Commissioned to kill a killer whale, sculptor **Samuel Burich** harpooned and shot at one but it did not die.

In *The Killer Whale Who Changed the World*, Leiren-Young recalls there was a moment when the Vancouver Public Aquarium's team could have killed the orca but empathy intervened. Leading the orca back to Vancouver like a dog on a leash, the team nicknamed it Hound Dog, probably after the **Elvis Presley** song.

Once in Vancouver the only place they could keep it was the Burrard Yards Dry Dock. On the one day the public was allowed to see the whale, crowds flocked to see the ferocious beast and soon realized that this apex predator was not the monster they had originally thought it to be.

The captors mistakenly decided the orca was female. Renamed Moby Doll, he/she galvanized the attention of the world. When he/she was eventually moved to a pen at Jericho, some local citizens and the SPCA pleaded for the whale to be released. “The first killer whale in captivity,” Leiren-Young writes,

“had launched the first anti-captivity activists.”

Months after her capture, Moby Doll died in captivity, drowning in the brackish waters due to exhaustion and low salinity in the harbour, at which time Moby Doll was determined to be masculine. His death broke the hearts of those he had played with, splashing them and eating out of their hands. Samuel Burich, the man who had tried to kill Moby Doll, had sung back to him and whistled to mimic his chirps and squeals.

The city of Vancouver and the world mourned the whale's death.

Leiren-Young recounts how Moby Doll's death sparked a desire to learn more about these creatures and a global desire to favour conservation over killing.

Equally witty and entertaining as it is informative, *The Killer Whale Who Changed the World* is a captivating captivity story of adventure, heartwarming moments between mammals, and ultimately heartbreak. An array of newspaper articles, reports and anecdotes from important figures of the time are supplied to help take the reader back in time.



Mark Leiren-Young

Moby Doll's story changed the way we see these animals forever. An obituary in *The Times of London* stated, “the widespread publicity—some of it the first positive press ever about killer whales—marked the beginning of an important change in the public attitude toward the species.”



THIS IS AN IMPORTANT B.C. STORY and publisher **Rob Sanders** (in partnership with the David Suzuki Institute) was right to ask Leiren-Young for a book after watching him receive a Best Feature Story prize at the 2014 Jack Webster Awards for his documentary called *Moby Doll: The Whale that Changed the World* that aired on CBC Radio's *Ideas*. He also wrote an article called *Moby Doll* for *The Walrus*.

A versatile playwright, critic, documentary filmmaker and humourist, the Leacock Medal winning Mark Leiren-Young is currently working on a feature-length film on the subject of Moby Doll. The film, like this book, will be one more step towards a greater understanding of these creatures in the hope that whaling on the planet will finally be ended and the slaughter of these noble animals will only be a distant memory. 978-1-77164-193-7

Jaiden Dembo is an associate editor of BC BookWorld.

RAISED ON THE PRAIRIES and in the Okanagan, **Donna Macdonald** fell in love in 1972—with the town of Nelson—and then became a technician for the Forest Service.

That led to forestry work in Mozambique with her partner and daughter, as well as being a co-founder of the Nelson & District Women's Centre, working for an MP and an MLA, editing a weekly newspaper and freelancing.

In 1988 she ran for Nelson City council and began her longest job ever—19 years as a Nelson City councillor—until December of 2014.

Now her memoir offers stories and reflections that explore both the mechanics of local government and the humanity of that work.

As **Hillary Clinton** tries to become the first female president of the United States, here's an excerpt from **Surviving City Hall** (Nightwood \$22.95) about a memorable conversation Donna Macdonald had with her mother when Macdonald decided to run for mayor of Nelson.

Not getting Mum's vote

THE FIRST TIME I CONSIDERED RUNNING FOR mayor, I had driven to the Okanagan to visit my mother in the care home where she lived. Whispering Pines was an old family home in an orchard, now modified to house the frail elderly. I thought maybe Blossoming Apples or Chattering Cherries might have been a more appropriate name. Mum's room was institutional pastel blue, small and hot. Single bed, bureau, chair, TV. The stifling air was deadening.

For the most part, Mum's mind had already departed for greener pastures, and our conversation was usually a repetition of, "Why did it take you so long to get here? Who's your brother married to now? Why doesn't your sister ever visit?" Et cetera. But sometimes she was sharp as a pine needle. As she lay in her bed that day, I tried to make more interesting conversation. "Guess what, Mum? I'm going to run for mayor. I think."

"Why would you do that?" Her question was not lovingly and gently put, but more like an interrogation.

"Well, the mayor we've got right now has got everybody fighting with everybody else. We need a different style, a different kind of mayor."

"But why would you run for mayor?" Uh oh, I thought, here comes the repetition.

"Well, you know, I've been on council



Donna Macdonald was a forestry advisor in Mozambique prior to becoming a city councillor in Nelson.

Why women run uphill

Donna Macdonald recalls her bid to be elected mayor.

for eight years now, and I think I could do a good job as mayor. Or at least way better than he has."

"But why would you run for mayor?" she persevered. "That's a man's job." Oh, I see. Well, no approval or encouragement forthcoming here. I can understand how this generally life-frustrated eighty-year old woman would say and believe that. It turns out, however, she's far from alone.

I'm not saying I lost two mayoral elections just because I didn't have the right genitalia (and the cultural training that goes with them) and if things had been different (for example, three-piece suits hanging in my closet), I would have been mayor. I can't say for sure. But I got some hints. My phone canvassers were hearing this:



Donna Macdonald: "Being a city councillor is like doing a dozen different jobs."

"Well, she's a nice person and all, and she works hard, but I'm not sure she's tough enough. She's a really good councillor, but I think it takes a man to be mayor. A businessman."



LONGTIME DUNCAN TOWN councillor **Sharon Jackson** doesn't know Macdonald but she knows full well some of the problems of small-town politics after twenty years on Duncan's council.

After reading *Surviving City Hall*, Jackson wrote, "She hits the nail on the head, every time. What was especially true for me was the response of citizens, some of whom she had known for years, turning on her because of a council decision, even if she had not supported the motion.

"You are 'on' every hour of every day. People stop to talk, ask questions or complain at the grocery store, at the hair dresser or at the theatre. It is hard not to be on the defensive and to really listen.

"I think this book should be required reading for every aspiring councillor, mayor or regional director, because it is precisely what you can expect.

"For those who do not plan to run for office, it is a very interesting glimpse into how municipalities work and why things are done the way they are."



DONNA MACDONALD HAS RECEIVED THE 2016 Richard Carver Award for Emerging Writers for *Surviving City Hall*, sharing the award with Koote-nay Bay novelist **Alanda Greene**. It's sponsored by the Nelson and District Arts Council and the Elephant Mountain Literary Festival.

978-0-88971-320-8

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For submission details visit www.bcbookprizes.ca

Prostate of the union address



ONE OF THE MORE UNUSUAL BOOKS TO BE FEATURED AT THIS year's Cherie Smith JCC Jewish Book Festival, Nov. 27 – Dec. 1, will be **Sima Elizabeth Shefrin's** self-illustrated **The Embroidered Cancer Comic** (UBC Press \$14.95) because it graphically recounts her daily life with her husband, musician **Bob Bossin**, after he was diagnosed with prostate cancer in 2011.

"Every time something made us laugh," she says, "one of us would say, 'That goes in the comic.' As it turns out, a lot of the jokes in the comic are about sex. This is because Bob's surgery included cutting the erectile nerves. Little of the cancer literature talks about this from the partner's point of view, or about its effect on the relationship. Yet that loss became a part of our daily lives."

Having been a fabric artist for forty-four years, Shefrin stitched the sixty embroidered line drawings that appear in the book, making hers one of the most unusual manuscripts in B.C. literary history.

Intended for adult readers, *The Embroidered Cancer Comic* is distributed in Canada through UBC Press but was first published in London under the Singing Dragon imprint, Jessica Kingsley Publishers. Shefrin has primarily worked as a fabric artist and a book illustrator, describing herself as someone who is stitching for social change.

In conjunction with his one-man musical, *Songs and Stories of Davy the Punk*, Bob Bossin will also be at the JCC fest having released **Davy the Punk** (Porcupine's Quill \$22.95),

the hitherto untold story of his father's life in the gambling underworld of Toronto during the 1930s and '40s.

Embroidered:
978-1-84819-289-8
Punk:
978-0-88984-369-1

Stitched panels on fabric from *The Embroidered Cancer Comic*.

Thien gets Booker nod

Born in Vancouver, **Madeleine Thien**, the daughter of Malaysian-Chinese immigrants, was taught to read at age three by her older sister. Shy and inarticulate, she retreated into literature while growing up in an immigrant family. Now her third novel, **Do Not Say We Have Nothing** (Knopf \$35), is one of thirteen to be longlisted for this year's Man Booker Prize.

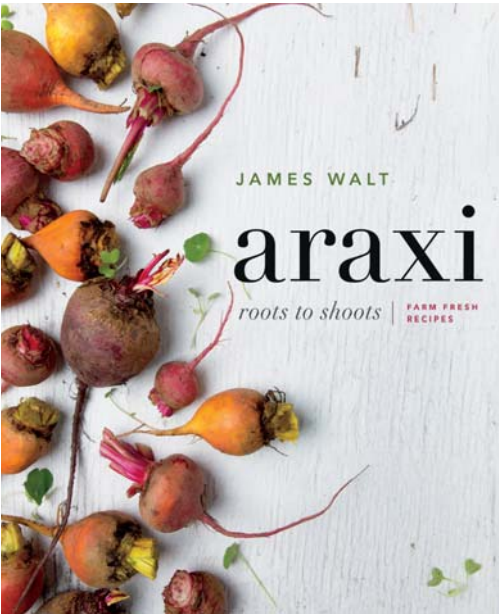
In the novel, ten-year-old Marie and her mother invite a guest into their Canadian home in 1991. Ai-Ming is a young woman from China who has fled following the aftermath of the Tiananmen Square incident. The narrative proceeds to reveal inter-generational struggles of a group of musicians studying Western classical music at the Shanghai Conservatory in the 1960s and the resulting impact of the 1989 Tiananmen demonstrations.

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Madeleine Thien will be at the Whistler Writers Festival, Oct. 13-16 and at the 29th Vancouver Writers Festival, Oct. 18-23

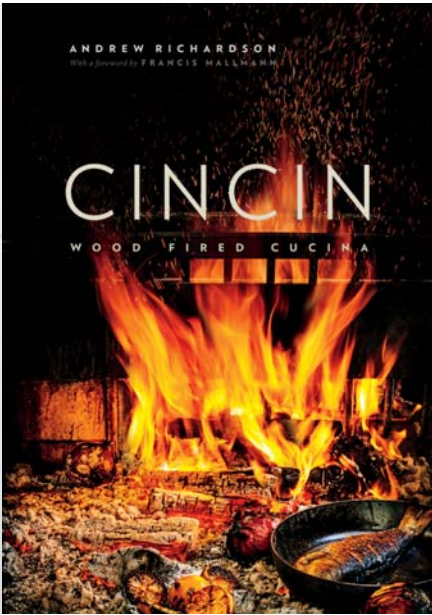


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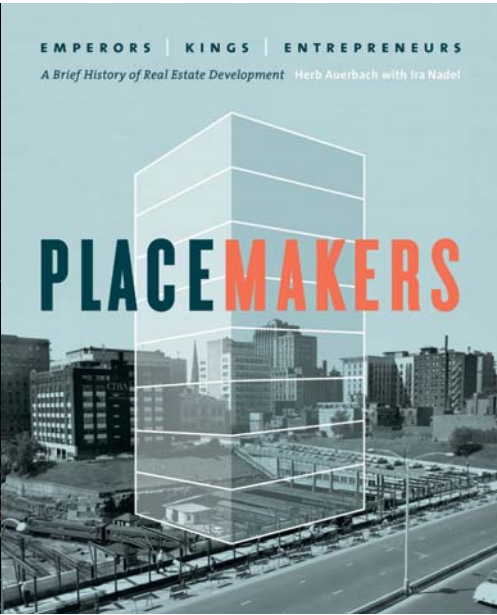
A farm-to-table cookbook from Whistler's acclaimed Araxi Restaurant + Oyster Bar, saluting fresh ingredients, simply prepared.

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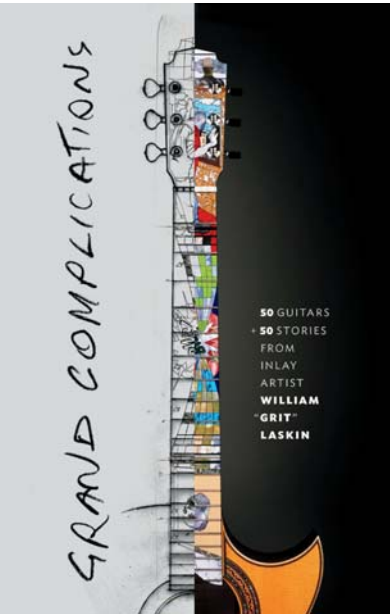
On the occasion of their 25th anniversary comes the long-awaited cookbook from the famed CinCin Ristorante + Bar.

\$34.95

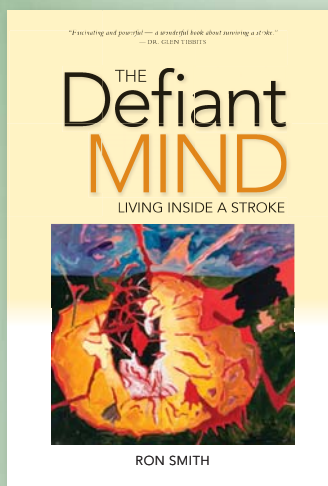


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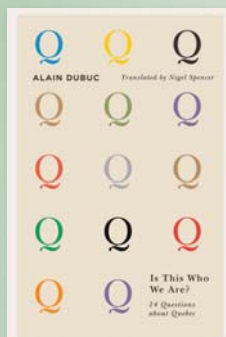
The Defiant Mind

Living Inside a Stroke

Ron Smith

An arresting memoir of a stroke survivor that takes us through the carpet bombing of the brain: the frustrations of being misunderstood and written off, the barriers to treatment, the painful recovery process, and the passionate will to live.

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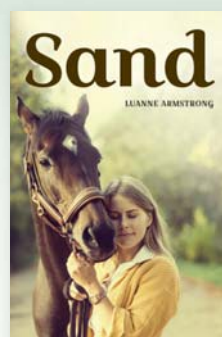
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14 Questions about Quebec

Alain Dubuc / Translated by Nigel Spencer

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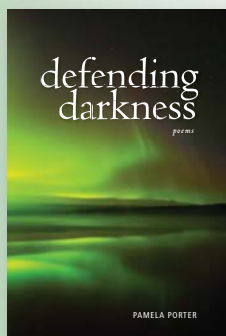


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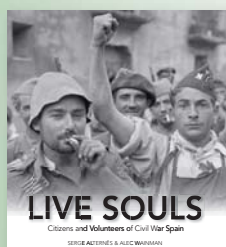


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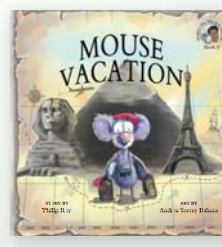
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Citizens and Volunteers of Civil War Spain

Serge Altern  s & Alec Wainman

This memoir by a medical volunteer in the Spanish Civil War (later a professor at UBC), along with 210 of his b&w photos, was long thought to be lost. Now recovered, it gives a stirring account of the opening act of WWII.

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i-Minds by Mari Swingle
(New Society \$19.95)

THE PROLIFERATION of the Internet and digital devices, such as cell phones and computers, is radically altering ways we communicate, socialize and make love.

Our behaviour is being affected because these technologies are changing the ways our brains function.

Such changes are the subject of neurotherapist **Mari Swingle** in **i-Minds: How Cell Phones, Computers, Gaming and Social Media Are Changing Our Brains, Our Behaviour, and the Evolution of Our Species**.

Swingle takes pains not to turn her observations into a generational divide wherein, "...the older complain of the younger becoming progressively stupid, rude, and isolating with i-tech at the expense of interpersonal or face-to-face relationships.

"The young, like any generation before, equally find their pre-i-tech elders ignorant of advancement, judgmental, invasive, and abrasive in their view, feeling they should stop pontificating and get with the times."

Technological advancements affect all our brains—or i-Minds—in good and bad ways. What we need to do, Swingle advises, is to arm ourselves with information about how we want to manage these changes. She wants us to move towards "what we wish to become in this new, and yes, wonderful, i-mediated world."

i-Minds nonetheless mostly examines the dark side of technology. After two decades of studying the impacts of increasingly more screen time, Swingle says we now know that for children, and youth, excessive usage of digital media is associated with learning disabilities, emotional dysregulation (meaning malfunction), as well as conduct and behavioural disorders.

In adults, excessive use (of screens) is highly correlated with anxiety, depression, sexual dysfunction and sexual deviation, insomnia, social isolation and compromised work performance.

"I am also starting to note some rather frightening connections with thwarted emotional and cognitive development in the very young," she notes.

Social media and gaming can be addictive, like alcoholism or gambling. Addictions lead to obsessive behaviour



THE NEW YORKER

SMART PHONE-Y AROUSALS

Excessive use of technology can lead to depression, insomnia and anxiety according to **Mari Swingle**

that disrupts the life of users as well as those close to them. Swingle writes that i-addiction is now viewed like all other addictions, "...a problem involving impulse control regulation and an obsessive-compulsive behaviour."

For those children and adults exhibiting mental health problems and social dysfunction, Swingle's recommended approach is to limit time spent on social media, gaming and other screen-related technology. "NO i-media or screens whatsoever before the age of two," she writes, "For most this is now four... For older children and adults, the healthy cut-off appears to be one hour per day. More than this is connected with

increased anxiety, agitation, general restlessness, and related boredom when not 'connected'."

