

# BC

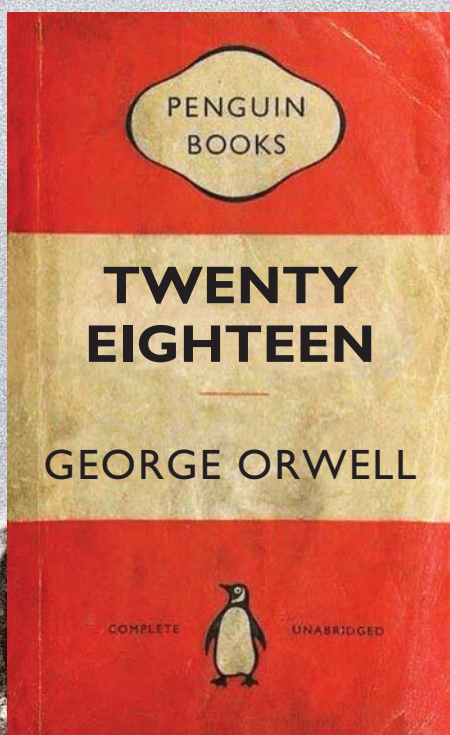
## BOOKWORLD

VOL. 32 • NO. 1 • SPRING 2018

## GEORGE ORWELL

predicted Big Brother,  
alternative facts,  
and Donald Trump.

SEE PAGE 8



## MUD GIRLS



A DIY  
solution to  
housing.

PAGE 20



**Travis Lupick**  
The story of the  
first supervised  
injection site.

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**Rachel Rose**  
151 local and  
global tidbits  
and recipes.

PAGE 28



**Geoff Meggs**  
The Fraser River  
salmon strikes  
of 1900.

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15th  
Anniversary

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Jack Whyte  
Jacqueline Guest  
Grant Lawrence  
C. C. Humphreys  
Sheri-D Wilson  
Ian Weir  
Howard White  
(Harbour Publishing)  
James Murray  
Patricia Donahue  
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and  
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# BC TOPSELLERS\*

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## Tomson Highway

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Literature in Canada, 1980-2010**  
(Talonbooks \$29.95)

## Rachel Rose, editor

**Sustenance: Writers from BC and  
Beyond on the Subject of Food**  
(Anvil Press \$25)



Jillian  
Roberts

## Dr. Jillian Roberts

**On Our Street:  
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(Orca Books \$19.95)

**Lisa Anne Smith**  
**Emily Patterson:**  
**The Heroic Life of a Milltown Nurse**  
(Ronsdale Press \$21.95)

## Angela Crocker

**The Content Planner:  
A Complete Guide to Organize  
and Share Your Ideas Online**  
(Self-Counsel Press \$22.95)

## Emily Wight

**Dutch Feast**  
(Arsenal Pulp Press \$32.95)

## Shelley Adams

**Whitewater Cooks:  
More Beautiful Food**  
(Sandhill Book Marketing \$34.95)

## Lindsey Schiller with Marc Plinke

**The Year-Round Solar Greenhouse:  
How to Design and Build a  
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(New Society \$29.99)

## Robert Falls

**Carbon Play:  
The Candid Observations  
of a Carbon Pioneer**  
(Rocky Mountain Books \$22)



Claire  
Sicherman

## Claire Sicherman

**Imprint: A Memoir of Trauma  
in the Third Generation**  
(Caitlin Press \$22.95)

## Mike Spencer Bown

**The World's Most Travelled Man: A  
Twenty-Three-Year Odyssey to and  
through Every Country on the Planet**  
(D&M \$29.95)

## Roy Henry Vickers & Robert Budd

**Hello Humpback!**  
(Harbour \$9.95)

## Tony Penikett

**Hunting the Northern Character**  
(UBC Press \$34.95)

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

# PEOPLE

**Sladen Peltier** (*far left*)  
as young Saul, upon  
arriving at a residential  
school in *Indian Horse*.



## Richard Wagamese's *Indian Horse* becomes a film



ACCORDING TO STATISTICS COMPILED BY BOOKMANAGER from weekly stats obtained from 230 Canadian independent stores, the bestselling Canadian non-fiction title of 2017 was the late **Richard Wagamese's Embers: One Ojibway's Meditations** (D&M \$18.95), the most personal book from a self-described “spiritual bad-ass.”

In it the B.C.-based author describes finding lessons in both the mundane and sublime, drawing inspiration from working in the bush — sawing and cutting and stacking wood for winter as well as the smudge ceremony to bring him closer to the Creator.

“Life sometimes is hard,” he wrote. “There are challenges. There are difficulties. There is pain. As a younger man I sought to avoid them and only ever caused myself more of the same. These days I choose to face life head on—and I have become a comet. I arc across the sky of my life and the harder times are the friction that lets the worn and tired bits drop away. It’s a good way to travel; eventually I will wear away all resistance until all there is left of me is light. I can live towards that end.”

Meanwhile the feature film version of **Indian Horse** (D&M \$21.95), based on Wagamese’s award-winning novel, is slated to open in theatres across Canada on April 13, according to Elevation Pictures. Directed by **Stephen Campanelli**, it has already received favourable attention at film festivals in Vancouver, Calgary, Edmonton and Sudbury. The producers are **Christine Haebler, Trish Dolman** and **Paula Devonshire**.

Recounting the journey to manhood of Saul Indian Horse who, as a northern Ojibway child was removed from his parents and placed in Catholic residential schools, *Indian Horse*, the movie, has resulted in a tie-in edition of the 2012 novel to be released simultaneously. “Making Indian Horse changed my life,” says Campanelli, “and hopefully it will change many others.”

Shot on location in Sudbury and Peterborough, Ontario, the movie stars newcomers **Sladen Peltier** and **Ajuawak**

**Kapashesit** who, along with **Forrest Goodluck** (*The Revenant*), portray Saul Indian Horse, during three stages of his life—including his budding potential as a gifted hockey player. Also featuring **Michiel Huisman** and **Michael Murphy**, the production highlights newcomer **Edna Manitouwabe**, herself a residential school survivor, as Saul’s indomitable grandmother.