Other problems involve hyper-arousal due to the constant availability of incoming information. This leads to problems reaching a quiet state, so necessary for rebooting our brains and being creative and innovative.

Some people are more prone genetically to being negatively impacted by the dangers of technology.

"Anxiety and its little buddy stress are on the rise in adults and, most troubling, increasingly in children, adolescents and youth," she writes. "It appears all of us are functioning in significantly higher states of arousal. Accordingly, the

rates of anxious depression, anxiety, and insomnia are skyrocketing as can be seen by pharmaceutical sales and rates of prevalence in the general population."

In short, the impact of new technology can be egregious. Bullying has always been around but with social media, the problem is immensely compounded. "Bullying of yesteryear cannot approach what bullying can today," she writes. "Cyber bullying has a reach and resulting power that bullying in the past did not... In the past, the bullied could usually find refuge, for example, at home or in a different social circle. Today they cannot."

The wide reach that technology has given pornography is another area where overkill is causing negative changes. "The Internet shows us more,

much more, than what occurs in the average person's life in an average week... more positions, more orifices, more people, more locations, more objects, more toys... just plain more visual everything. The resulting effect for many individuals is they now need this 'more' to become sexually interested and, equally important, sexually responsive."

Swingle says the result is that many people prefer what's online over actual real-life prospects. Consequently she devotes a whole chapter to sex and sexuality.

Swingle's ultimate advice is that if you like i-tech in your personal and professional world, keep using it. If you don't like what it is doing to your world, disengage.

The arousal born of screen time is like a brain drug. Overdose at your own risk.

Dr. Mari Swingle is a behavioural specialist at the Swingle Clinic in Vancouver. She holds a BA in Visual Arts, an MA in Language Education, and a MA and PhD in Clinical Psychology. In 2015, she won the prestigious FABBS Early Career Impact Award for her contribution to Brain and Behavioural Sciences.

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Beverly Cramp is a BCBW associate editor.

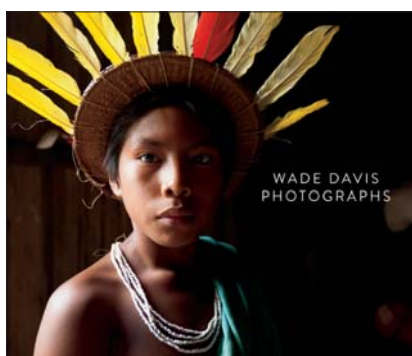




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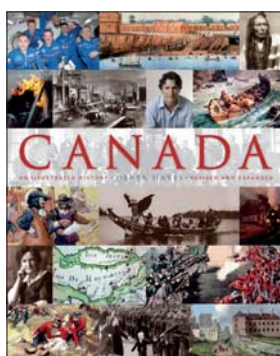
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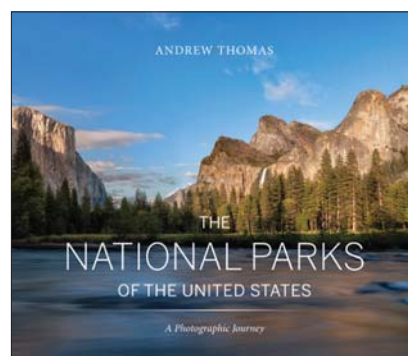


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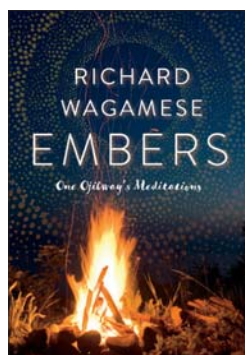
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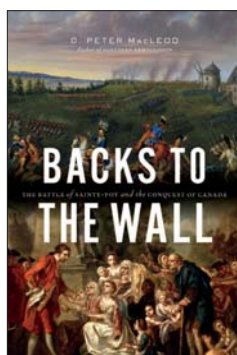


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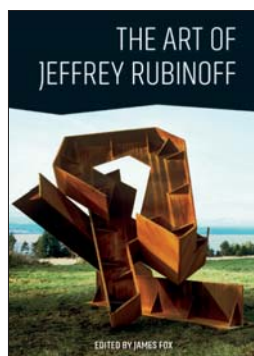


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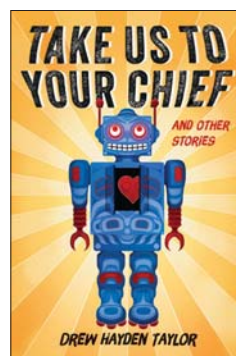


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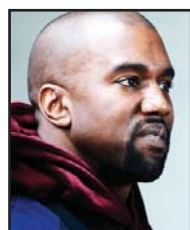
Garage Criticism: Missives in the Age of Distraction
by Peter Babiak (Anvil \$20)

BY DAY, **PETER BABIAK** is a mild-mannered Langara professor of English literature. Come sundown, he morphs into Garage Critic—the scourge of empty-headed, feeble-minded purveyors of what passes for post-Modern thought.

Free of any curriculum but his own, Garage Critic romps down the main drag of contemporary global culture with the irrepressible bravado of a teenage vandal on Friday night, tagging over the digital avatars many people have come to prefer to their real selves.

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Kanye West with mocking glee, riffing on Cover-Girl™’s missed-message sponsorship



Kanye West

of an episode of *The Hunger Games*—(would the makers of Prozac have sponsored a film of **Huxley**’s *Brave New World*?)—and trying to figure out how lame “soccer-mom porn” like *Fifty Shades of Gray*, whose theme is the masochistic joy of female sexual submission, could become a best-seller after five decades of feminist activism.

Fifty Shades is just a strip-mall cover of **Pauline Reage**’s, *The Story of O*, which enjoyed a brief vogue as an underground cult classic in the Sixties due to its identical subject, but faded fast due to lack of enduring literary quality or intellectual merit. Gray will fade to off-white even faster in today’s faster spin-cycle.



IN HIS **GARAGE CRITICISM: MISSIVES in the Age of Distraction**, Peter Babiak does what smart

people are supposed to do—question the real meaning and implications of elements of the larger culture that permeate our lives and to a large extent determine who we are, with or without our permission or connivance.

As Garage Critic, he’s taking up the scalpel wielded by the likes of **Walter Benjamin**, **Susan Sontag**, **William Safire**



Susan Sontag

and Canada’s own culture vultures, **Mark Kingwell** and the inimitable **Brian Fawcett**. If

you haven’t heard of any of these people, well, I’m sorry.

Garage Criticism recalls Sontag’s eclectic now-classic *Against Interpretation*, published in the early Sixties, in which

she stunned the intellectual community by taking a critical approach that paid lip service to academic (serious) discourse, but applied it to the analysis of popular (trivial) culture phenomena. The trick didn’t always fly; Sontag’s style sometimes invested subjects with an importance out of proportion to their actual sig-



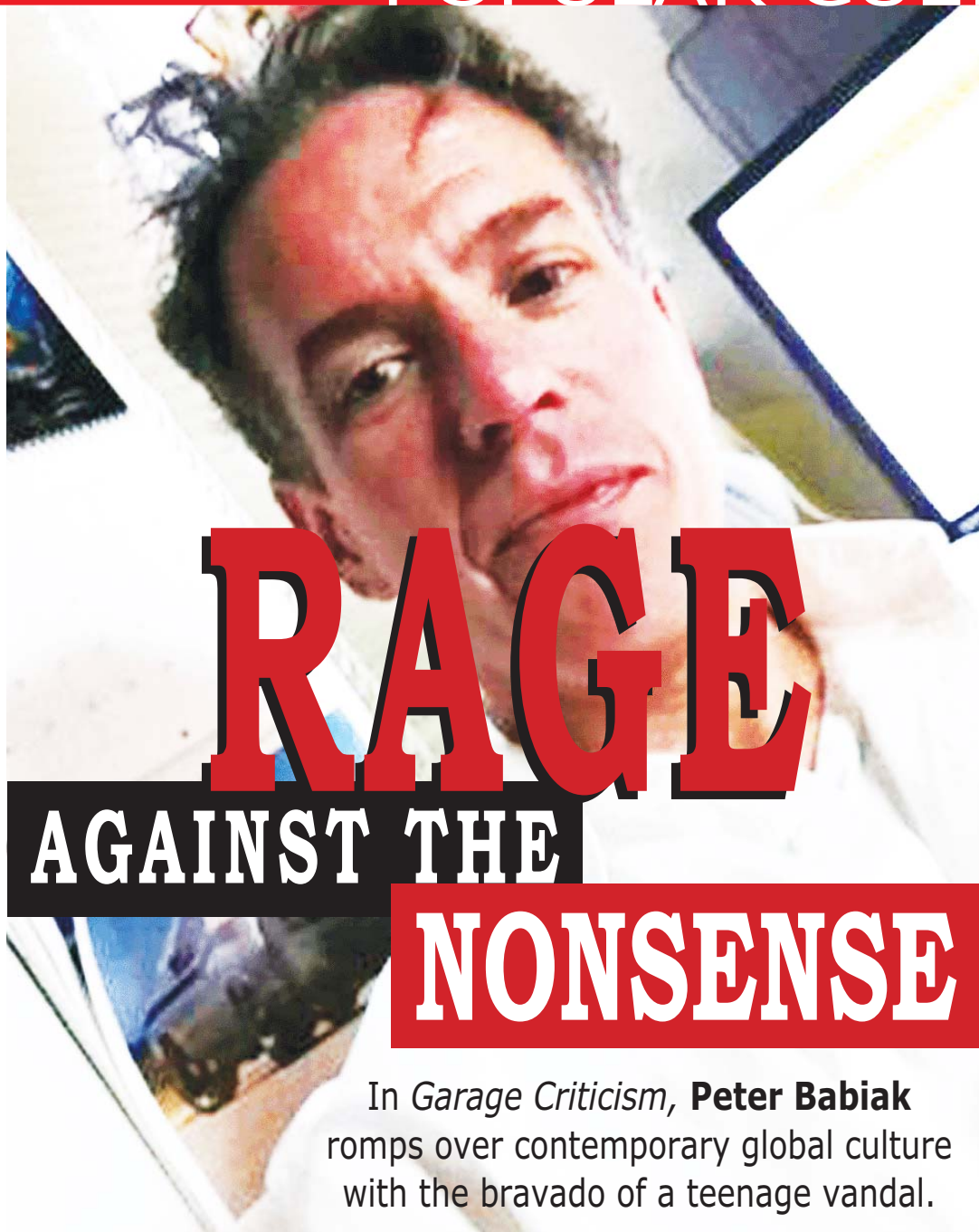
JOHN MOORE

nificance and she had trouble conveying her sense of humour in writing.

Like Fawcett, Babiak dares to address popular culture in language it can understand.

Colloquial and relentlessly funny, Babiak uses personal anecdotal hooks to draw the reader to more serious issues. His academic colleagues will probably scorn him for interdisciplinary cross-dressing or “dumbing down the discourse.”

I remember being very disillusioned at meeting many Very Smart People at UBC



In *Garage Criticism*, **Peter Babiak** romps over contemporary global culture with the bravado of a teenage vandal.

in the early Seventies and seeing all this insight and intellectual brilliance deliberately hidden behind masks of discipline-specific critical jargon concocted to exclude non-speakers from participating in “the discourse.”

At a time when our culture is not only communicated but actually composed of digital media, so easily manipulated by political and corporate interests, we desperately need critics who aren’t afraid to call The Discourse a SnapChat.

It should be noted that Peter Babiak is an editor of *Sub-terrain*, Canada’s most enduring and inclusive literary journal and one of the very few that enjoys no academic sponsorship, thus kisses no creative writing or English department ass. When Babiak’s mini-essays preface an issue, they’re invariably the first of many refreshing kicks to the synapses.

My personal favourite called “But my ideas are good, right?” features the professor (displaying all respect due to racial, religious, gender and sexual orientations) patiently trying to explain to a student that since thinking is a function of language, if you can’t speak and write coherently, then you simply can’t think, so no, your ideas are totally crap.

Imperfectly expressed ideas are worse than worthless; meaningless at best, and as many demagogues of recent history have demonstrated, also often dangerous because they allow raging idiots to attach any meaning they want to them.

We need Garage Critic. He is a ruthless wrangler of sacred cows of contemporary culture, a destroyer of digital worlds, unconstrained by academic discipline or exclusive elitist jargon. Garage Critic is a man who calls an ergonomically-designed, artisan-crafted spade a frigging shovel.

978-1-77214-050-7

John Moore writes from Garibaldi Highlands, near Squamish.

When Morning Comes explores the roots of the 1976 Soweto Uprising in South Africa—told from the points-of-view of four youths from diverse backgrounds.

Introducing young adult readers to a remarkable new literary talent, *When Morning Comes* combines deeply compelling storytelling with a searing picture of South African society on the eve of the student-led uprising that changed it forever.



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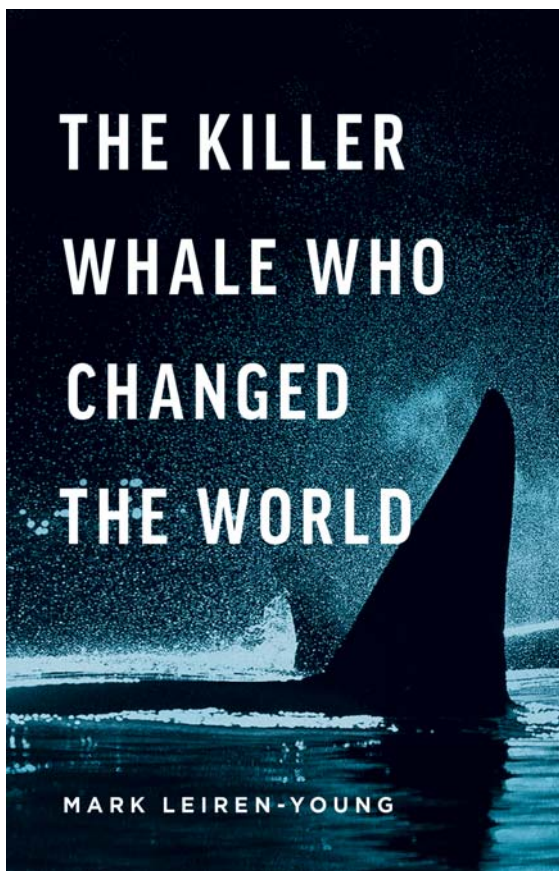
“Arushi Raina’s *When Morning Comes* is riveting historical fiction . . . its characters are engaging, its description of societal differences and injustice is thought-provoking, and its action sequences are at times heart-stopping.

At its best, historical fiction allows us to feel as if we are living through something we have only read about. That is especially true in the case of *When Morning Comes*.”

—Bernie Goedhart, *Montreal Gazette*

“This novel presents an excellent starting point to inspire curiosity, and serves as a bold and dignified testament to a struggle that shouldn’t be forgotten.”

—Trilby Kent, *Quill and Quire*



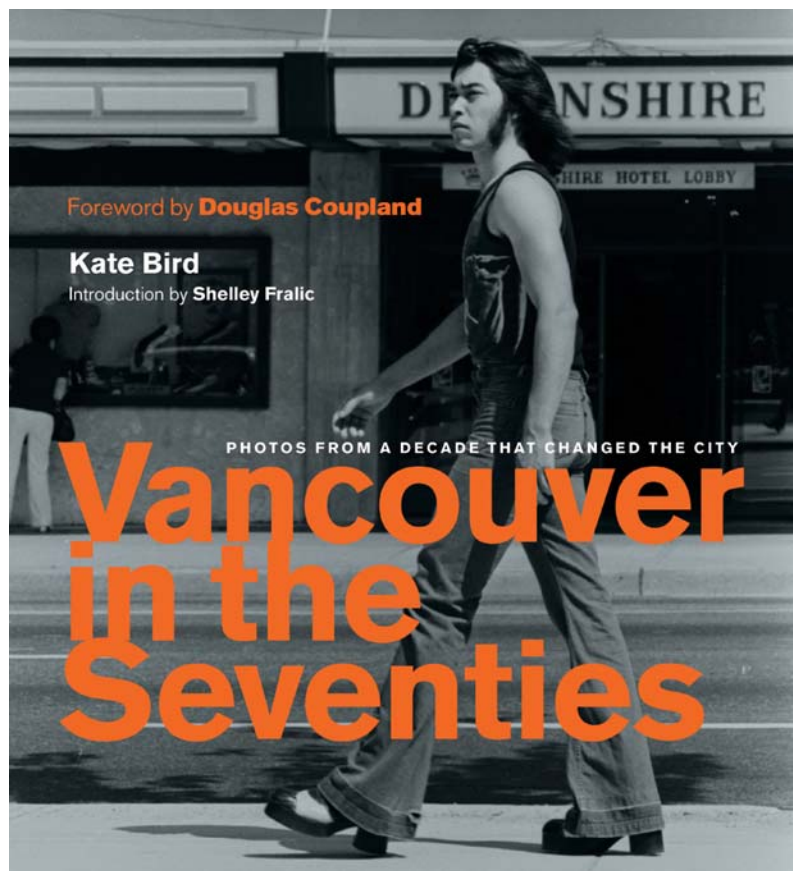
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Vancouver in the Seventies

Photos from a Decade That Changed the City

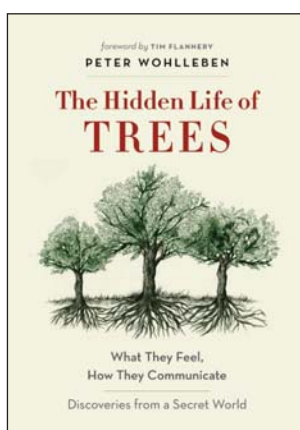
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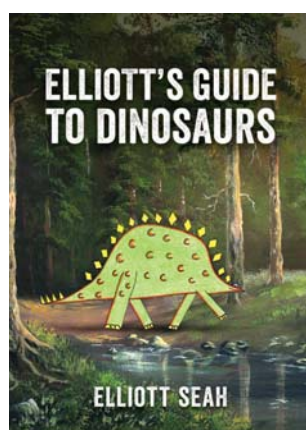
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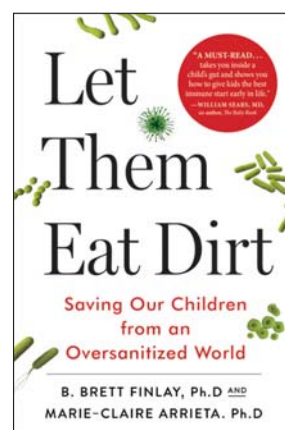
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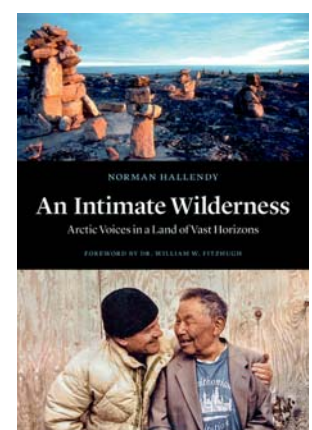


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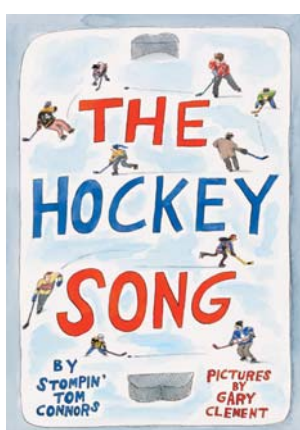
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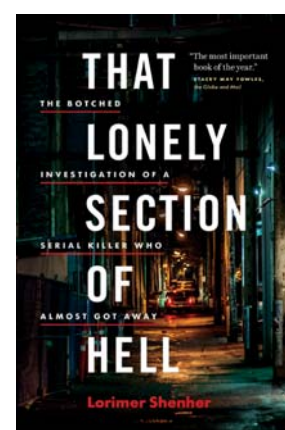
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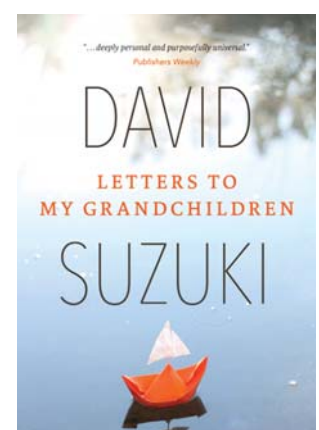
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ON THE ROAD AGAIN

Ashley Little's harrowing odyssey across the American continent is full of lively dialogue and humour.

Niagara Motel by Ashley Little
(Arsenal Pulp Press \$17.95)

LEVEN-YEAR-OLD Tucker Malone, the hero of **Ashley Little's Niagara Motel** is a late twentieth century descendent of Huckleberry Finn through Holden Caulfield. His story is set in the early 1990s, when television had not yet yielded its power over the imagination of the young to the internet and smart phones.

Tucker's mother is a stripper and sex worker. These jobs, on which their livelihood depends, are complicated by her disability—narcolepsy with cataplexy. The two are forced to move constantly from place to place and from one motel to another. In this unstable life, the long-running television sitcom, *Cheers*, fills a vacuum, exerting over Tucker the seductive power of a religion.

Tucker's yearning for his absent father, about whom he knows nothing, is so strong that it overcomes his rational intelligence. He believes that Sam Malone, the owner of the Cheers bar in Boston, is his father, a belief that is strengthened by the coincidence of their shared name.

Tucker and his mother find a temporary home in a motel in Niagara Falls until her narcolepsy causes a serious accident. She falls asleep on the highway, gets hit by a car, and ends up in intensive care. Tucker is sent to a group home for delinquents and kids without parents. When a violent incident makes the place unbearable, he escapes, setting out on a search for his imagined father, Sam Malone.

The companion on his journey is Meredith, a sixteen-year-old sex worker who is pregnant. From this point on, *Niagara Motel* turns into an odyssey across the entire American continent.

First they drive to the Cheers bar in

Boston and then, after learning that the show was actually filmed in Hollywood, they head west in a futile search for Sam Malone or the actor who played him.

When their stolen car breaks down, they hitchhike, a means of travel that brings them into contact with a range of quirky and sinister Americans, some of them actual characters from the 1990s. The latter include Timothy, a man with 200 guns in his vehicle, who invokes the 2nd Amendment of the Constitution and rails against the U.S. government. He can't believe that Tucker doesn't know how to handle a gun and undertakes to teach him.

Tucker, afraid to cross Timothy, goes along with the lesson, hits a target, and finds the experience surprisingly exhilarating.

Timothy is on his way to Oklahoma City. When Tucker

asks why he is going there, the man replies, "I could tell you. But then I'd have to kill you."

At the other end of the spectrum are two benign hippies, so upset by accidentally running over a rabbit that they involve Tucker and Meredith in a ritual burial of the creature. They also introduce Tucker to pot smoking.

Other drivers include Relvis, an Elvis impersonator, a gasoline-sniffing evangelical, a transgender woman, a Goth, and a transport truck driver. The model and colour of each car is carefully specified, and is an extension of its owner's personality.

Tucker's salient characteristic is his reluctance to judge others, a trait established early in the novel, when Meredith explains why she likes him:



JOAN GIVNER

"You're the only person who knows what I do and doesn't make me feel like a piece of shit for doing it. You're the only person who doesn't judge me," she said.

"Why would I judge you? It's just a job."

"See, that's exactly what I'm talking about."



THE TRIP TAKES TUCKER AND MEREDITH through various American landmarks and places—Dodge City, the wild frontier towns of the Old West, Las Vegas and the Grand Canyon.

When they stand in awe looking down at the Grand Canyon, Meredith sees in the vast crater an image of the emptiness in her own heart. "I'm almost completely hollowed out," she says. Tucker is more sanguine. Even though terrible things have happened to him too, he counters with the image of Niagara Falls, seeing in the great cascade the restorative and healing properties of water: "I thought about how everyone has little Grand Canyons inside them but everyone has little Niagara Fallses too."



AN OVERRIDING THEME of acceptance, of tolerance, of not judging by appearances, runs throughout *Niagara Motel*. When the spiked collar, black lipstick and fingernails of one driver make Tucker apprehensive, Meredith reassures him: "It's just a fashion. It's called Goth." She muses that sometimes the weirdest looking people are the most normal and the normal looking people are the weirdest."

The point is emphasized later in this novel when Tucker, back in Canada, accepts a ride from an attractive, normal couple. Their names are Paul and Karla.

The climactic scene of the novel is Tucker and Meredith's arrival in Los Angeles. It coincides disastrously with the start of the riots that erupted in Los Angeles in the spring of 1992 after three police officers were acquitted in the beating of **Rodney King**.

By the time the riots ended, fifty-five people had been killed and over 2,000 injured. When Tucker manages to escape from Los Angeles, the experience has propelled him into adulthood.



THIS REVIEW WAS WRITTEN AS THE news was breaking of the shooting of five police officers in Dallas following the killing of two black men in Louisiana and Minnesota by white police officers. Fictions set in an earlier period often take on a contemporary relevance, either intentionally or fortuitously. *Niagara Motel* is no exception.

With its references to the Los Angeles riot and the Oklahoma City bombing, *Niagara Motel* provides a stark reminder of how little has changed in twenty-four years and of the ever simmering potential for violence.

In spite of all the harrowing events, the tone of *Niagara Motel* is far from dark. It is full of lively dialogue and humour, and evidence that nearly everyone has "little Niagara Fallses" in them.

978-1551526607

Joan Givner reviews
from Victoria.

In 2014, Ashley Little won both the Ethel Wilson Fiction Prize for *Anatomy of a Girl Gang* and the Shelia A. Egoff Children's Prize for her young adult novel, *The New Normal*. She will be at The Vancouver Writers Festival, October 17-23. Next year she'll be the Edna Staebler Writer in Residence at Wilfrid Laurier University.



The genesis of Generation X

It was twenty-five years ago that **Douglas Coupland** wrote **Generation X**, completed with considerable support from his friend and editor

at *Vancouver* magazine, **Mac Parry**.

Here's Coupland's reminiscence of how he came to produce his modern classic, *Generation X: Tales for an Accelerated Culture* (St. Martin's Press, 1991), one of the most significant books by a B.C. author. As he recorded in *Vancouver* magazine, Coupland—who had never considered himself a writer—was designing baby cribs and preparing for an art show when he got a message on his new answering machine... Meanwhile Douglas Coupland has contributed the foreword to **Vancouver in the Seventies: Photos from a Decade That Changed the City** (Greystone \$29.95) by **Kate Bird** and released a new collection of stories and essays, **Bit Rot** (Penguin Random House \$32). Vancouver: 978-1771642408 ; Rot: 9780345812148

One July afternoon in 1987

I was living in a bachelor dump between Gastown and Chinatown. The gals down the hall were moving back to Halifax and held a garage sale at which I bought my first answering machine for \$15.

In 1987 people still thought "Woo...cool... an answering machine." So I plugged it in at around one in the afternoon, and went down to Günther's Deli by the Gassy Jack statue and ate some perogies. When I got home an hour later, the red light was blinking...my first message ever! And what a message it was: Mac Parry was calling from *Vancouver* magazine, and, as accurately as I can remember, he said, "Coupland! Mac Parry from *Vancouver* magazine. Get your ass down here right away. We want to send you to Beverly Hills to write a feature story for us!" Beep.

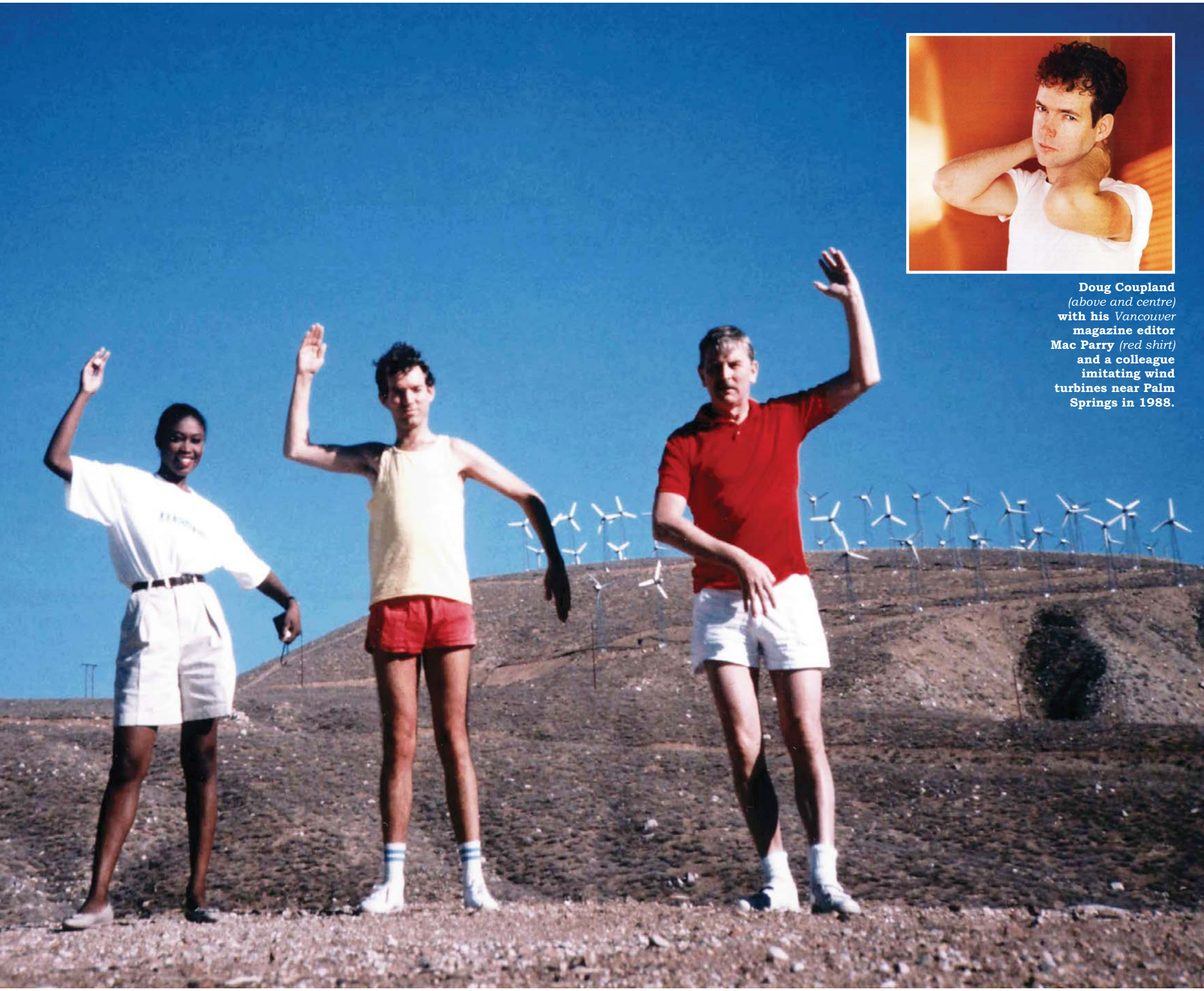
Me write a story? I'd have been no less surprised if he'd asked me to come into *Vanmag* and fix the hot water heater. Until then I viewed myself almost exclusively as someone who, to be specific, made items in three dimensions, either manually or using industrial processes. I shared a huge studio space with a death metal band in the neighbourhood now known as Yaletown, in the space now occupied by Cioppino's and their \$500 bottles of wine. I spent my time in that studio making items for a tiny show that opened in late 1987 at the Vancouver Art Gallery. During that summer I also designed baby cribs (I know) for Storkcraft out in Richmond. That was a wonderful job, and some of my designs are for sale to this day and I see them in movies and TV shows all over the world and I get an adrenaline hit every time.

Back to *Vanmag* and Mac Parry's call... Mac had heard of me because I'd written three tiny articles for a long-defunct shopper-type magazine called *West Side Weekly*. That was a paper set up to capitalize on what used to be the

triennial Pacific Press strike which, for some reason, didn't happen that year. *West Side Weekly* lasted only three issues and sank like a stone. I wrote about the art world in a way that now makes me blush: for example, I was in a stalled elevator in a South Granville gallery and I wrote about that. I mean, that's all it was. I'd scored that brief newspaper gig because some months before I'd been living in Tokyo and had sent its editor's wife an amusing postcard and the editor called in and asked if I'd write for them. That's how life seems to work.

This *West Side Weekly* gig led to a brief and amusing stint for the next three months as "Budget Gourmet" at the *Vancouver Sun* where I received \$75 once a week to pay for both my food and my writing fee. It was a boon to my social life, and it taught me a few important lessons about writing. First, getting published is no big deal. Get over it. Second, newspapers have to enforce house style and conceal a writer's voice, whereas magazines amplify a writer's style. I quit the *Sun* job because I described the portions at some long-gone restaurant as being not unlike the bronto-ribs that tip over the Flintstones' car during the closing credits of that show. My then-editor, **Daphne Gray-Grant**, crossed that out and wrote, "caveman-like." Here I learned my third lesson about writing: some people enjoy irony; some people don't. I quit after the Flintstone edit.

Back to the beep, and Mac Parry's call... I had no idea how to handle the offer. I suppose I had to get dressed up for a meeting, but I was six-foot-one, weighed about 110 pounds, had big 80's hair and a wide selection of Pet Shop Boys-style raincoats. On the designated morning I decided to wear a nubby Value Village blazer the colour of 7-Up bottles. It was a cool morning, and as I was walking up Water Street to the office I bumped into a friend, Allan, who asked me where I was going, and so I told him. And



Doug Coupland
(above and centre)
with his *Vancouver*
magazine editor
Mac Parry (red shirt)
and a colleague
imitating wind
turbines near Palm
Springs in 1988.

PHOTO COURTESY OF MAC PARRY

then he said to me, "Doug, I don't know if you're aware of this, but you've got a seagull shit the size of a fried egg on your jacket." I looked and... voilà, there it was. So I went home to change into a backup jacket, and I arrived barely on time at the *Vanmag* office. It was located at the corner of Davie and Richards—in the warehouse and semi-industrial deadlands that now, 20 years later, define the new Vancouver landscape—but back then it was dirty and semi-abandoned and, after a recent zoning change, the throbbing centre of Vancouver's sex trade.

Upstairs I had to sit in the mirrored lobby and be intimidated by a parade of way-too-attractive people clad in the most extreme versions of 1980s power dressing. The lobby vibe very much lived up to my preconception of what a magazine office ought to be like. Only later did I learn it was the day of the company's once-a-year annual ad sales meeting—the rest of the year everybody showed up as though dressed for a Grade 10 social studies class. But the effect of all those glamorous people never left me. To me, magazines = glamour. Sometimes I go through periods

when I like them more than at other times, but it's always been love, and I think it's forever.