In late 1950s Ontario, Saul is denied the freedom to speak his language or embrace his heritage. While witnessing abuse, he finds temporary salvation in playing hockey. He makes it from a Northern Ontario native league to the pros, but he succumbs to painful memories that haunt him. The script is by Vancouver playwright and author **Dennis Foon**. One of the executive producers is **Clint Eastwood**.

*Indian Horse*, the novel, won the Canada Reads People’s Choice award and was shortlisted for the International IMPAC DUBLIN Literary Award.



RICHARD WAGAMESE WAS BORN IN MINAKI, Ontario, on October 14, 1955 and grew up in fifteen foster homes. He and three siblings were once abandoned by adults on a binge drinking trip in Kenora and later ran out of food. He was re-united with birth family members in his early twenties. As a self-described “second-generation survivor of the residential school system” that had adversely affected the lives of his parents and other family members, Wagamese partially overcame alcoholism and PTSD to attain national acclaim.

Also known as Richard Gilkinson, Wagamese had “a criminal history with more than 50 convictions dating back to the 1970s,” including numerous alcohol-related driving convictions, according to the *Kamloops News*. But he persevered and gained widespread acceptance, forming a 25-year friendship with **Shelagh Rogers**, host of CBC’s *The Next Chapter*, and earning several prestigious awards. With thirteen books under his belt, he was nominated for the Ethel Wilson Fiction Prize one week prior to his death in Kamloops on March 10, 2017.



## Knight's streets

Affordability has always been a housing issue in Vancouver. Having guided the 40th anniversary anthology for *Room* magazine into print, editor **Chelene Knight** is releasing her second book, **Dear Current Occupant** (BookThug \$20), recalling the twenty houses in East Vancouver in which she lived with her mother and brother while growing up as mixed East Indian/Black child and teen. Now by peering through windows into remembered spaces, she has produced a series of letters addressed to current occupants to deconstruct her past. Literary star on the rise **Carleigh Baker** calls it a love song to East Vancouver and a map of scars, “and, as everyone knows, scars make for good storytelling.” 781771663908



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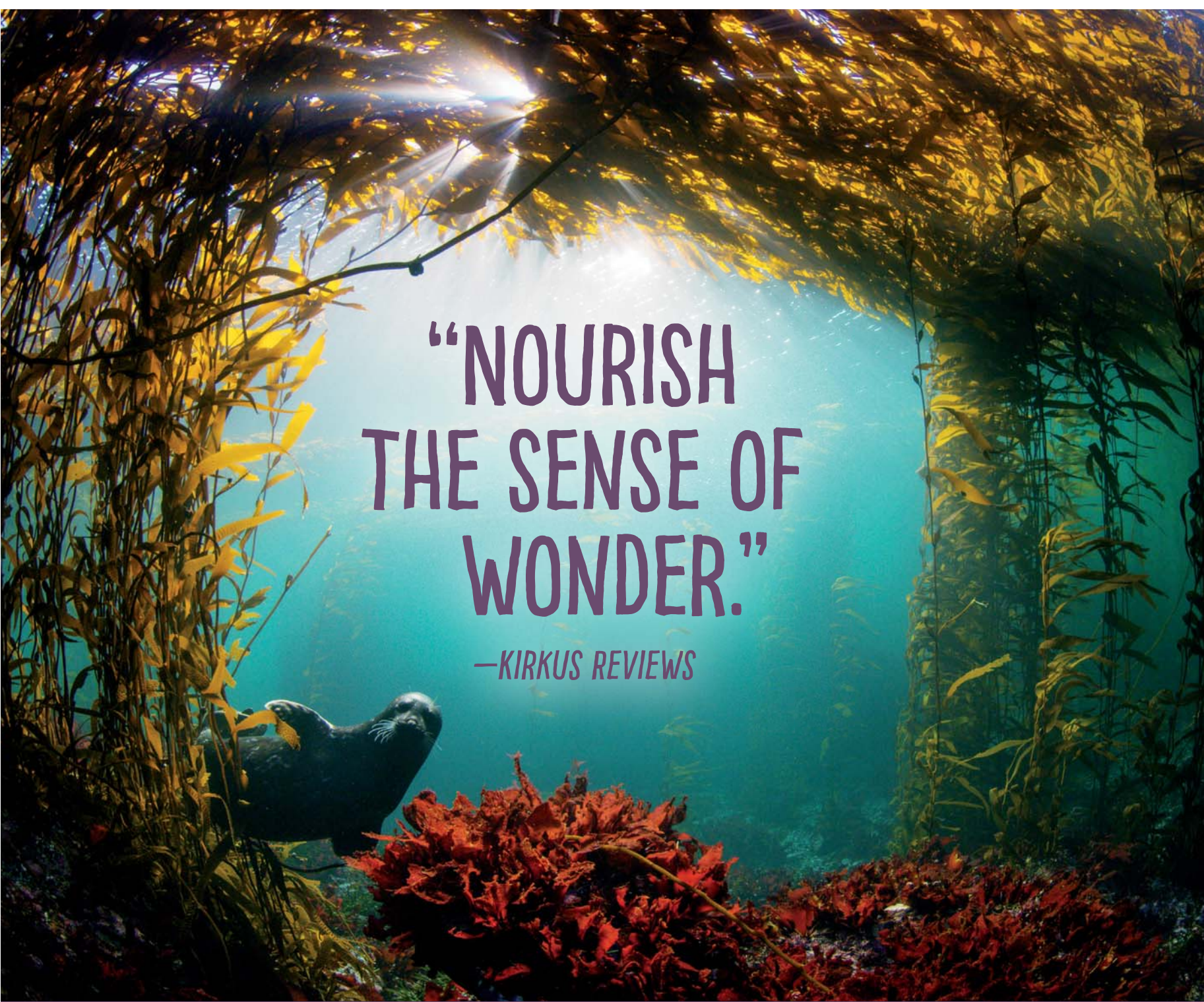
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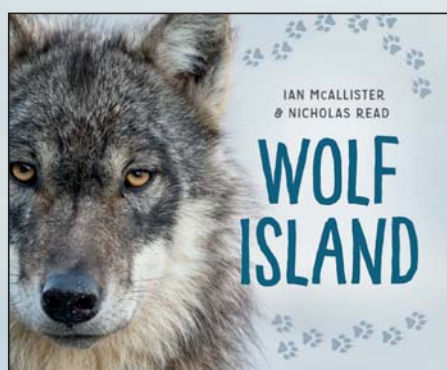