Back to Mac Parry. Mac's office was at the end of a hall that was definitely not mirrored or glamorous. Like almost any magazine offices anywhere—including all the biggies in New York and London—it was a cobbled together mess of semi-functional office furniture, desecrated mismatched fabric-covered cubicle baffles, stacking chairs and maybe five IBM Selectrics in various degrees of functionality (and now available on eBay for roughly fifty bucks a pop). The overall effect? Glamour! It was great! I could sense the anarchy and lack of rules in the air. I felt like a dog driving past the butcher shop, its snout stuck out the window getting a heady, crack-like burst of sensations: this is life.

Mac was both terrifying and amusing. He

number of, um, unfortunate financial dealings over the past decade, and Mac had had a number of writers try and cover the story, but none of them seemed to "get" (for lack of a better verb) art, and maybe I could handle it. Using the same voice used by the teenager who sells French fries on *The Simpsons*, I said, "Sure Mr. Parry. I'll try to write this story."

Two days later I was in Beverly Hills and going to my first real art opening, the opening of the Ace Gallery in what had been the old Bullocks-Wilshire building across the street from the Los Angeles County Museum of Art. The next day I wrote the story, handed it in and received a check for—I think—\$2,500. Huh? Seriously? I felt like I was looting the place, and boy, that much money really made my studio life easier. Then, as now, making anything is never cheap. In my mind,

regime was very relaxed, and it was the golden age of freebies. I remember I wanted to go visit my cousin in Aberdeen, Scotland, but I couldn't afford it. Mac said, "Good God, nobody pays for travel. Call British Airways." I did, and ended up in first class to Glasgow with a car and driver on the other end to drive me and cousin James on a week-long tour of the whiskey distilleries of the Spey River Valley.

Vanmag's offices were in a clapped-out two-storey building that even in 1987 had DOOMED stamped all over it. *Vanmag* was upstairs and *Western Living*, also a Comac publication, was downstairs. It sounds so hokey now, but there was this culture of paranoia between the magazines and nobody from either floor ever visited the other. As well, our particular street corner's sex trade specialty seemed to be boys who liked needles, and we'd show up at work and find rigs all over the front alcove. In spite of this, everyone was fairly courteous to each other on the street, and there was a tacit agreement that the boys and girls outside weren't allowed to use either our bathrooms or our telephones.

I ended up spending a lot of time in the office. Primarily, they had typewriters there and I didn't own one. More importantly, it was a real treefort of a place. There was Mac's saxophone playing and an endless supply of salty stories, **Rick Staehling** the art director, was never without a dry quip, and there were cocktails at the end of the day. Sometimes there were parties, and if the parties weren't hopping, Mac would invite up the ladies from the corner across the street, which taught me a very good lesson, that for any party to hop, you have to have sexy people in the room.

I ended up with me writing a story per issue, which annoyed some of the old guard who thought I hadn't "paid my dues" by writing small hundred-word pieces for the up front City Seen section. I thought this was so corny, but even now, two decades later, I meet these people and they're still fuming that I never wrote blips for City Seen before I began writing features.

Following the Reform Party piece, I wrote a series of small fictional vignettes set on Robson Street, then undergoing a resurgence, and this was my first foray into fiction. Nowadays with everyone visiting dozens of websites daily, and with 4,000 different magazines for sale, it needs to be remembered that magazines were a more dominant cultural influence in the 1980s than they are now. In the same way that people now discuss the second season of *Entourage* on DVD, people talked about what they read in *Vanmag*. I can only wonder at the cultural force of magazines in the days before TV.

Somewhere that fall I also wrote a little piece called "Generation X" which caused a bit of a stir around the city's water coolers. It was absolutely the seed of what went on to become the book, though I would like to say here that it was edited in such a way as to make Generation X sound like it came from the name of **Billy Idol's** band, but it wasn't—it comes from the final chapter of a book called *Class* by U.S. social critic, **Paul Fussell**. There. I hope that's the last word on that.

Life is Strange, and I look back on those *Vanmag* years now and marvel at how utterly clueless I was about the choices I was making for my future. In the summer of 1987 my job description was "sculptural installation maker." Within two short years, I quit everything else I was doing and moved away to the desert to write experimental fiction. It was a total and radical transformation of my life that I simply could never have anticipated that cool July day when I plugged in my answering machine. Like anyone, I wonder what would have happened if I didn't buy the answering machine. I try and create scenarios in my head, and none of them are very pleasant. If I was guided by anything back then, it was, a) the protective naïve coating called "youth," b) my belief that you can only be happy if you pursue activities that you find genuinely interesting, and, c) the kindness of Mac Parry and the *Vanmag* crew who let me experiment, who allowed me to find my written voice and who taught me how to throw a mean party. Thanks guys

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TEEN FICTION



Every side of South Africa's apartheid society is represented in **Arushi Raina's** fictional account of the 1976 Soweto Uprising

ROMEO & ZANELE

When Morning Comes
by Arushi Raina
(Tradewind \$12.95)

BY JAMES PALEY

IN HER DEBUT NOVEL, **WHEN MORNING Comes**, **Arushi Raina's** ensemble of first person narrators includes Jack, a white boy from a rich English family, whose life is changed forever when he meets Zanele, a young black woman filling in for her sister at a Shebeen (unlicensed bar).

Having snuck into the establishment with his friends in blackface, Jack is unable to get Zanele out of his head.

The Shebeen is run by a tsotsi gangster named Thabo who shakes down local businesses for protection money. The police maintain their dominance over Soweto as a whole but they don't interfere in Thabo's micro-Mafia coercions.

Pillay's All Purpose store is run by an Indian man and his daughter, Meena, who is studying to get into med school. Her life is complicated when she comes across a collection of subversive literature, the kind that gets people five years in prison.

The abo gata (police) are represented by Coetzee, a plainclothes cop who hunts down Zanele and her co-conspirators.

All these characters are affected by the explosive, game-changing protests that famously occurred in Soweto in 1976. Already beaten down at every turn by apartheid and the Boers, the Black students of Soweto finally rose in defiance at being forced to learn their studies in Afrikaans.

Raina's novel captures this moment in history with unflinching precision. When Mankwe, Zanele's older sister,

loses her fiancé, it comes across as inevitable. The characters are accustomed to death, to losing friends and loved ones for no good reason.

Raina weaves in real events and names to add authenticity to the story. The route taken by the student protestors is exactly the one taken in the actual uprising. The names of the dead are taken directly from history.

As well, Raina ably captures the sense of internal mistrust fostered between citizens. Each character is the centre of a web of connections. Thabo has a side business selling secrets to the abo gata. A professor is murdered by his students for his participation in the Bantu education system.

When Zanele is accused of murder, it's Coetzee who's sent to find her. When Thabo finds himself short on protection money, it's Meena's shop he goes to shake down. One of the regulars at this shop is paid to drive Coetzee around.

But it's the complex relationship between Jack and Zanele, as it unfolds with the uprising, that remains the chief focus of the story. As their romance blossoms, they get more embroiled in the struggle against apartheid. Jack finds himself doing more and more to help Zanele, without really understanding why. Zanele is slowly depending more on Jack, equally baffled by her continued entanglement with him. With both their families and the law against their union, it's more complex than simply the Montagues versus the Capulets. Love is a many splintered thing.

Intended for young adults, *When Morning Comes* convincingly conveys a moment in history as personal and tangible, capturing the way tragedy was transformed into hope and possibility.

9781896580692

HANNAH'S COUPLES

The straitjacket of plot can be likened to the straitjacket of marriage.

Piranesi's Figures
by Hannah Calder (New Star \$21)

BY JAIDEN DEMBO

HANNAH CALDER'S DEBUT novel *More House* (New Star, 2009) was praised as "a fusion, a collage, a bold endeavor of literary work, a 'new' novel" by **Anakana Schofield**.

Her **Piranesi's Figures** is another experimental novel that strays from a conventional narrative approach with settings in contemporary Rome, 18th century Rome, mid-20th century Margate (England), Heidelberg (Germany) and the Okanagan.

The title refers to 18th century artist **Giovanni Battista Piranesi** whose architectural etchings of grand buildings are peopled by decrepit humans in the foreground.

Both Piranesi and his hordes of ragged, seemingly homeless figures (representing humanity at large) appear in Calder's new novel which began eight years ago as a story about mentally ill artists.

In Calder's world of fiction there is no reality that can be relied on, anything is viable—there's always the opportunity to erase the words on the page and start the scene over.

The main characters are three sets of dysfunctional, married couples—Hilda and Jorgen, Bill and Violet, and Florence and Stephen. No one appears content in their current romantic arrangement. This leads to frequent affairs, unplanned pregnancies, abortions and miscarriages.

As Calder twists our traditional concepts of sexual practices and family

dynamics, *Piranesi's Figures* also explores the dissatisfaction of unfulfilling employment. Hilda would rather be an artist than a nurse but she lacks the talent for it.

There are a handful of guidelines that keep the characters in check, and allow for a loosely maintained structure with the use of an all-knowing *History Book* that fact checks for the reality that is being written for these characters.

Meanwhile *Piranesi's Figures* bends time and jumps from one locale to the next, from one century to the next, as characters travel from one story into another, like passengers visiting different countries. They always return to their original story and await their fates.

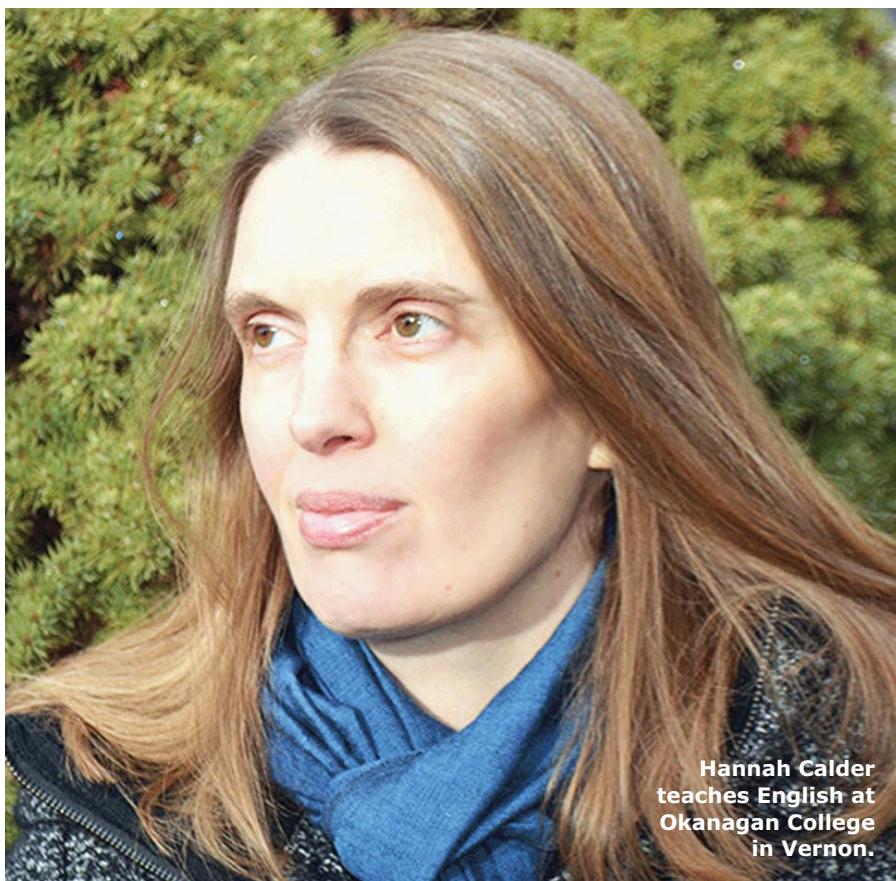
If that sounds obtuse, well, that's what happens when you invent characters who know they are characters, who have their own ideas and desires and don't feel like sticking to the script. Despite their reluctance to obey the author, they are bound to act out their destinies and the whims of their creator.

The only thing these characters can hope for is that when the novel ends they could be reborn, rewritten, or borrowed and put into another tale that better suits their needs. Until then you can see them waltzing through centuries, returning to ancient Rome and then back again to the 1940s in Germany and England.

Piranesi's Figures is another bold endeavour. Hannah Calder has explored the limitations of the modern family, and the painful longing for one. Like marriage, it's not for the faint of heart.

9781554201129

BCBW associate editor
Jaiden Dembo lives in Surrey.



Hannah Calder
teaches English at
Okanagan College
in Vernon.

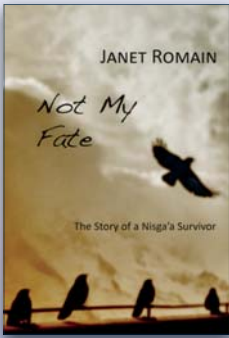
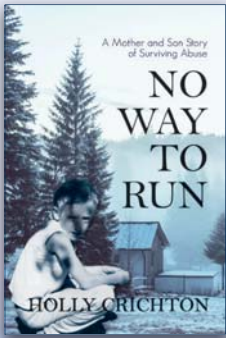
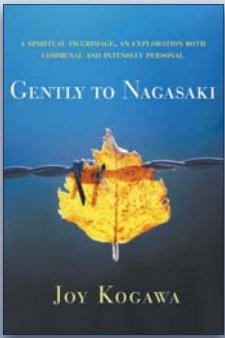


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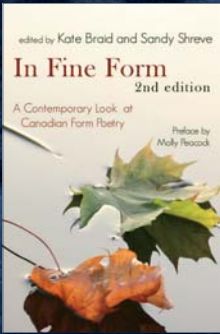
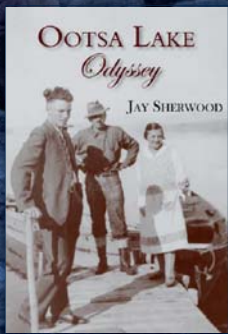
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WELCOME TO THE HOTEL ABUNDANCIA

Haunting stories of healing past hurts in Mexico.

Hotel Abundancia by
Ellen Arrand (Ekstasis \$29.95)

AFTER DINNER AND many tequilas at the Hotel Abundancia, Sara and her new friend Julie amuse themselves by wondering how their hotel in Real del Catorce, Mexico, got its name. They make up a story about a little girl named Abundancia.

“Then they make up another one about their separate possible futures,” says **Ellen Arrand**, author of *Hotel Abundancia*. “Sharing stories is the essence of countering the effects of oppression and healing past hurts. The past must be dealt with.”

And Sara, we will learn, has had her share of hurts.

First, her unaffectionate parents made her feel invis-

ible, leaving their only child vulnerable to any signs of love or attention. When she had finally found a circle of friends at her school in the Okanagan, her parents’ decision to move to Victoria was devastating.

By the time Sara met her first love, Harley, her self-esteem was so low that she settled for an unsavory, abusive relationship, telling herself things would get better and Harley would change. Wishful thinking can be deadly.

It was her friend Claire who had the solution. Claire introduced her to the Trutch Street women, a group of mainly single mothers, living in apartments in a few of Victoria’s converted mansions. Sara found a home and a refuge among a circle of supportive, strong women. But then Claire died.

Into middle age and living on the edge of poverty as

a substitute teacher, Sara has allowed herself to be convinced that she needs to get away, to get back to her poetry, to return to Mexico for a third time. Her biggest encouragement has come from her beloved daughter, Elk, the only good thing that came out of her union with Harley.

“I divided the book into three parts,” says Arrand, “because Sara makes three, separate extended journeys to Mexico. The first as a novice, the second for pure joy to be with her lover, and the third to

find herself again and pick up her struggles and triumphs.”

A great deal of *Hotel Abundancia* recalls Sara’s complicated but very sexy relationship with a much older lover, Saul, who seduces her with his storytelling abilities.

“I think my book is primarily about storytelling and memory,” says Arrand. “How storytelling connects us, heals us, and transforms us. And how we make stories out of memory.

“Sara’s past is both a story that haunts her and a story of liberation. She heals herself from that huge, romantic, mystical love of Saul because of the politicization from the Trutch Street women’s group. In the end, she gains herself.”

Also a playwright, Arrand has written *The Trutch Street Women* and a one-act play, *Bear Me Stiffly Up*, that was published by Ekstasis Editions and produced in Victoria by Theatre Inconnu. Her first novel, *Public Works Private Souls*, was published by Beach Holme in 1994.

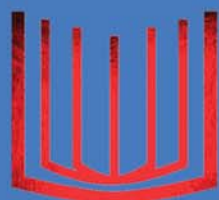
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Cherie Thiessen reviews fiction from Pender Island.



**CHERIE
THIESSEN**

Ellen Arrand earned her Bachelor Degree in Creative Writing and English from the University of Victoria.



Cherie Smith JCC שבוע הספר

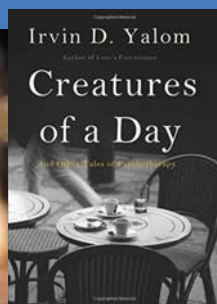
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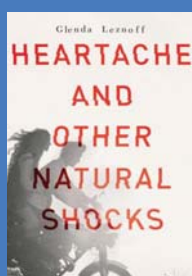


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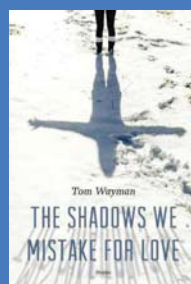
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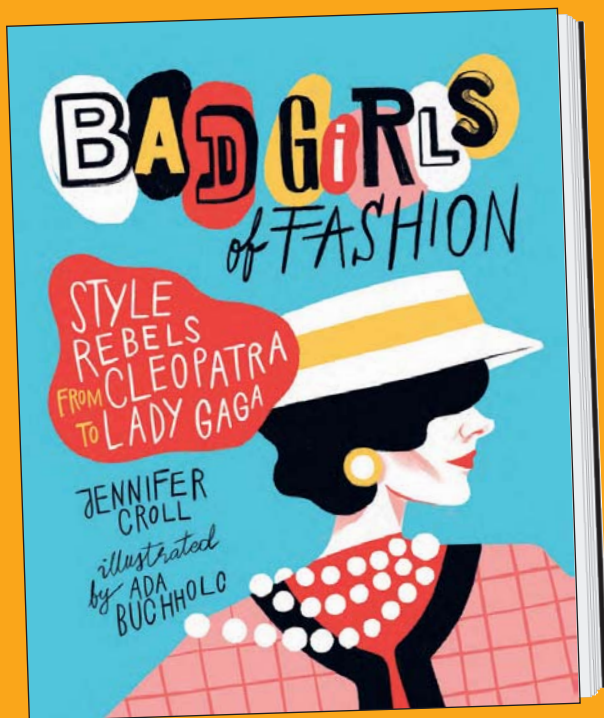
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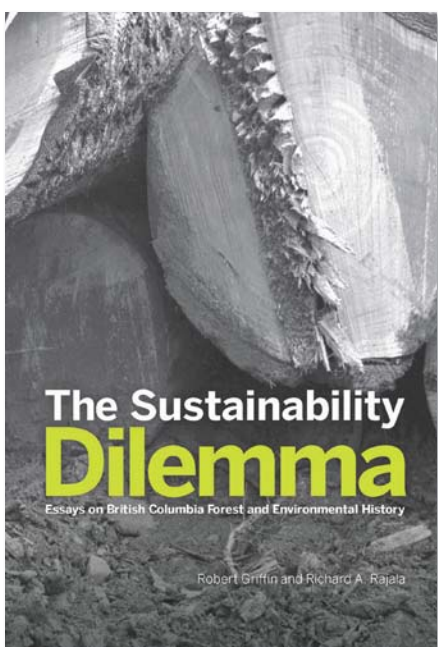
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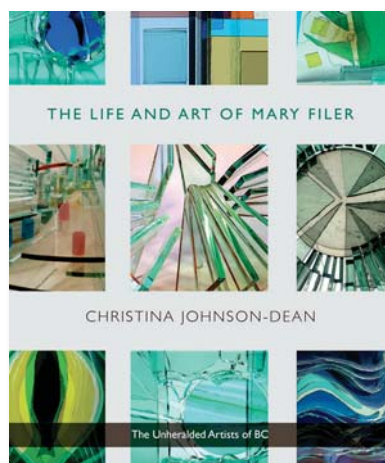
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Mary Filer (1920-2016) nurse, artist and art teacher, lived a vibrant life creating dazzling pioneer work in ‘cold’ glass art sculpture in Victoria and Vancouver. In the 1950s, Filer studied under Group of Seven

artist Arthur Lismer in Montreal and renown art educator Viktor Lowenfeld in the USA. She completed a 142’ mural, *The Advance of Neurology* in 1954, at the Montreal Neurological Institute. Her involvement with architects and her partnership with Harold Spence-Sales, who started the first School of Urban Planning in Canada, led to a honorary doctorate from Simon Fraser University and an Allied Arts Silver Medal from the Royal Architectural Institute of Canada. Major examples of her sculpture are at SFU Harbour Centre and the Vancouver General Hospital. Her work is in numerous collections, including the National Gallery of Canada, the Toronto Art Gallery, the Montreal Museum of Fine Arts, Burnaby Art Gallery, Canadian Clay and Glass Museum, Art Gallery of Ontario and the Art Gallery of Greater Victoria.



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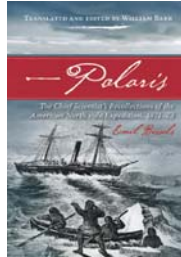
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Book of Sands by Karim Alrawi
(HarperAvenue \$29.99)

BY JAMES PALEY

KARIM ALRAWI’S *Book of Sands* revisits the protests and the demonstrations that erupted in Cairo that led to the ousting of **Hosni Mubarak**.

Alrawi, now a Vancouverite, was born in Alexandria, Egypt but his descriptions of the lingering acrid smell of tear gas can only mean he has been inspired by events at Tahrir Square.

In *Book of Sands* we meet Tarek, a puppeteer, who is trying to keep his family together.

The protests are frequently mentioned, but the novel’s focus is always on the immediate entanglements of family and obligation.

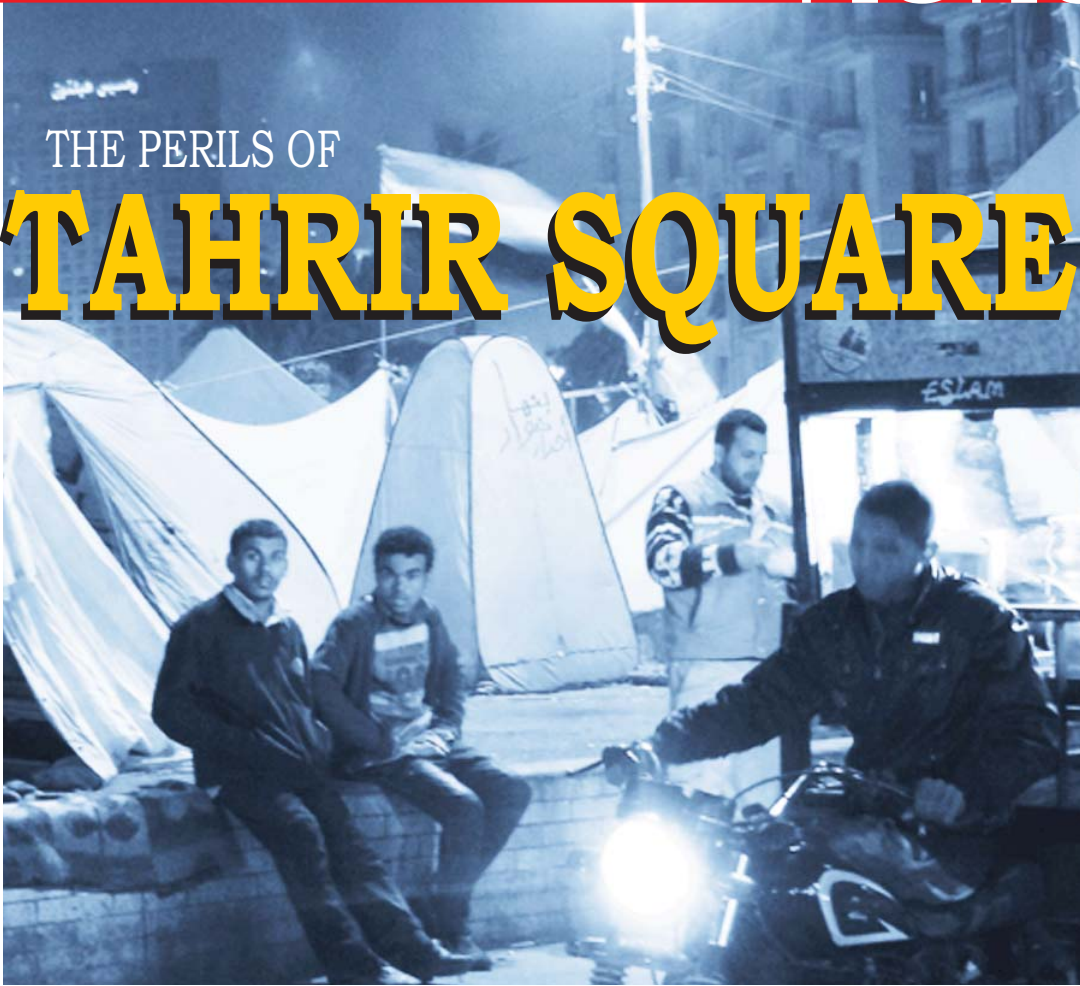
Tarek only visits Tahrir Square, the central protest location, once for less than one hour, searching for a friend’s son, but it turns out to be his undoing.

Tarek must flee the city as the political struggle for democracy fades to white noise.

Tarek tells his daughter fables which, unbeknownst to her, are based on real events, in the real world. We never know the extent to which Tarek has embellished his tales.

Gradually we learn that the birth of his daughter and meeting his wife—events that occurred in that order—would not have happened without his youthful dissonance and rebellion.

Tarek’s personal struggle never gets grandiose or analogous to the fighters in the



Karim Alrawi won UBC’s Best New Fiction Prize in 2015 for his novel about a mathematician who becomes a puppeteer during Egypt’s Arab Spring uprising.

city square. He simply wants survival.

SOME CHARACTERS IN *BOOK OF Sands* grip God too tight, such as his brother-in-law, Omar; others favour science and rationalism.

Tarek was originally a mathematician, but after having been wrongfully imprisoned for attending a protest, he has switched to being a puppeteer, chiefly in order to cement the bonds of love with his daughter, Neda.

Halfway through the novel, Neda wakes from a nightmare to see swarms of birds flying out of the mouths of mourners.

Similarly, while drinking arak and smoking bango, Corporal Aboud hallucinates while looking at a fire. The flames and smoke coalesce into hyenas. The pack of hyenas proceed to obliterate an entire household.

We never learn whether these fantastic events were imagined or experienced.

EVERY SETTING IN *BOOK OF SANDS* carries the fresh imprint of violence. The novel succeeds in capturing the beauty and violence of a whole movement in one family’s story. You fear for these people’s safety, yet you believe in their ability to succeed.

Alrawi has also written for BBC radio.

James Paley is a Douglas College student in Professional Communication.

THE PERILS OF AFGHANISTAN

Kevin Patterson’s non-fiction investigation of the war in Afghanistan in 2008 has now led to his novel **News From the Red Desert** (Random House \$32).

Beginning at the Kandahar Airfield, he introduces an American war correspondent embedded with Canadian infantry, Deirdre O’Malley, “who has come to love the soldiers she covers so much that she’s sliding toward feeling like a member of the mission herself.”

Deirdre’s ex-lover is the American general in charge, making her increasingly uncomfortable with her growing awareness of civilian casualties and the use of torture.

Patterson lives on Salt Spring Island and works at the Nanaimo General Hospital as a specialist in internal medicine.



Kevin Patterson will be at the Whistler Writers Festival, Oct. 13-16.

WHAT A TEACHER LEARNS

Kyuquot becomes Tawakin in Jennifer Manuel’s debut novel

The Heaviness of Things that Float by Jennifer Manuel (D&M \$22.95)

BY JAMES PALEY

FOR THREE YEARS JENNIFER MANUEL WORKED alongside non-profit Aboriginal groups in Vancouver’s Eastside to develop and deliver education to vulnerable adults, later expanding this work to include the Native Women’s Association of Canada.

Manuel’s activities in Vancouver led her to work as a teacher of Aboriginal children in Kyuquot, a small boat-in-only community on the northwest corner of Vancouver Island where she was adopted by the John family. The elder **Kelly John** gave her the name **aa ap wa iick** which means, “Always speaks wisely.”



Jennifer Manuel published her first short story in Room Magazine.

Manuel has now fashioned a debut novel about a woman who has lived for forty years on the periphery of a First Nations community as a nurse, thereby gaining intimate knowledge of local secrets.

Weeks from retirement, Bernadette, or “Bernie,” hears the news over VHF radio that Chase Charlie, the young man she has loved like a son, has been missing for a full day. The whole reserve comes together for the search.

In a world “too small for secrets,” without any

immediate family of her own, Bernie must simultaneously come to terms with her middle ground status on the Tawakin reserve in **The Heaviness of Things that Float** (D&M \$22.95) while searching for her own identity.

There is very little privacy on Tawakin. Everyone uses the VHF radio to talk to one another, with one open channel serving as the phone system. Gossip on the island travels at the speed of light. And yet secrets persist. The missing man’s father is Frank Charlie. But there’s also Jimmy Charlie, whom Bernie’s medical records list as Chase’s father.

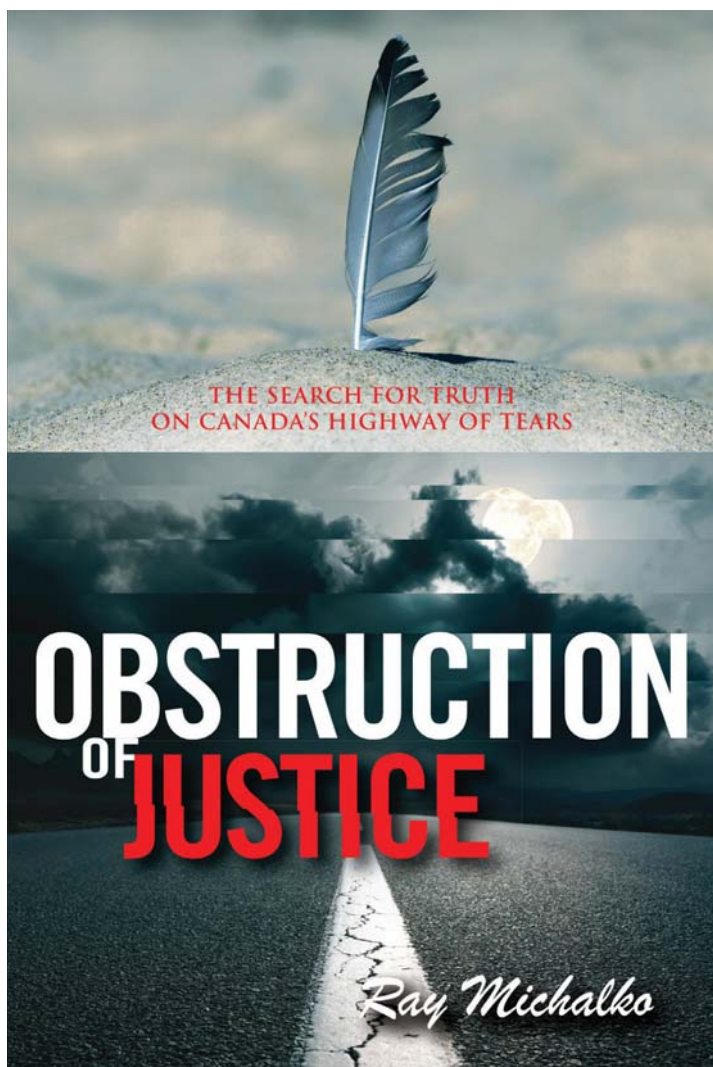
Maybe it’s the size of the island, maybe it’s the tides. But be it bottles or old wounds or bodies, everything comes back eventually.

Bernie’s replacement is a young woman named Wren. Like many who came before her to the island, she is convinced the residents need saving. She’s ready to rally for the cause. But do the people of Tawakin need saving? More importantly, do they need saving by some outsider?

Ultimately Manuel’s novel succeeds in revealing a tiny, beautiful world that’s dense with secrets and stories.

Manuel has since done graduate work in Aboriginal education. Much of her fiction examines the relationship between Aboriginal students and a non-Aboriginal teacher.

A mother of three, she is the daughter of **Lynn Manuel** (1948-2010), who wrote books for children.



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THE STORY WE ALL NEED TO KNOW

The Highway of Tears is a lonely seven hundred kilometer stretch of road that winds through the Coast Mountains wilderness of British Columbia.

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Ex-RCMP turned private eye, Ray Michalko embarks on a life-altering journey to unlock the secrets of these cases.

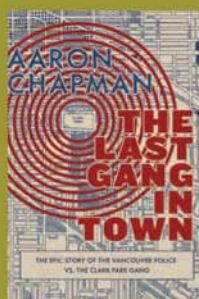
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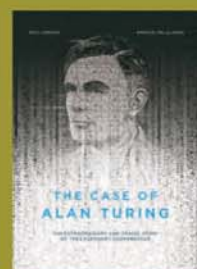
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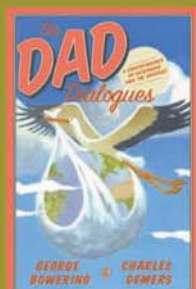
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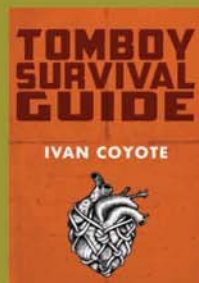
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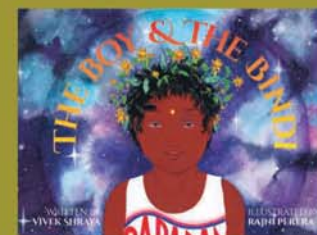
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North Vancouver's Shelley Hrdlitschka on Grouse Mountain.

Dancing in the Rain
by Shelley Hrdlitschka
(Orca \$14.95)

SHELLEY HRDLITSCHKA hit it out of the park with *Dancing Naked* (Orca 2002), a YA novel about a young girl's course through pregnancy and her eventual decision to adopt her child to another family. Fans wrote and asked, What happened to the baby? followed by, What happened to the BABY?? but Hrdlitschka had no intention of following it up with a sequel

Then, four years ago, a young woman wrote to Hrdlitschka saying she had been moved by *Dancing Naked* as a teenager and had faithfully been combing the shelves ever since, looking for the next book. "She was in her twenties!" says Hrdlitschka. "She had kept waiting for ten years."

That has given rise to **Dancing in the Rain**, the story of that baby, sixteen years later, when Brenna, her adoptive father and adoptive sister are trying to pick up the pieces after Brenna's adoptive mother, Joanna, has succumbed to fast-moving breast cancer.

Before and after her mother's illness, Brenna volunteers at the wildlife refuge on Grouse Mountain, where her mother used to work. This job grounds her; it keeps her putting one foot in front of the other, as she moves through grief.

As Brenna commutes from

THE Grind

FINALE

Everybody hurts, and nobody's life is perfect—not even in the end.

the bottom of the hill to the grizzly bear enclosure every Saturday, she gets to know a friendly Australian tram operator named Ryan, who adored Joanna as a sort of surrogate mother while he was away from home.