# “NOURISH THE SENSE OF WONDER.”

—KIRKUS REVIEWS

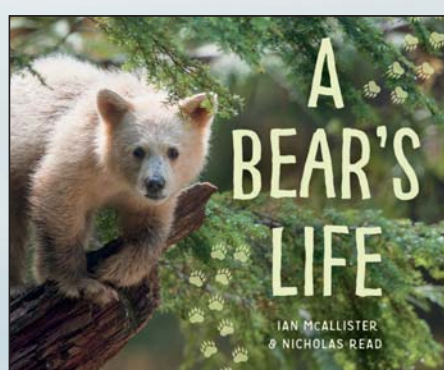
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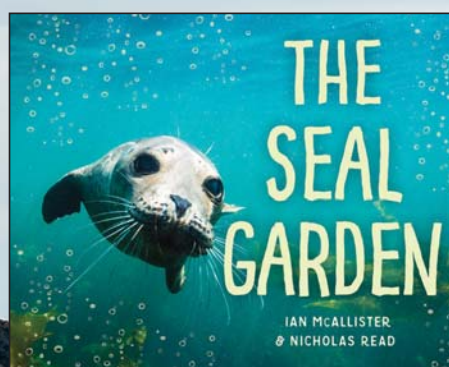
—Kirkus Reviews



“Visually spectacular.”  
—Canadian Children's Book News

“A captivating and intimately photographed look at the lives of wild bears.”

—Publishers Weekly



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—Booklist



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# AWARDS



AFTER APPEARING on the cover of *BC BookWorld*'s autumn 2017 issue, Giller-nominated **Eden Robinson** won the \$50,000 Writers' Trust of Canada Fellowship for a body of work.

**David Stouck's** influential review of her nominated novel, *Son of a Trickster*, was published in the *The Ormsby Review*.

★

AFTER BEING FEATURED IN THE WINTER ISSUE of *BC BookWorld*, **David Chariandy** proceeded to win the \$50,000 Rogers Writers Trust Fiction Prize for *Brother* (M&S \$25); one of the runners-up was

**Carleigh Baker** for her collection of short stories, *Bad Endings* (Anvil \$18), which had previously received the City of Vancouver Book Award.

★

**HIRO KANAGAWA's** play *Indian Arm* (Playwrights Canada \$17.95) has been accorded the Governor General's Award for Drama. An adaptation of

**Henrik Ibsen's** *Little Eyolf*, the action proceeds to unravel connections between a white family and indigenous families at the end of Burrard Inlet, past Deep Cove, at the remote end of the inlet known as Indian Arm.

★

**BERNADETTE MCDONALD** HAS COMPLETED a "Triple Crown" for mountain literature with three major literary awards over a period of three weeks for her sixth book, *Art of Freedom: The Life and Climbs of Voytek Kurtyka* (Rocky Mountain Books \$32), a biography of the Polish climber known for his "bold and lightning-fast" ascents of unclimbed walls in the Himalayas.

★

**SONJA LARSEN** HAS WON THE \$10,000 Edna Staebler Award for Creative Non-Fiction for her memoir, *Red Star Tattoo: My Life as a Girl Revolutionary* (Random House \$21), the story of Larsen's unconventional youth and her experiences in counterculture organizations, including a clandestine wing of the Communist Party USA.

★

THIS YEAR'S WINNER OF CBC'S \$6,000 Poetry Prize is **Alessandra Naccarato** of Saltspring Island for her poem *Postcard for my Sister* selected from 2,400 entries. Previously she won the RBC Bronwen Wallace Award for Emerging Writers. She graduated with an MFA in Creative Writing from UBC.

★

**Alessandra Naccarato**

Author of thirty books, the indefatigable **Daniel Francis** of North Vancouver received the Governor General's History Award for Popular Media: The Pierre Berton Award in Rideau Hall, Ottawa from Her Excellency the Right Honourable **Julie Payette**, Governor General of Canada. Francis also worked for years as the chief editor for *The Encyclopedia of British Columbia*.

★

BORN IN JAMAICA, **LORNA GOODISON** OF Halfmoon Bay is currently within her three-year term as the poet laureate of Jamaica. She is the author of eight books of poetry, two collections of short stories and an award-winning memoir, *From Harvey River: A Memoir of My Mother and Her People* (Emblem Editions \$22).

★

VANCOUVER ISLAND UNIVERSITY WRITING teacher **Sonnet L'Abbé** was shortlisted for the bpNichol Chapbook Award for *Anima Canadensis* (Junction Books \$12) in 2017. Also nominated from B.C. was **Renee Sarojini Saklikar** for *After the Battle of Kingsway, the bees* (above/ground \$4).

★

WHEN **FARIDA SOMJEE** WAS TEN YEARS OLD, in Dar es Salaam, she watched as a young boy, about eight years old, was begging on a streetcorner with his mother. She couldn't understand why she was in the comfort of a car, enjoying an ice-cream treat, while the boy was reduced to begging. She went back to the streetcorner to find him, but she didn't see him. That childhood encounter was the seed for her first novel, *The Beggar's Dance*

★

BORN ON THE BANKS OF THE Assiniboine River, Métis/mixed-blood poet and arts activist **Joanne Arnott** has received the Mayor's Award

★

MOTHER TONGUE PUBLISHING OF SALT SPRING Island announced that **Bill Stenson** has won the 4th Great BC Novel Contest, as judged this year by **Audrey Thomas**, for *For the Love of Strangers*, his novel about a lost 'n' found child who wonders why there are no baby pictures of her in the family album. This contest originated in 2008.