As part of his own healing in the wake of his own mother's struggle with drugs and alcohol, and his brother's death in a car accident, Ryan takes Brenna under his wing, convincing her to hike the Grouse Grind as a way of dealing with the grief. Brenna accepts; a friendship turns romantic.

Ryan provides strong support for Brenna as she watches her younger sister, Naysa, try to drink and party the pain away. Brenna's hurdles include navigating a new life with an empty chair at the dining room table and reading the journal that her birth mother, Kia, had kept during the time she was pregnant with Brenna.

The journal is tougher than the Grouse Grind. Brenna tries to understand the forces at work in Kia's life that ulti-



ALEX VAN TOL

mately persuaded her to give her baby to another family to raise.

Alerted to Joanna's death by a mutual friend (the minister, Justin, for those who know the characters from the first book), Kia's sister Angie reaches out via Facebook. It rattles Brenna to have her birth aunt suddenly be in touch after all these years, but Angie is Brenna's only link to Kia, who isn't yet ready to reconnect with her daughter.

Angie gradually becomes a source of support for Brenna, helping to stabilize Naysa and drawing the aching family back together.



Shelley Hrdlitschka

Although Ryan returns to Australia when his mother is discharged from rehab, he and Brenna maintain their connection, with him encouraging her to take part in a relay on Grouse to raise funds for breast cancer research.

We can't reveal what happens next, whether the past can be reconciled with the future. Suffice to say Hrdlitschka is once again trotting around all four bases.

Dancing in the Rain is an uplifting, heartwarming book that reminds young readers to look outside themselves for support when times get hard.

Adoption is an issue close to Hrdlitschka's heart because she has three adopted siblings. "In my extended family, there are all kinds of adoptions," she says, "and many across race lines."

Hrdlitschka sprinkles some good guidance around, showing her characters making good and not-so-good choices from which they learn. Everybody hurts, and nobody's life is perfect—not even in the end. But it's real. And there's a real beauty in that. 978-1-4598-1065-5

Alex Van Tol is the author of *Aliens Among Us: Invasive Animals and Plants in B.C.*

FRIDA FREEDOM

Jennifer Croll's *Fashion That Changed the World* (Prestel, 2014) has been followed by a lighter treatment of similar material for **Bad Girls of Fashion: Style Rebels from Cleopatra to Lady Gaga** (Annick \$16.95) for mainly teen readers.



Frida Kahlo

Illustrated by Polish artist **Ada Buchholz**, it looks at 43 women through the ages who have made an impression by dressing or looking differently—from the likes of Black Panther intellectual **Angela Davis** to **Cleopatra** and her intentional mimicry of the Goddess Isis.

Other fashion standouts include **Frida Kahlo**, **Marlene Dietrich**, **Coco Chanel**, designer **Rei Kawakubo**, **Björk**, **Rihanna**, **Nicki Minaj**, Vogue editor **Anna Wintour**, riot grrrl **Kathleen Hanna** and, of course, **Madonna** and **Marilyn Monroe**.

Jennifer Croll of Vancouver reviews books for the *Georgia Straight*. 978-1-55451-785-5

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a novel
Michael Knox

In his debut novel **HARSHLY PURRING**, Michael Knox evokes, in cinematic prose, a glimpse of the complexity of the suburban, and a meditation on disaster and masculinity.

Life and Bronze A Sculptor's Journal
Ruth Abernethy

Life and Bronze is a photo journal of Ruth Abernethy's bronze installations and portraits featured in streetscapes across Canada. They celebrate the lives of Glenn Gould, Oscar Peterson, John McCrae, Norman Bethune, John A. Macdonald, Anthony Quinn, Tanya Moiseiwitsch, James Till and Ernest McCulloch, among others.

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David McCready MD and Urve Kuusk MD

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“I don’t kai-yai around,” says the artist—whose name is pronounced Yux WAY lup tun.

By that, **Lawrence Paul Yuxweluptun** means he won’t appear in First Nations regalia to simplistically beat a drum for genteel greetings at civic events dominated by white liberals who like to congratulate themselves for being progressive enough to admit they have co-opted unceded territories—but do nothing about restitution.

Instead Yuxweluptun, who prefers the word Indian, says he was educated at the University of Knowledge of the Cedar Tree and he wears t-shirts that tell white folks, B.C. YOUR BACK RENT IS DUE! or I AM HAVING A BAD COLONIAL DAY. As a modernist painter (a self-described visionist) and a polemicist, he is not interested in being polite.

An artist since 1985, the Vancouver-raised activist received his hereditary name Yuxweluptun (Man Who Possesses Many Masks) when, as a teenager, he was ceremonially initiated as a longhouse dancer among the Cowichan Coast Salish people (His father is Cowichan). More recently, he received the name Let’lo:ts’teltun, meaning Man of Many Colours.

He is no relation to the outspoken North Vancouver activist **Andrew Paull** who was active in the 1950s, but his cutting edge rhetoric is reminiscent of how far ahead of the curve Paull was.

Yuxweluptun’s mother, **Evelyn Paul**, was an executive director of the first provincial Aboriginal women’s organization, the B.C. Indian Homemakers’ Association, and his father, **Benjamin Paul**, was active in the Union of B.C. Indian Chiefs, Native American Indian Brotherhood and the Confederation of Native Indians of B.C.

Here are edited excerpts from Yuxweluptun’s much larger artist’s statement in **Unceded Territories** (MOA/Figure.1 \$45), a catalogue with text by **Karen Duffek** and **Tania Willard** that coincided with the opening of his exhibition (on until October) of the same name at UBC’s Museum of Anthropology, a place he has referred to as the Indian morgue.

978-1-927958-51-3

“I don’t kai-yai around.”

Lawrence Paul Yuxweluptun wants to change the name of British Columbia — and with his art he wants to change the way you think.



“Immigrants are my hobby,” says Lawrence Paul Yuxweluptun. “I want them to understand who they are.”

BRITISH COLUMBIA JOINED THE Dominion of Canada without the written consent of Aboriginal people. This is a non-treaty province. Your back rent is due, British Columbia!

Let us formally change the name of British Columbia, because this land is not your land, Canada. This land is not your land, B.C.

I suggest that we call this province what it truly is: the Northwest Coast Territory, or NWCT. My other title proposal is the Traditional Native Territories, or TNT...

If they want to go the distance on land claims, then I’m claiming the sky. I’m going to count every cloud of the day and you can buy those clouds. They’re not free. I’m going to count every tree, I’m going to count every bird, I’m going to count every worm, I’m going to count every raindrop. We’re going to count how many raindrops fall per square inch, and you can buy the rain – you can have the rain then, but it’s not going to be free...

I’m not a traditionalist, though I did my Black Face dancing, I did my masked dancing, and I have traditional philosophy. But my work is for the world. Natives already know what it feels like having a bad colonial day. We wake up to it. Reading the paper again, reading about some Indian woman being killed or some Indian man being slashed up and beat up – there’s always something there. And they’re

not always good Indian men: Indian men killing Indian women, brown on brown. It’s disheartening. Where does that violence come from? There’s this whole world of clashes of culture and time, and it’s not something you see on a totem pole...

It’s been my life’s goal to portray the negative and positive realities of this world. I’m interested in recording history: residential schools; global warming, deforestation, and pollution; worldwide concerns such as the hole in the ozone layer; environmentalism, humanities, humour, and existentialism.

If you allow only the colonialists to record history, they record it to their own glorification. I wanted to take that position of power, of historical painting, and put it into my own hands – take possession of history.

We as Native people exist in a Canadian apartheid, imprisoned under the Indian Act.

Quit hiding behind names, Canada. Let’s call the Indian Act what it is: The White Supremacy Act.

If we can celebrate Canada Day and the Queen’s birthday, even Thanksgiving, we have to include Aboriginal Day as a national holiday for Natives and non-Natives alike, to start a new relationship.

We have to get along at some point, so how do you deal with post-residential school, colonization, and stress-disorder syndrome? I want the pope to apologize and pay for the sins of all his priests. It was a sin to create

a genocide, to try to abolish my culture, my language...

I suffer from colonial stress-disorder syndrome every day, not being able to speak my language.

How do you rectify these things? It’s not easy, I’ve been watching our plight in this country, and what I want to do is talk to the world. That’s why I paint.

I just happen to be part of the modernist movement in the Native community that is taking the translation of our cultures in new directions.

Just like the originators of pointillism, cubism, and expressionism, I have created visionism, and I am the originator of the contemporary art form of ovoidism. Like those contemporary artists before me, I felt the need to

break from traditional art forms, and have been at the forefront of amalgamating the past with the present.

I’m not always dealing with Indian issues. I’m looking at global issues as well. My Super Predator series is dealing with the one percent of the planet that tells the rest of the world what to do – the new world order that is in a position to say, “Well, we just want to get richer and you’re going to get poorer, and we want to destroy whatever we want and take whatever we want and do whatever we want, because there are no rules...

Immigrants are my hobby. I want them to understand who they are.

Having treaties is not the answer to the Indian problem in this province. It’s our land, and we don’t have to sell it. Some Indians are very poor, and I don’t blame them for wanting money right now. But in the meantime, why don’t we just go after back rent rather than land claims?

I was the first generation of Indian kids to go to public school. I really liked it. I got European training. All my friends were non-Native; I grew up with them, I understood them, we got along. I played hockey in a municipal league with the children of the Richmond community; I didn’t play on an Indian hockey team, though later in life I played for about two years for the Native B.C. all-star team. I have chosen to integrate freely as a person with my own will and in my own way, as a free human being.

I’m a very assimilated person, but not as Pierre Elliott Trudeau wanted me to be. I understand his dream. There’s nothing wrong with assimilation; it’s just a matter of a person choosing to do so in their own way, and I think that’s what Natives are saying. We don’t have to be segregated anymore.

Yes, abolish all reservations and let us embark on this journey into this country. The chiefs may not like that idea, those who say you have to keep the reservations and treaties intact. No, turn the reservations into municipalities. We can grow.

The Berlin Wall came down: why can’t you take down the colonial reservations globally?

CAPTURING HISTORY

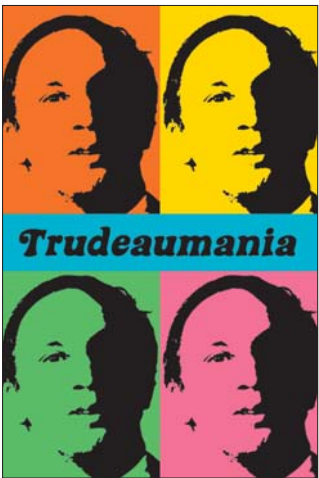
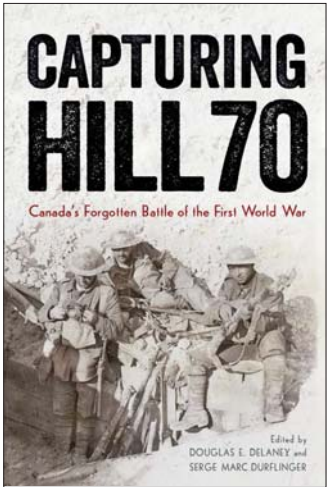
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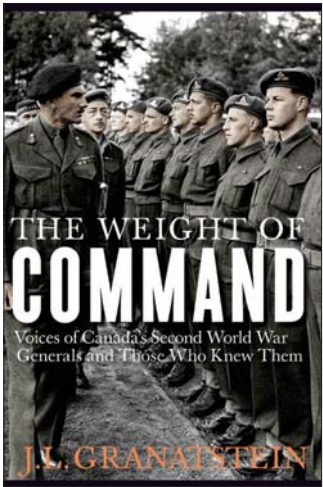
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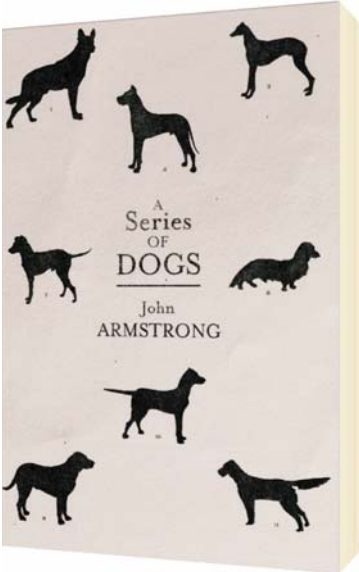
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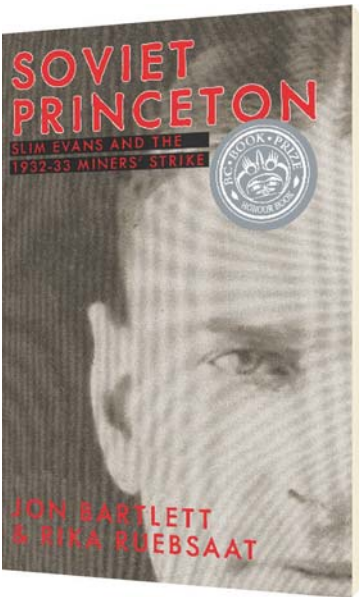
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Who's Who

BRITISH • COLUMBIA



Images of the circus are essential to Kerry Gilbert's prose poems in *Tight Wire* (Mother Tongue).

A is for Ace

CATHY ACE HAS BEEN ELECTED HEAD OF THE Crime Writers of Canada for a two-year term. She previously won the 2015 Bony Blithe Award for Light Fiction at the Bloody Words gala in Toronto. Born and raised in Wales, she immigrated to Canada in 2000. Her *Cait Morgan Mysteries* are published by TouchWood; her *WISE Enquiries Agency Mysteries* are published by Severn House, UK. Her most recent mystery is **The Corpse with the Ruby Lips** (TouchWood \$14.95).

9781771511957

B is for Bjarnason

CATHI SHAW HAS CO-AUTHORED **ERIK BJARNASON's Surviving Logan** (Rocky Mountain \$28), the survival story of Erik Bjarnason's rescue after he and two companions were stuck in a frozen wasteland atop Mount Logan, the second-highest peak in North America, during an extra-tropical cyclone in 2005. Hypothermia, severe frostbite and three feet of new snow prevented a retreat from the mountain. The three experienced climbers were eventually airlifted off the mountain by a Lama

high-altitude aircraft.

After losing all of his fingers, and one thumb, Bjarnason re-trained and re-qualified as a North Vancouver firefighter. Just thirteen months after his rescue from Mount Logan, he climbed to the summit of Europe's highest peak, Mount Elbrus, in Russia.

9781771601924

C is for Cogswell



George Fetherling

THE CO-FOUNDER OF *The Fiddlehead* literary journal and Fiddlehead Poetry Books (now Goose Lane Editions), New Brunswicker **Fred Cogswell** died in New Westminster in 2004 at age 86. Like poets **Pauline Johnson** and **Al Purdy**, and novelist **Sinclair Ross**, Cogswell was not born a British Columbian, but he came west in his old age. The Royal City Literary Arts Society has managed an annual Fred Cogswell Award for Excellence in Poetry since 2014. This year's judge is **George Fetherling**, newly elected chair of the Writers Union of Canada.

D is for D'Agostino



Susan D'Agostino

TEN YEARS CANCER-FREE, **Susan D'Agostino** of White Rock recalls her experiences with healing in **Guided to Wisdom: The Journey to Emotional Healing** (Promontory \$14.95). Inspired by **Brandon Bays' The Journey**, D'Agostino decided intuitively that invasive medical techniques wouldn't save her, instead she "unlocked her own inner power and resolved not only the cancer, but her life-long battle with depression, and a failing marriage." 9781927559963

E is for Eriksson

FORMERLY A BIOLOGIST AND THE FOUNDING director of the Thetis Island Nature Conservancy, **Ann Eriksson** will soon release her fifth novel, **The Performance** (D&M \$22.95) in which she explores inequality by contrasting the worlds of elite classical piano and urban homelessness as they coexist with in a city. Hana Knight is a privileged

and talented pianist who develops a friendship with Jacqueline, a homeless woman who collects empty bottles and cans to buy tickets to attend Hana's concerts.

978-1-77162-125-0

F is for Farrant

IN 2014, THE MUCH-NOMINATED **M.A.C. (Marion) Farrant** received the \$5,000 City of Victoria Butler Prize for her fiction collection, *The World Afloat: Miniatures*. She's keeping it small with **The Days: Forecasts, Warnings, Advice** (Talonbooks \$14.95), her new absurdist guidebook made up of 90 short stories collected into three sections that delve into the mundanity of life as well as what makes life special day after day. Farrant captures the ordinary moment in an average day and brings overwhelming truths to the readers' attention.

978-1-77201-007-7

G is for Gilbert

THE COVER OF **KERRY GILBERT's** PROSE poems, **Tight Wire** (Mother Tongue \$18.95) features an act of tightrope walking known as funambulism. "The

continued on page 36

AN AMERICAN IN ST. PETERSBURG



by **Michael Bickerton**

Afghanistan combat veteran Geoff Mathers travels to St. Petersburg where he falls in love with civil engineering student, Tatyana—but the violence of Putin’s regime overwhelms them.

ISBN: 9780991952427
Available: iBooks, Amazon, Barnes and Noble and Kobo.



Jordan Munteer is a graduate of the University of Victoria’s Creative Writing Department.

continued from page 35

theme of ‘life is circus’ surfaced,” she told the *Vernon Morning Star*, “and the beautifully grotesque images of ‘trying to balance it all’ fit perfectly.” Gilbert references the documentary called *Miss Representation* in which media commentator and feminist **Jennifer Pozner** says women these days are: “expected to look like Miss U.S.A., have sex like Samantha on *Sex and the City* and think like June Cleaver.”

978-1896949536

H is for Hancox

RALPH HANCOX’S THIRD NOVEL IN TWO YEARS, *The Ape and the Peacock* (Fictive Press \$17.99), emanates from his social conscience. Set in the fictional Canadian province of Superior, his story spans a few days in November of 1957, following the paths of two miscreants and their differing fates. As the lives of several high-level government officials and a colourful cast of “destitutes” are forever altered, Hancox explores unequal consequences for the privileged and the dispossessed.

1927663334

I is for Indian Horse

FILM PRODUCERS **TRISH DOLMAN** AND **CHRISTINE Haebler** of Screen Siren Pictures have commenced casting for a movie version of **Richard Wagamese’s** novel *Indian Horse* (D&M, 2012) with shooting slated for Sudbury (Ontario), Oka (Quebec) and Kamloops in the fall of

2016. It’s about an Ojibway man who reviews his life while he’s a reluctant inmate of an alcohol treatment centre. In 2014, Screen Siren made the comedy-drama *Hector and the Search for Happiness*.

Indian Horse was selected as a finalist for the 2013 CBC *Canada Reads* competition and won the First Nations Communities Reads Award.

J is for Jordan

PERHAPS THE BEST WAY TO INTRODUCE nomad-poet **Jordan Munteer’s** first poetry collection, **liminal** (Sono Nis \$15.95), is to report that one’s initial response could likely be, “Hey, this guy can really write!” Intensity shimmers in nearly every line, “As if a hammer over and over / has bent my need to be alone / upon itself.”

Munteer, a world traveller (Japan, East Asia, East Africa, South America, New Zealand) currently lives in the Slokan Valley. He is also a veteran tree planter who has been shortlisted for the CBC Poetry Prize, the Montreal International Poetry Prize and the *Malahat Review’s* Open Season Award.

978-1-55039-247-0

K is for Keane

ALSO KNOWN AS **ROOTWOMAN**, VANCOUVER Island herbalist **Kahlee Keane** has gathered information about more than 100 medicinal plants from ‘medicine people’ and healers for **The Standing People: Wild Medicinal Plants of British Columbia** (Sandhill \$29.95). Each plant is featured on two pages which, in addition to text and photographs, also include common names, folk names, First Nations names, French names, the Latin binomial and tips for quick identification. She has a similar title for the Prairies.

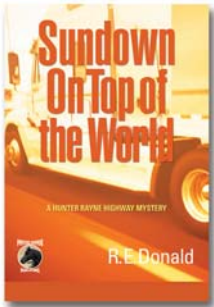
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L is for Lee

IN **JEN SOOKFONG LEE’S** **THE CONJOINED** (ECW \$18.95), Jessica Campbell sorts through her dead mother’s belongings and makes a shocking discovery—two dead girls curled into the bottom of her mother’s chest freezers. These girls were Casey and Jamie Cheng, two troubled teenaged sisters from Vancouver’s Chinatown who lived with the family as foster children in 1988. Everyone had simply assumed they had run away. Jessica unearths dark truths that force her to confront her own life and who her mother really was.

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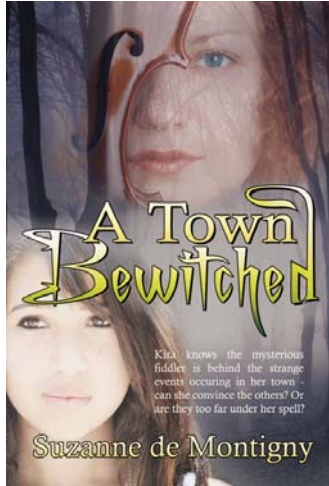
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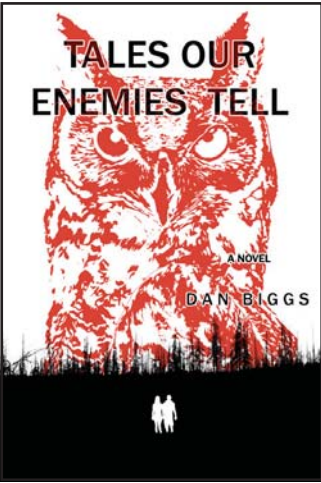
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by **Dan Biggs**

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WHO'S WHO

M is for Manolis

INDEFATIGABLE GREEK-BORN POET AND White Rock publisher **Manolis** continues to proliferate his own poetry in the realm of European letters. His 2014 collection **Autumn Leaves** (Ekstasis \$23.95) has been translated into Romanian by **Lucia Gorea** and republished in Romanian as **Frunze de Toamna**.

978-1-77171-033-6

N is for Nexus

THE PEMBINA INSTITUTE FOR ENERGY EXPERTS has predicted B.C. will fail to meet its 2020 climate and energy legislative targets (renewable energy, emission reduction, Emissions trading) due to its promotion of LNG plants. It's just one of a myriad of concerns raised in a remarkably concise analysis of the need to counteract climate and hydrological change, **The Climate Nexus: Water, Food, Energy and Biodiversity in a Changing World** (Rocky Mountain \$16), by **Jon O’Riordan** and **Robert William Sandford**.

O’Riordan is a policy and research advisor for SFU’s ACT (Adaptation to Climate Change Team) and a former B.C. environment minister. 978-1-77160-142-9



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O is for Orchard

WITH AN M.A. IN HISTORY, **ROBERT BUDD** scoured through CBC researcher **Imbert Orchard**’s invaluable collection of recordings to prepare *Voices of British Columbia: Stories from our Frontier* (D&M, 2010). He’s followed that book up with **Echoes of British Columbia: Voices from the Frontier** (Harbour \$35), recently nominated for a B.C. Book Prize. The books combine archival photos and sound recordings on DVDs to represent one of the largest oral history collections in the world, totalling 2,700 hours of material about B.C. pioneers.

9781550176780

P is for Panych

SEXTET (TALONBOOKS \$18.95) BY **MORRIS Panych** has been heralded as “a dark and steamy comedy” that presents the harmonies and dysfunctions of six sexually entangled musicians on an ill-fated winter tour.

When a blizzard strands this sextet for an extra night, they have only their instruments, each other, and their secrets to keep them warm. Complications arise because there are only four rooms. Four men and two women portray two cellists, two violinists and

two violists. Nobody knows the full sexual score.

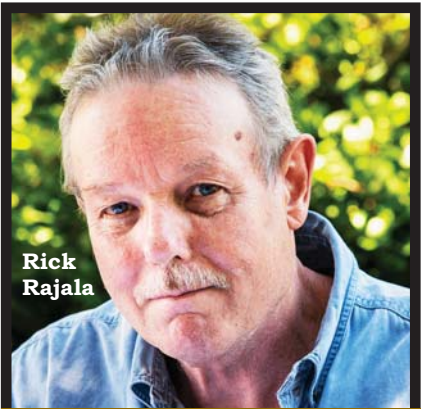
Richard Ouzounian, a longtime reviewer of Canadian theatre, called *Sextet* “the best script Morris Panych has ever written.”

Born in Calgary in 1952, Morris Panych grew up mostly in Edmonton. Upon completing his Fine Arts degree at UBC in creative writing and theatre, he spent two years studying acting in London, England, then returned to Vancouver in 1980 where he became artistic director of Tamahnous Theatre. He has since become possibly Canada’s most prolific and successful modern playwright.

9780889229846

Q is for Quelemia

QUELEMIA SPARROW IS A FIRST NATIONS ACTOR and writer from the Musqueam Nation who created an autobiographical, one-woman play, *Ow’et / Lost Lagoon*, described as a visceral, spiritual canoe journey of healing. It explores intergenerational trauma through the life of a mixed race Aboriginal woman who has had an international modeling career but has been equally influenced by fishing trips with her father. The work premiered at the Firehall Arts Centre in Vancouver, directed by **Marisa Emma Smith**.



Rick Rajala

R is for Rajala

RICK RAJALA AND BOB GRIFFIN’S THE Sustainability Dilemma (Royal B.C. Museum \$34.95) examines issues that arose for the Forest Service, the forest industry and British Columbians in general over a roughly 60-year period, starting from 1930s. Chiefly it presents different viewpoints as to how the BC Forest Service managed forests before the word ecology gave rise to sustainability concerns.

The authors seek to highlight historical events that have been largely forgotten by the public and mostly unexamined by scholars. In doing so, they unveil some of the larger power dynamics beyond the efforts to practice sustained-yield and multiple-use forestry methods.

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Mark Winston's Bee Time: Lessons From the Hive (Harvard U Press).

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37 BC BOOKWORLD AUTUMN 2016

who's who

BRITISH COLUMBIA



Farming in the Okanagan, from *Out of the Orchard: Recipes for Fresh Fruit from the Sunny Okanagan* (Touchwood).

S is for Smith

RON SMITH'S **THE DEFIANT MIND: LIVING Inside a Stroke** (Ronsdale \$22.95) is a personal account of what it's like to have a massive ischemic stroke to the brain stem. Smith recounts struggles with communication, the frustrations of being written off, the role of memory in recovering identity, the value of therapy and, above all, his passion to live. Including suggestions for improvement of care for stroke victims, *The Defiant Mind*, also available in hardcover, is for stroke survivors, caregivers and medical professionals. 978-1-55380-464-2

T is for Townsley

FRANK TOWNSLEY STARTED TAKING PHOTOS at age seven and has never stopped. **Robert Bateman** provides the foreword for Townsley's **British Columbia: Graced by Nature's Palette** (Sandhill \$49.95). "Like his watercolours, each of his photos is a work of art which not only captures the subject, but captures a moment. In art, it is the idea that counts. Early 20th century author **Willa Cather** describes art as capturing that 'shining elusive element which is life itself—life hurrying past us, too strong to stop, too sweet to lose.' This is what Townsley does." 978-1-4602-7771-3

U is for Uncharted

JIM MCDOWELL'S STUDY OF THE FIRST EURO-pean to reach what became greater Vancouver, *Uncharted Waters: The Explorations of José Narváez (1768-1840)* (Ronsdale, 2015), received a silver medal for Best Western Canadian Regional Non-Fiction title at the Independent Publisher Book Awards (IPPY) that honour the best independently published titles from around the world. Another Ronsdale title, *Live Souls: Citizens and Volunteers of Civil War Spain* by **Serge Alternes** and **Alec Wainman**, received a bronze medal for best European Regional Non-Fiction.



In 1974, Ron Smith founded Oolichan Books.

V is for Van Rosendaal

WITH MORE THAN 85 RECIPES FOR MUFFINS, mains, pastries and preserves, **Julie Van Rosendaal** features "the heady sensuousness of the peaches and plums, the sweet crispness of the apples and pears, and the zesty sweetness of the cherries and apricots" grown by the 500 farmer families of B.C. Tree Fruits Association for her seventh cookbook, **Out of the Orchard: Recipes for Fresh Fruits from the Sunny Okanagan** (Touchwood \$29.95). She's a food editor of *Parents Canada* magazine and a contributing food editor at *Western Living*. 9781771511322

W is for Williams

AFTER HEADLINING IN VANCOUVER THEATRE productions, **Barbara Williams** moved to Toronto, then to Los Angeles and married counter-culture spokesman **Tom Hayden** of Chicago 8 fame. She has starred in TV series and films directed by **Richard Pryor** and **John Sayles**, and frequently appears in Canadian films. Her name is not memorable. But this B.C.-born actor, raised in logging camps, has had a long and respected

career in Hollywood, as outlined in her disturbing memoir, **The Hope in Leaving** (Penguin Random House \$24.95). "Through this painful, riveting journey," says her pal **Jane Fonda**, "the bright, curious child manages to grow into a resilient, hopeful artist." There's also an endorsement from **Helen Hunt**. It all began with her five years as an actor for Tamahnous Theatre. 9781609806729

X is for Xinjiang

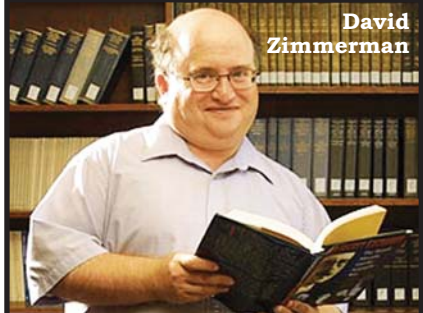
AS A SESSIONAL LECTURER AT UBC, **KIM TRAINOR** has released **Karyotype** (Brick \$20), a poetry collection about a woman who lived four thousand years ago. Dubbed Loulan, her body has been preserved in the sands of the Taklamakan Desert—the largest desert in China, in the southwest Xinjiang Uyghur Autonomous Region. The word karyotype, we are told, is "the characteristic chromosome complement of a species." Trainor has worked in a biomedical library and for the Department of Fisheries and Oceans. Previously her poetry won the Ralph Gustafson Prize from *The Fiddlehead* and the Long Poem Prize from *The Malahat Review*. 978-1-77131-379-7



Barbara Williams appeared in the 1991 John Sayles film *City of Hope*.

Y is for Yakuglas

YAKUGLAS' LEGACY (UTP \$85) BY **RONALD W. Hawker** examines the life and times of **Charlie James** (1867-1937), also known by his ceremonial name **Yakuglas**, who was a premier carver and painter from the Kwakwaka'wakw First Nation. Hawker examines James' transition from art that was primarily ceremonial to more contemporary art in the 1920s, which allowed James to make critical statements about the vitality of the Kwakwaka'wakw culture during a time of widespread oppression. The son of a Kwakwaka'wakw mother and an American father, he is often cited for playing a key role in the revival of totem pole carving among his people. 978-1-4426-4940-8



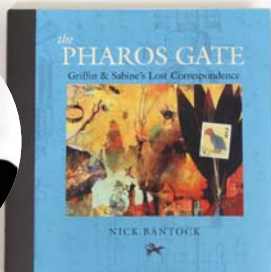
Z is for Zimmerman

UVIC MILITARY HISTORIAN **DAVID ZIMMERMAN** reveals the intense rivalry between east and west coast navy crews in **Maritime Command Pacific: The Royal Canadian Navy's West Coast Fleet in the Early Cold War** (UBC Press \$32.95). As early as the Second World War, the East Coasters derisively referred to the Pacific fleet as the "Yacht Club". It was a criticism of the supposedly easy life enjoyed by West Coast sailors. Zimmerman argues that nothing could be further from the truth as the Pacific Command faced drifting Japanese mines, Soviet submarines and later went through brutal post WWII downsizing, only to have to rapidly expand again in the wake of the Korean War as Cold War fears took hold. 978-0-7748-3035-5



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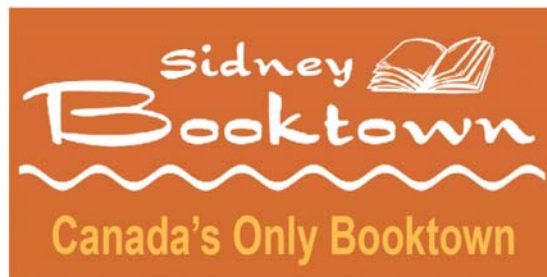
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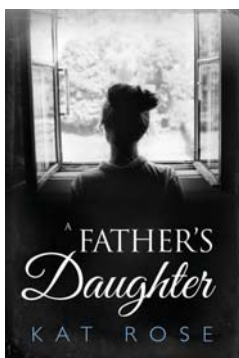
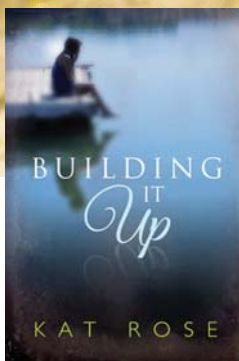
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KAT'S CATALOGUE

A self-described country girl at heart, **Kat Rose** prefers a non-urban lifestyle that includes her dog and her horse, baking and reading. She took creative writing at university and now makes her living in the health care field. Her novels stress the importance of hard work and perseverance. In **The Loss**, a 25-year-old dreamer, Ryleigh Carter, struggles to maintain a positive attitude after the break-up of a romance. **Building It Up** recounts how two friends, Jensen Owens and Autumn Miller, must learn to cope in the aftermath of a tragedy. **A Father's Daughter** describes the protagonist's dutiful need to help her younger sister who is forced to live with their estranged father Jack.