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*Everything Was Good-bye*, a debut novel by **Gurjinder Basran**, won the first Great BC Novel Contest in 2008 and went on to win the Ethel Wilson Fiction Prize. The second winner, *Lucky*, a debut novel by **Kathryn Para**, was a finalist for the Ethel Wilson Fiction Prize. The winner of the third contest was disqualified because of a dispute over appropriate authorship attribution.

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Cree/Métis illustrator **Julie Flett** has won at least one book prize for nearly every book she has published. This time she's a co-recipient of a Governor General's Award for *Children's Literature for When We Were Alone* (HighWater/Portage & Main \$18.95) with text by **David Alexander Robertson**. For further info on Flett's unparalleled record of winning literary awards—and extensive info on more than 11,700 B.C. authors—visit our free reference site: [abcbookworld.com](http://abcbookworld.com)

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Rebecca Wellman: a brunch of stories

VICTORIA WAS NAMED BRUNCH CAPITAL of Canada by the Food Network, so maybe it's not surprising that *First, We Brunch: Recipes and Stories from Victoria's Best-Loved Breakfast Joints* (Touchwood \$30) by food and lifestyle photographer **Rebecca Wellman** won three times—for Entertaining, Photography and Breakfast—in the Canada portion of the Gourmand World Cookbook Awards.

★

AT THE VINE AWARDS FOR CANADIAN Jewish Literature, **Irene N. Watts** and illustrator **Kathryn Shoemaker** won the Children's/YA category for their graphic novel *Seeking Refuge* (Tradewind \$15.95). Administered by the Koffler Centre of the Arts, four prizes of \$10,000 each are presented annually for four categories—fiction, nonfiction, history, and children's/young adult.

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★

4 BC BOOKWORLD SPRING 2018

(Amazon \$16.58), which realistically depicts the struggles of eleven-year-old Juma on the mean streets of an unnamed African coastal capital from 1977 to 1992.

Not overly-embellished with drama, it's a memorable story suitable for young adults or adults—not unlike *Oliver Twist*. As judged by **Gail Anderson-Dargatz**, it was accorded the 2017 Fiction Award at the 16th Annual Whistler Writers Festival. The Whistler Independent Book Awards are touted as the only juried awards for self-publishing in Canada.

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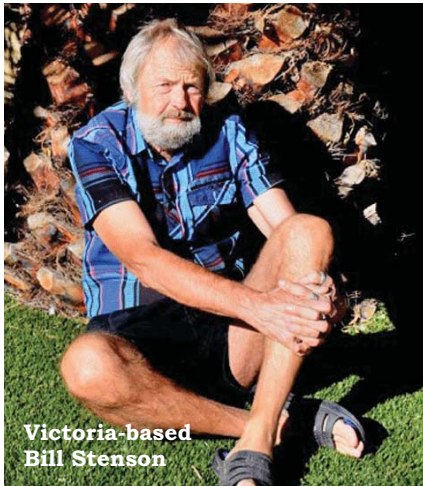
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Farida Somjee



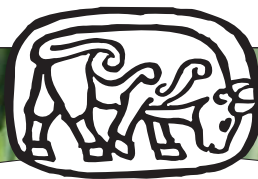
Victoria-based Bill Stenson

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Julie Flett





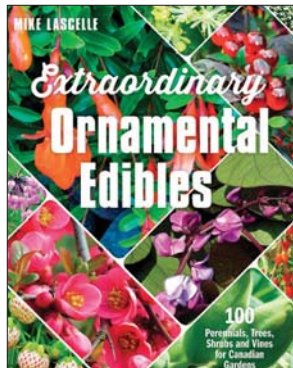
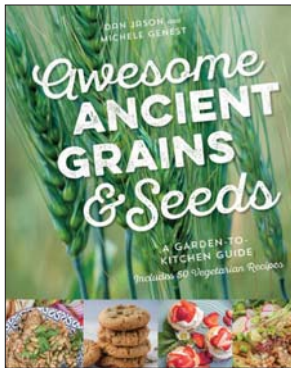
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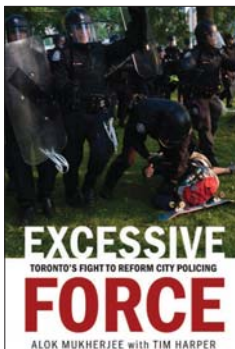


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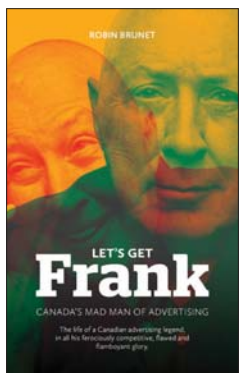


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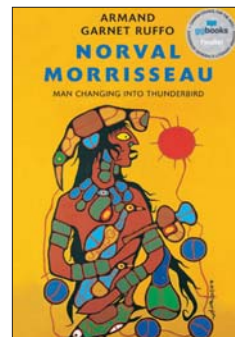


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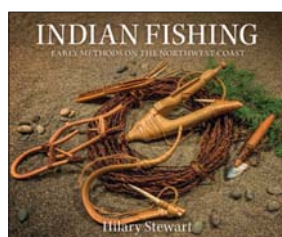
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# AWARDS

**I**N JUNE, **LORNA CROZIER** WILL become the 25th recipient of the George Woodcock Lifetime Achievement Award for an outstanding literary career in British Columbia.

Lorna Crozier has already received most of the major literary prizes for which she has been eligible. These include a Hubert Evans Non-Fiction Prize (in 2010) for *Small Beneath the Sky: A Prairie Memoir* (Greystone) as well as the Dorothy Livesay Poetry Prize (in 2000) for *What the Living Won't Let Go* (M&S). She later received the Lieutenant Governor's Award for Literary Excellence (2013) to go along with two Pat Lowther Awards, a Governor General's Award and a Canadian Authors Association Award.

Born in Swift Current, Saskatchewan in 1948, Lorna Crozier overcome family poverty and family alcoholism—as described in her collection of narratives and prose poems, *Small Beneath the Sky: A Prairie Memoir*—to be inducted into the Royal Society of Canada (an organization that promotes learning and research in the arts, the humanities and the sciences) in 2009.

For more than four decades Crozier has made herself known across the country and played a significant role in the mentoring of younger writers, co-editing the anthology *Breathing Fire* (Harbour, 1995, 2004) with her partner **Patrick Lane**. After meeting Lane in the 1970s, they co-published *No Longer Two People* (Turnstone, 1979) and *Humans and Other Beasts* (Turnstone, 1980).

A former high school English teacher, Crozier attended the University of Saskatchewan (BA, 1969) and University of Alberta (MA, 1980). In 1991, she and Patrick Lane moved to Victoria so she could accept a teaching post at the University of Victoria's creative writing department, where they now both teach.

Crozier has credited **Sinclair Ross'** novel *As For Me And My House* (1941) as the major stimulant for her courage to pursue her own writing, later acknowledging that influence with the publication of *A Saving Grace: The Collected Poems of Mrs. Bentley* (M&S, 1996), set in Sinclair Ross' fictional town of Horizon in the 1930s.

After venturing into children's books with *Lots of Kisses* (Orca, 2014), Crozier recently produced an unlikely bestseller that mixed poetry and photography to



ANGIE ABDOU PHOTO

## Lorna Crozier 25th Woodcock Lifetime Achievement Award winner

heighten environmental awareness, *The Wild in You: Voices from the Forest and the Sea* (Greystone), with photography by **Ian McAllister**.

### 2018 Ryga winner

LAST YEAR'S WINNER OF THE George Ryga Award for Social Awareness was **Wade Davis** for *Wade Davis, Photographs*.

This year's winner is **Travis Lupick** for *Fighting for Space: How a Group of Drug Users Transformed One City's Struggle*

with *Addiction* (Arsenal Pulp). [See page 15]

The 2018 shortlist also included: **Gary Geddes** for *Medicine Unbundled: A Journey through the Minefields of Indigenous Health Care* (Heritage House) and **David Suzuki** and **Ian Hanington** for *Just Cool It! The Climate Crisis and What We Can Do* (Greystone).

The Ryga Award presentation ceremony will be held at the main branch of the Vancouver Public Library on Thursday, June 28th, in conjunction with the presentation of the George Woodcock Lifetime Achievement Award.

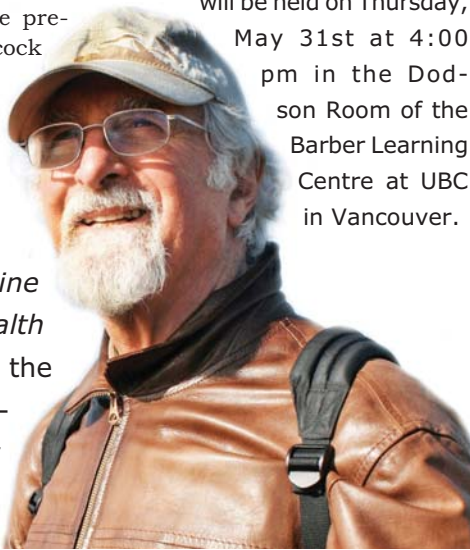
## Basil Stuart-Stubbs Prize to Ignaces

**T**HE BASIL STUART-STUBBS Prize for Outstanding Scholarly Book on British Columbia was established in memory of **Basil Stuart-Stubbs**, a bibliophile, scholar and librarian who passed away in 2012.

The sixth "Bazzie" will be presented to the husband-and-wife team of **Marianne Ignace** and **Ronald E. Ignace** for their comprehensive, 588-page study, *Secwépemc People, Land, and Laws: Yeri7 re Stsqeyskucw* (McGill-Queen's University Press).

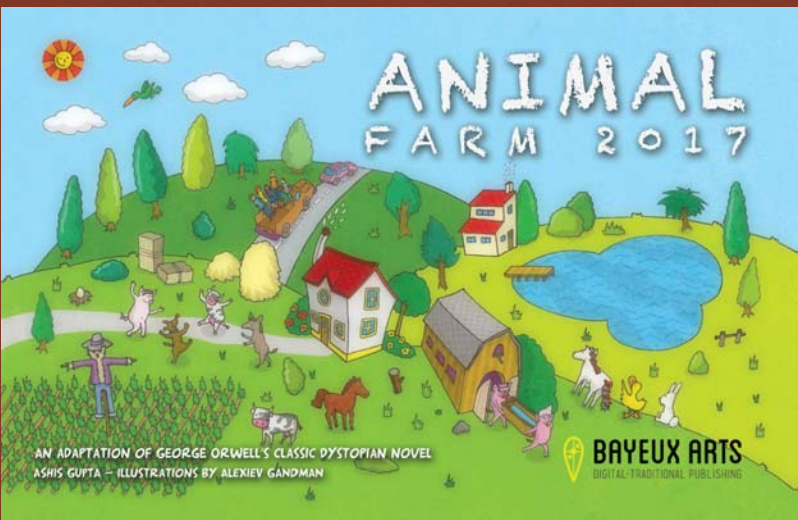
Runners-up this year are **Ben Bradley** for *British Columbia by the Road: Car Culture and the Making of a Modern Landscape* (UBC Press) and the editorial team of **Richard J. Hebda**, **Sheila Greer**, and **Alexander Mackie** for *Kwäday Dän Ts'ínchj: Teachings from Long Ago Person Found* (Royal BC Museum Press).

The presentation ceremony for the winning title will be held on Thursday, May 31st at 4:00 pm in the Dodson Room of the Barber Learning Centre at UBC in Vancouver.



## Gary Geddes wins

Poet, anthologist, translator and non-fiction author of *Medicine Unbundled: A Journey through the Minefields of Indigenous Health Care* (Heritage House, 2017), **Gary Geddes** (at right) has won the 2018 Freedom to Read Award presented annually by The Writers Union of Canada in recognition of work that is passionately supportive of free expression. Past recipients from B.C. include **Deborah Campbell**, **Mohamed Fahmy** and **Janine Fuller**.