The Loss (Createspace / Red Tuque 2015)
978-1515174868 \$13.99, 251 pages, 6x9

Building It Up (Createspace / Red Tuque 2015)
978-1517061401 \$12.99, 219 pages, 6x9

A Father's Daughter (Createspace / Red Tuque 2016)

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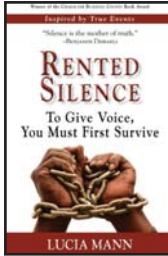
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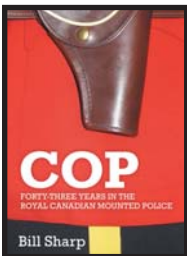
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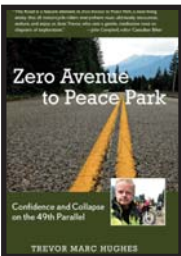


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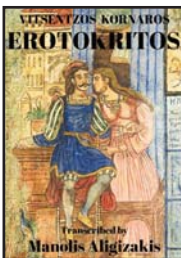


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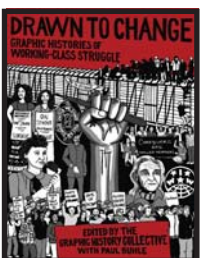


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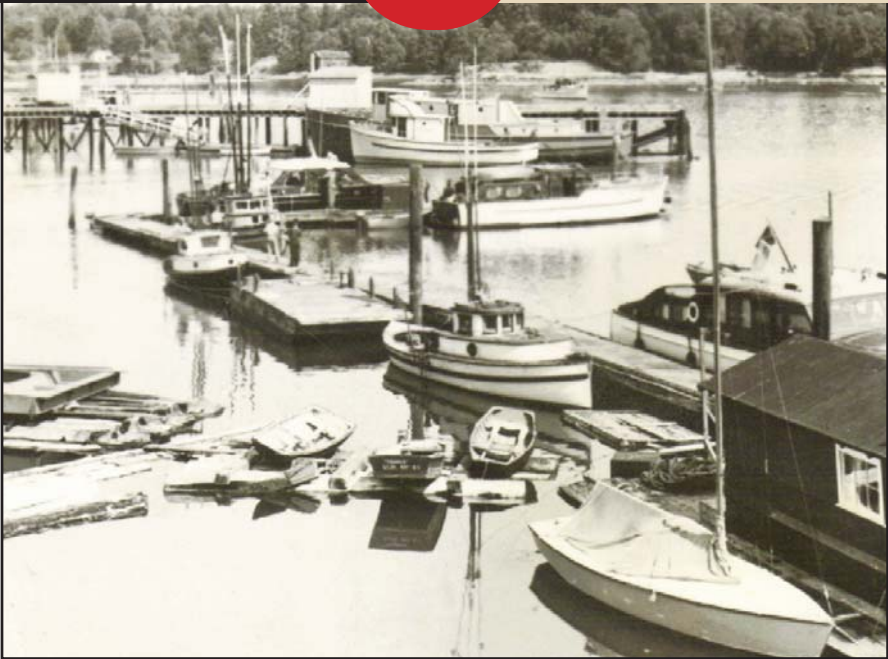
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GRAPHIC NOVEL

LETTERS



Page's Resort & Marina on Gabriola Island has been in business since 1943. Originally a fish camp on Silva Bay, it now doubles as a bookstore.

Also launching books

I WOULD LIKE TO PROPOSE GABRIOLA ISLAND'S fine little book store at Pages's Resort and Marina as a literary landmark in B.C. This cozy space is replete with the best books by local authors, some of whom are known across the country as revered writers and illustrators.

Here you can browse and buy books by Gabriola's Sandy Duncan, Iain Lawrence, Dianna Bonder, and Joelle Anthony—all award-winning children's authors. You can also find mysteries and classic Canadian novels by George Szanto, Bill Gaston, Roy Innes, and James Hawkins. B.C.'s best in non-fiction is here too—represented by authors like Katherine Palmer Gordon, Philip Vannini, and Naomi Wakan.

The bookstore at Page's, and its accompanying Sandstone Studio, has hosted author readings and book launches for almost 30 years, bringing literati in from all over by boat, bicycle and vehicle to celebrate some of B.C.'s finest literary works. The readings are now usually held at our local library, but still organized and sponsored by Gloria Hatfield and her family at Page's Resort and Marina bookstore.

The first proprietor of Page's bookstore, retired librarian Phyllis Reeve, says they began selling marine charts and sailing guides.

Then the writers turned up—from all parts of Gabriola and beyond—with books about island and coastal history, geography, culture, recreation, and mysteries. As long as they promoted local writers and interests, it turned out that books even made economic sense.

Susan Yates
Gabriola Island

Send letters or emails to:
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Letters may be edited for clarity & length.

Okanagan lit help

I'VE HEARD ABOUT THE LITERARY LANDMARKS program and I've talked about it with the George Ryga Society people in Summerland. We'd like to contribute and be associated with an Okanagan campaign. Our collections person, Barbara Jo May, would likely be our main person involved and we were thinking of approaching the OK College librarian as well, as they have campuses throughout the Okanagan.

Steph Hall
Okanagan Regional Library
[George Ryga has a Summerland designation on the Literary Map of B.C.—Ed.]



Yvonne Maximchuk

Echo Bay

HAVING HEARD ABOUT THE LITERARY MAP OF B.C., it occurs to me that Bill Proctor's homestead near Echo Bay ought to be considered a literary landmark. This is an extremely small community, currently with a year-round population of about ten individuals, but over the years no less than four authors have resided here. The first to be published was Alexandra Morton and Bill Proctor with *Heart of the Raincoast* (Horsdal & Schubart, 1998).

Yvonne Maximchuk
Echo Bay
[We took this advice. Echo Bay is on the Literary Map of B.C.—Ed.]

AD

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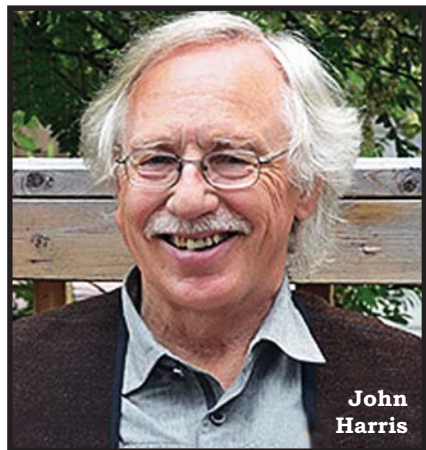
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Have mercy

PLEASE TURN IT DOWN JUST A LITTLE, WILLYA? Throw in some typos, some cheesy photos or so-so graphics to replace the cool layout you've got goin' on and for Pete's sake stop loading up pages with such fascinating people and their books! I mean, it's nice but doncha think you're kinda overdoing it?

I mean I've got a literacy gala to help organize, I'm trying to find an ending for my book about Beauty the cow and I've got that article about clouds I want to pitch to... whoever. You've gotta help me! I've got lots to do and you're making it just impossible to put down your newspaper.



John Harris

I thought by avoiding B.C. Ferries, I could maybe miss picking up more issues outside the gift stores, but nope—there you are at my favourite bookstore.

And this feature on Aboriginal publications like *Native Voice* and mentions of Paul St. Pierre and Frank Howard ... well, just cut it out willya or I'll never get anything done.

Thanks for understanding.

John Harris

Prince George

Estevan revisited

RE: ANNALS OF THE LIGHTKEEPERS & THE ESTEVAN Controversy in *BC BookWorld*. The article states Estevan Point lighthouse keeper Robert Lally and two witnesses reported the lighthouse was shelled by a warship 5 km. offshore on June 20, 1942.

It states the Canadian government “discredited [the lighthouse keeper] Lally,” but goes on to say the govern-

ment's official report stated that “a Canadian lighthouse had been attacked by a Japanese submarine,” which suggests that they took his report seriously. Then you confuse things by advocating the conspiracy theory advanced by “historian” Donald Graham (a lighthouse keeper) that the “alleged enemy attack at Estevan Point was bogus,” and was staged by the Canadian government to justify moving Japanese-Canadians who lived in B.C. into internment camps.

That scenario is one of several discredited conspiracy theories about the shelling of Estevan Point lighthouse. You didn't mention the other common one which suggests the Canadian government arranged to have two American warships shell Estevan Point lighthouse so Prime Minister Mackenzie King would have extra justification to bring in national conscription, which was widely opposed in Quebec.

Both theories have been dismissed

by many reputable military historians, as well as the U.S. and Canadian governments, and further rendered incorrect with the recent publication of the official log of Japanese Type B-1 submarine I-26 which includes an entry describing the attack on the Hesquiat radio station near Estevan Point lighthouse using the submarine's 140 mm deck gun.

One month earlier the Japanese navy had attacked Alaska and occupied two islands in the Aleutians, and Japanese submarines had made sporadic attacks on shipping and coastal installations all along the Pacific Coast, including the torpedoing of two ships off Cape Flattery and the shelling of a radio direction finding station at Astoria, Oregon.

Six months before the Hesquiat radio station at Estevan Point lighthouse was attacked 2,000 outnumbered and poorly trained Canadian troops had fought a bloody battle against the

Communication breakdown

Far more people in the world now have access to mobile phones than to working toilets.

“Surfing, clicking, texting, sharing, friending and liking,” says **Anton Scamvougeras**, “have arguably taken the place of looking, seeing, listening, talking, thinking and just plain doing nothing, hanging out or being bored.

“Are we losing the capacity for quiet solitude? Are we filling all previously-empty spaces in our days with electronic ‘busy-ness’? Have online ‘friends’ taken the place of the other sort? Have second lives replaced our first? And, if this is the case, should it be cause for concern?”

His collection of 75 pen and ink illustrations depicting humans isolated by their personal technology, **Dysconnected: Isolated by Our Mobile Devices** (Sandhill Book Marketing \$19.95) provides matching quotes, opinions and facts, as well as startling stats about phone use. We think it's easily one of the best books of the year.

978-0-9952056-0-4 / www.dysconnected.com

Japanese at the battle of Hong Kong in December 1941.

By 1942. German submarines were sinking Canadian merchant ships in the Gulf of St. Lawrence off the coast of Quebec. Hesquiat radio station was a prime target for attack because it was well known by the Japanese as a station with good long-range reception. During the years before the war Japanese Maru ships commonly called Hesquiat radio station when they were still miles offshore to announce their pending arrival. Also, it was common knowledge that it also handled all traffic with the C.P.R. *Empress* ships.

No wonder it was assumed the attack was a Japanese submarine, which it actually was!

Robert Hess

Nanaimo

Cover to cover

SUMMER GREETINGS FROM DENMAN ISLAND. We really appreciate your publication and read it cover to cover. Then we buy books and put in requests at VIRL. Lots of superb B.C. books all year. Thanks to all of you.

Rae Eckel

Denman Island

Mining underwritten

MAY I QUOTE YOUR SENTENCE, “EVEN THOUGH mining was once the second-most important industry in British Columbia, the number of books related to B.C. mining are miniscule compared to the number of books about logging and fishing.” from your email of June 6?

It's such a shame that an important and fascinating feature of Canadian industry and culture has remained so unwritten.

I have assembled (with help from you and others) a list of non-technical books on mineral exploration. Fiction is the class in short supply. Would you be able to point me to comparable lists for forestry and fishing?

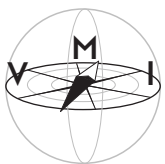
Robert Longe

author of *The Nisselinka Claims*

[Yes, go to the ABCBookWorld.com reference site. You can search there by categories among all the books by more than 11,000 B.C. authors. Meanwhile we have appended Longe's list of mining titles to his ABCBookWorld.com entry.—Ed.]

“So, your kids must love the iPad?” I asked Steve Jobs, trying to change the subject. The company's first tablet was just hitting the shelves. “They haven't used it,” he told me. “We limit how much technology our kids use at home.”

—Nick Bilton, technology journalist



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Going to POT

SUSAN HOOEY PHOTO

Jay Currie

*"The medical marijuana regulatory scheme interests me as a grand example of government getting something entirely wrong," says Jay Currie, author of **Start & Run a Marijuana Dispensary or Pot Shop: Wherever it is Legal!** (Self-Counsel Press \$21.95). Here is Currie's response to the Health Canada "boffins" who made sales of marijuana far more complicated than sales of booze, which wreak far more havoc on our society.* 978-1770402621

DESPITE THE FACT THAT I DON'T smoke pot—because if I do I will be asleep in approximately three minutes—I have long advocated complete legalization for libertarian reasons but also because the criminal law is essentially unenforceable.

The original medical marijuana regulations allowed people to buy from a single supplier or grow their own or designate a grower. While the system was far from perfect, and found to be unconstitutional, it had the advantage of regulating with a very light hand. But, oh Heavens, there was "leakage." Medical pot was not always only used by medical users. Yikes.

So Health Canada came up with a regulatory scheme which was going to licence grower/distributors and put the users and their growers out of business. Enter Big Green and a bunch of promoters who sold shares in publicly listed companies based on the new regulations. The promoters made a lot of money using a simple story: there were 45,000 medical pot users in Canada (projected to grow to 450,000 users in a decade) who each used about 3 grams a day and who would have no choice but to pay between \$8 and \$15 a gram for their "medicine." You do the math.

To my not very great surprise, people used to paying \$0 to \$5.00 a gram did not rush to sign up. And, very quickly, at least in Vancouver, pot shops—for registered users only of course—began to spring up. Becoming a registered user was not tough. As the *5th Estate* guy discovered, telling a naturopath a charming story about stress and sleep disturbance over Skype gets you your registration. At which point you are free to buy. (I note the *5th Estate* did not ask the pot shop owners where they were getting their pot—which is a rather good question because it is certainly not from the licensed growers as they are not allowed to sell except by mail order.)

As anyone who has lived in Vancouver knows, the Vancouver Police Department has better things to do than bust dispensaries. Plus, given the injunction halting enforcement of the Health Canada regs, it is not obvious what they would bust the dispensaries for that would have a chance of getting past the Crown. But even if they did bust the dispensary and even if the Crown brought charges, it is pretty difficult to see how a judge could find a person guilty who was selling to a registered user.

The problem is that the boffins at Health Canada have not quite figured out that their regulations are assuming a world which does not exist. First, they assume that people want to smoke "legal pot." That might be true if police

forces were in the habit of kicking down doors to arrest people smoking pot at home but, I fear, that hasn't happened in years. (It may occasionally occur as a means of harassment but "probable cause" is usually sufficient to beat the charges.)

Second, the boffins assumed that "medical marijuana" would somehow be policed by the

medical profession. While it is a happy thought, all that is needed are a few doctors, nurse practitioners and naturopaths who think pot is just fine for what ails you, to render the "policing" function meaningless. Given that there is very little evidence either way as to pot's medical efficacy, putting the burden of policing on the medical profession was a non-starter from the get go.

Third, the idea of centralizing growing and distribution of a relatively easy to grow plant in the hands of a group of entrepreneurs was a forlorn hope.

The only way that the regulations – if they ever manage to survive judicial scrutiny—will work is if Health Canada can somehow convince the Vancouver (and many other city police departments) to enforce the Criminal Code in the face of wide spread public opposition.

Health Canada's regulations will only work if the cost of "illegal medical marijuana" is, by draconian enforcement, raised to the point where the legal alternative is cheaper. Which would mean a level of enforcement which far exceeds the scale of enforcement we saw in the 1990s. Which is not going to happen.

Health Canada is in way over its head. Now the law is in disrepute with the public and, more importantly, the police, Crown and judges.

Why would Ms. Smith give up her little personal grow-op only to buy her arthritis pain reliever at five times the price from clever marketers?

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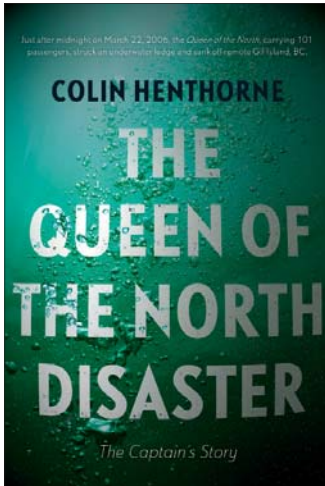
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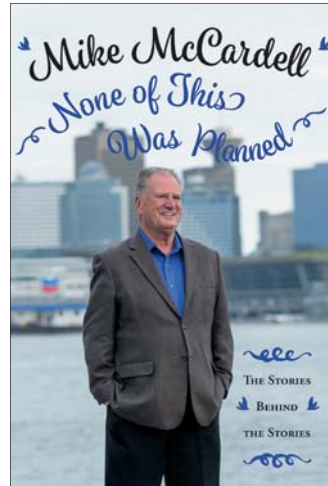


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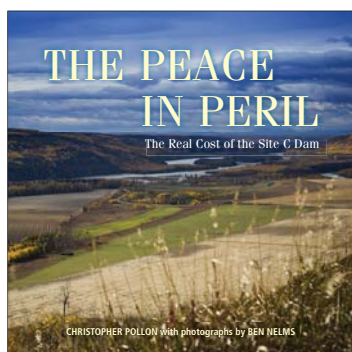


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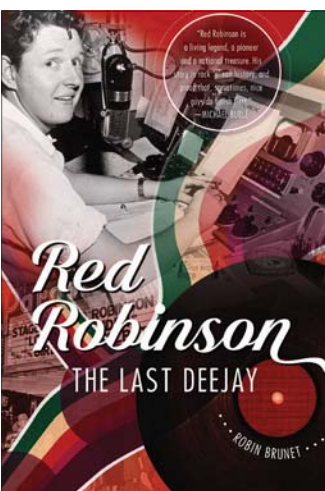


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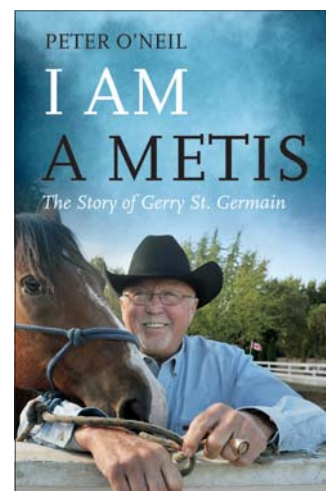


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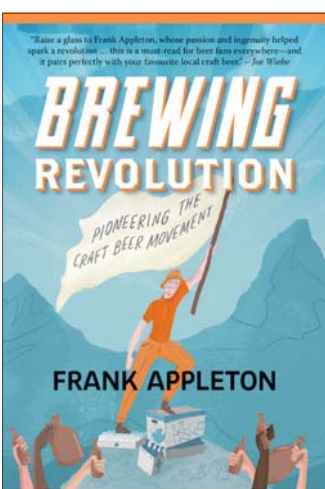


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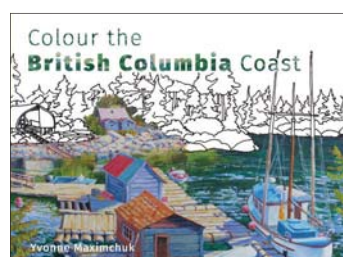


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