## ADMIRE ORWELL; RAGE AGAINST PIGGISHNESS.

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# ALTERNATIVE FACTS

**George Orwell’s 1984—or *Nineteen Eighty-Four*** (original title)—rocketed to the top of the Amazon bestseller list in the U.S. last year immediately after Republican spin doctor **Kellyanne Conway** was asked on *Meet the Press* to explain why President Trump’s beleaguered press secretary, **Sean Spicer**, deliberately lied by saying Trump had attracted the “largest audience ever to witness an inauguration.” The White House press secretary, explained Ms. Conway, “gave alternative facts.”

Now a B.C. book, **The Orwell Tapes** (Locarno Press \$18.50), affords fascinating glimpses into the character of the 20th century’s most prophetic novelist, George Orwell, the man who predicted such dangerous nonsense.

**Stephen Wadhams’ *The Orwell Tapes*** is a collection of memories from those who crossed paths with the complex character who first described Big Brother, thoughtcrime, Newspeak and doublethink.

In 1983, CBC’s Stephen Wadhams



**Time Magazine, November 28, 1983**

rented a car and drove for 5,000 kilometres in England, Scotland and Spain to interview 70 people who had known George Orwell from his birth in 1903 to his death in 1950.

The highlight was visiting the drafty room on the Scottish island of

Jura where Orwell had written his classic work, *1984*, while in failing health.

“This was where I felt sure I’d come as close to Orwell as it was possible to be,” recalls Wadhams, now retired in Victoria.

“I wanted to hear his clacking typewriter, smell his cigarette smoke which must have wafted all through the house. And above all, I wanted to be a fly on the wall observing him writing and re-writing his masterpiece.”

Wadhams’ 50 hours of interviews gathered in 1983 resulted in two CBC Radio documentaries, *George Orwell, A Radio Biography* (1984) and *The Orwell Tapes* (2016).

These, in turn, have generated the first release from a new B.C. imprint that is spearheaded by **Scott Steedman**, a respected editor, and **Dimiter Savoff**, who, as publisher of Simply Read Books, has garnered a controversial reputation for his treatment of authors.

No mention is made of the fact that *The Orwell Tapes* is actually a reprint of *Remembering Orwell* (Penguin, 1984), conceived and compiled by Stephen Wadhams, and published 34 years before.

Wadhams’ new edition of *Remembering Orwell* contains the original introduction by Orwell’s friend, **George Woodcock**, the Vancouver anarchist who wrote an award-winning Orwell study, *The Crystal Spirit* (Little Brown, 1966) and *Orwell’s Message: 1984 and the Present* (Harbour, 1984). There is also an updated preface by Wadhams and a new foreword by scholar **Peter Davison**. 978-0995994614

BY BEVERLY CRAMP

**F**IRST THERE WAS NEWSPEAK, now there’s fake news. Big Brother has morphed into social media as data mining companies like Cambridge Analytica and Palantir Technologies brag about the thousands of data points they have on every adult in the United States.

Such previously unimaginable concepts were first brought to the world’s attention seventy years ago in the last book George Orwell wrote, *Nineteen Eighty-Four* (Secker & Warburg, 1949). In *Nineteen Eighty-Four*, protagonist Winston Smith lives amid omnipresent government propaganda and surveillance in Airstrip One (formerly Great Britain), part of perpetually war-mongering Oceania. Torturers try to make him believe two and two does not equal four.

“Orwell knew very well where the manipulation of truth and the malignant distortion of language can lead,” writes Stephen Wadhams, gatherer of *The Orwell Tapes*. “He’d seen it for himself in the Spanish Civil War and even done it himself as a BBC producer in wartime London, matching German propaganda with lies of his own, discovering the seductive power of being freed from normal constraints of truth telling.”

**Joseph Goebbels**, Hitler’s propaganda minister, had said “The secret of propaganda is repetition,” and Hitler, in his 1925 book, *Mein Kampf*, had already identified the propaganda technique of the Big Lie—a lie so extreme that no one would believe that someone “could have the impudence to distort the truth so infamously.”

It was George Orwell who revealed to a global audience how easy it is to manipulate people, how fragile our individuality can be, and how complete control of media and other technology can give rise to totalitarianism.

Now Stephen Wadhams’ interviews for *The Orwell Tapes* provide a unique prism for understanding the 20th century’s most prophetic voice of caution.

# THE MALLEABLE TRUTH



**George Woodcock (far left), novelist Mulk-Raj Anand, George Orwell, poet William Empson, philosopher Herbert Read, poet Edmund Blunden, 1942.**

**Eric Arthur Blair** (pen name George Orwell) was born in 1903 in Motihari, then part of Bengal, but now called Bihar, which is part of India. At the time, opium was legal and a big money-producer for the British Empire. Orwell’s father, **Richard Blair**, was an opium agent in the Indian Civil Service. Orwell’s mother was the much-younger **Ida Blair**, the half-French daughter of a tea merchant from Burma.

With parents from the lower rungs of the British Raj elite, Orwell joked he was, “born into what you might describe as the lower-upper-middle class.”

Eric Blair’s family and a rigidly con-

formist society conspired to shape him in a particular way.

“His parents certainly wanted him to conform,” writes Wadhams. “They made considerable financial sacrifices to send him to ‘good’ schools where he would meet the right people. But from the beginning he appears to have tried to break out of the mould. The consensus among his childhood friends and schoolmates is that the young Eric Blair was always strangely on the outside, observing but rarely joining in—and then usually to challenge and find fault. The picture given is that of an abrasive, free-thinking individual, but intelligent fault-finding is a far cry

from open revolt; the young Blair was not a radical.”

That may explain why Orwell would study hard to eventually finish his education at Eton, one of the top boarding schools in Britain, and upon graduation spend five years in the colonial police force in Burma. It was expected of him. But the five years he spent in Burma deeply changed the young man.

“The inequities and oppression he saw there had a lasting effect on him,” says Wadhams. “In his writing he describes these years as traumatic. The ‘dirty end of Empire’ left him with an ‘enormous weight of guilt,’ which he felt he could expunge only by understanding and identifying with the oppressed classes of his own country.”

Even though Orwell took up the underclasses as his adult cause, he retained many of the very English ways that he learned at British boarding schools.

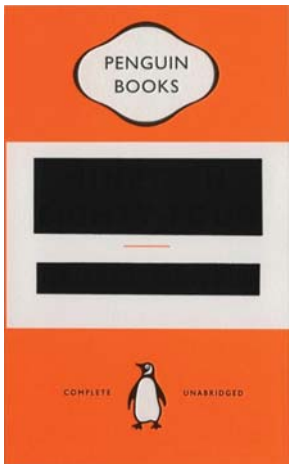
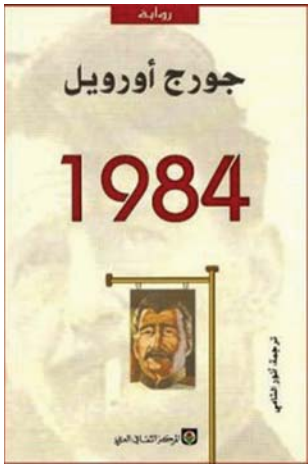
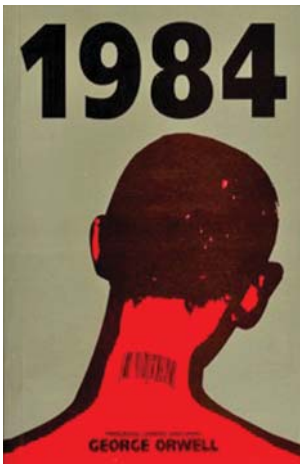
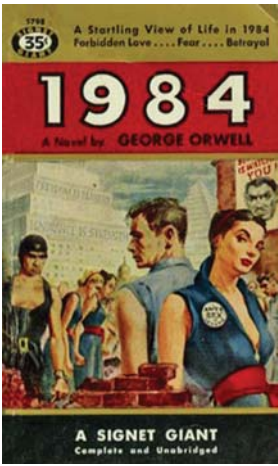
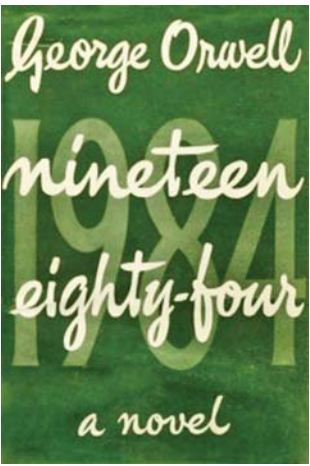
On holidays back at home, Orwell developed a lifelong love of the English countryside and fishing, rather conservative passions one doesn’t associate with a radical thinker. He also became attracted to **Jacintha Buddicom**, a girl two years’ older than him.

Buddicom revealed that books were a common denominator between the two and that Blair dreamed of being a famous writer.

“I was never without a book in my hand and nor was he,” Buddicom said. “He was always going to write, and he was always going to be a Famous Writer.”

“That was his trademark, Eric the Famous Writer.”





LEFT TO RIGHT:  
**First British edition, 1949 (Secker & Warburg); US edition, 1954 (Signet); Indonesian edition, 2003; Arabic edition, 2006; radical design for the British edition, 2013 (Penguin).**

Buddicom inspired the young Orwell to write a poem about her independent spirit. By then, he had already published a poem in a local newspaper at the age of 11, a patriotic ditty called “Awake! Young Men of England.”

From 1917–1922, Orwell was a King’s Scholar at Eton. A fellow Etonian recalls that Eric Blair loved arguing: “Endless arguments about all sorts of things, in which he was one of the great leaders. He was one of those boys who thought for himself, and at an age when a good many schoolboys haven’t graduated out of thinking the way they’d been taught to think.”

Upon graduation from Eton, Blair chose not to continue onto Oxford or Cambridge. He hadn’t studied hard enough to win another scholarship and his parents couldn’t afford to send him. In those days, the usual career path was chosen based on who your father knew. In Blair’s case, it was the Indian Civil Service in Burma. And that was how Blair came to leave England for a job with the Burmese Police in 1922.

After Orwell’s first trip back home to England in 1927, he chose not to return to Burma, telling his family that he wanted to be a writer instead.



STEPHEN WADHAMS INTERVIEWED ONE of the residents of Southwold, the seaside town where Orwell’s parents eventually retired: “He had socialist ideas I suppose, hadn’t he? And Mr. Blair Senior wouldn’t really agree with that. Also, I think there was a bit of a row when he gave up his job. I mean, young men didn’t give up jobs in those days. They did what their fathers wanted them to, more or less.”

The local tailor agreed that Orwell was unusual, saying “He was looked upon here as a little bit eccentric,” later adding that Orwell’s father was a snob, an old autocrat who would walk straight past him with no gesture of recognition. “Avril [Orwell’s younger sister] was a bit the same. It was a bit of an honour to be served cakes by her! They’d all got a bit of that. I didn’t notice it with Eric so much, though.”

Wadhams contends it was Orwell’s hatred of injustice that led him to write about poverty. “And with a straightforward and powerful subject came his equally straightforward and powerful writing style,” writes Wadhams. So, it was that Orwell started “tramping” in East London in the autumn of 1927 followed by a similar stint in Paris the following spring. These experiences led to his first professional article being published in *Le Monde* in 1928 and eventually his first book, *Down and Out in Paris and London*, in 1933.



IT WASN’T UNTIL THE BOOK-OF-THE-MONTH Club in the United States selected Orwell’s *Animal Farm* in 1946, with an initial printing of half a million copies,

that Orwell had any financial security. This masterpiece of satire had been refused by fourteen publishers.

“... although it was the USSR that people had in mind,” said his fellow writer and friend **Malcom Muggeridge**, “at the same time I think that George was really making a case against every form of authoritarian government, and it just happened that the model available at that time was the USSR.

“What obsessed George in writing *Animal Farm* was that human beings were going to lose their taste for freedom. And I think that was a just fear. This is what he dreaded.”

Although Orwell was now financially free to devote his time to writing, he

setting of independent-minded but interdependent farmers and fishermen, Orwell wrote of a world in which the old and sturdy values he cherished had given way to cold, modern tyranny.”

Orwell’s working title for the book was “The Last Man in Europe.” Wadhams believes Orwell saw himself as “a solitary man fighting against the powerful forces of an advancing machine society, a mass society that would drain from the individual the taste for freedom.”

Orwell was driven to warn the English, and the wider Western world, of what he claimed in a letter as, “perversions to



**The Jura farmhouse George Orwell rented to write *Nineteen Eighty-Four*;**  
ABOVE RIGHT: **First edition of *Remembering Orwell* (Penguin, 1984).**

was also a very sick man, “From the moment Orwell began writing *Nineteen Eighty-Four* in the summer of 1946,” writes Wadhams, “he knew there was a danger that the ill health that had shadowed him all his life might prevent him from committing to paper the ideas he had been formulating for several years.”

Orwell spent time living in a stone farmhouse that summer in the northern part of Jura, an under-populated island in the Inner Hebrides on the Scottish west coast. The beauty Jura held for Orwell was in stark contrast to the dark, pessimistic and ugly world of *Nineteen Eighty-Four*’s main character, Winston Smith.

“There in his stuffy upstairs bedroom, with his hand-rolled cigarette dangling from his lips, he worked on the manuscript of *Nineteen Eighty-Four*, looking up occasionally to watch the ocean waves crashing on the shore a few yards away,” writes Wadhams.

To take a break, Orwell “would go downstairs and perhaps take his young son Richard lobster fishing or, if he felt strong enough, walk over the moorland to visit his nearest neighbours, a mile and a half away,” writes Wadhams. “A fisherman on Jura described him as ‘a true communist—by which I mean a true communalist.’ In an old-fashioned

which a centralized economy is liable and which have already been partly realized in Communism and Fascism.” Orwell added that he believed, “totalitarian ideas have taken root in the minds of intellectuals everywhere and I have tried to draw these ideas out to their logical consequences.”

When Orwell published *Nineteen Eighty-Four*, he found himself having to explain what he meant. “The book was, to his dismay,” writes Wadhams, “instantly adopted by the right wing in the United States, to be used as ammunition against the Soviet Union and as anti-socialist propaganda generally. But Orwell was against totalitarianism of the left or the right. For him, Big Brother might be in the Pentagon or the Kremlin, thought control remained thought control whether the technique was torture or the television set, and during the Cold War his fears about the degradation and distortion of language would be borne out on both sides of the Iron Curtain, whether the subject was the ‘pacification’ of Vietnam villages or the ‘liquidation’ of Soviet dissidents.”

In 1948, when Orwell finished the second draft of *Nineteen Eighty-Four* and sent it to his publisher on December 4, he was seriously ill. The next month he moved to a sanatorium in southern England. *Nineteen Eighty-*

*Four* was published on June 8, 1949 and in July was the American Book of the Month Club selection.

Orwell moved to his final “home,” the University College Hospital in London on September 3. The next month, he convinced **Sonia Brownell**, an editorial assistant for *Horizon*, a London-based literary magazine, to marry him. Author **Stephen Spender**, a longtime friend of Orwell’s believes Brownell married the dying man for good reasons although it was to affect her for the rest of her life.

“I think [Orwell] was very much in love with Sonia and had been for some time. She was fond of him, and she was in a position to make him happy. She also knew that he was going to die. Therefore it seemed a rational proposition. But decisions arrived at on that sort of rational basis never

turn out how you think they will, and when he died Sonia felt intensely unhappy. She blamed herself and thought she had done the wrong thing, and so took over the cause of George Orwell for the rest of her life, and she never really recovered from this.

“You see, I think Sonia always wanted to have a genius in her life. She had a romantic conception of genius. Orwell, to some extent, fitted her idea of the solitary genius who needed backing. She was always in search of her genius.”

Orwell died in the evening of January 21, 1950, alone in his hospital room. Five days later he was buried in the churchyard of All Saints, Sutton Courtenay—a wish that Orwell had requested in his will. A funeral service was held despite Orwell being a lapsed Anglican.

Orwell had specifically requested a wild rose be left untended on his grave. Among those interviewed by Wadhams was the Reverend **Gordon Dunstan** who had led the burial service. “His grave here has just an old English rose on it,” Dunstan tells Wadhams, “which he asked for. He asked in fact that it might be left untrimmed, untended, but you know how roses grow, and they become straggly and a nuisance.” So, the English rose was trimmed and Orwell’s last request was not granted.

He did get the epitaph he wanted.  
*Here lies Eric Arthur Blair,  
born June 25th, 1903,  
died January 21st, 1950.*



A 5,000-WORD VERSION OF THIS REVIEW IS accessible via our affiliate, The Ormsby Review. Also, for an alternate summary of the contents of *The Orwell Tapes*, visit the [OrwellSocietyBlog](#)

*Beverly Cramp is associate editor of BC BookWorld.*



**Frozen in Time: The Fate of the Franklin Expedition**  
by **Owen Beattie & John Geiger**, foreword by **Wade Davis**, introduction by **Margaret Atwood**  
(Greystone Books \$22.95)

BY **WALTER O. VOLOVSEK**

THE REVISED EDITION of **Frozen in Time** is a considerable improvement and an expansion of the original, published twenty years ago. It is given a creative polish by a fascinating and witty introduction from **Margaret Atwood**, in which she presents the different incarnations of **Sir John Franklin** with the passage of time.

A new colour insert focuses on the recent discovery of both ships. The party that abandoned *HMS Terror* in 1848 did not strip the ships of all forms of recorded evidence, much of which ended up as abandoned litter alongside more durable goods and skeletal remains.

In his foreword to this new edition, **Wade Davis** recapitulates the history of Arctic exploration and inserts Franklin’s contribution into it, of which the disaster that befell the expedition seems to be its greatest component. Much was gained in Arctic knowledge in the subsequent searches, launched at the instigation of **Lady Franklin**.

From the perspective of her endeavours to immortalize her husband, Davis unjustly devalues the contributions of **Leopold M’Clintock** as just “more disturbing news.”

But it was M’Clintock’s team, after all, that discovered and mapped the first remnants of the sad trek southward, and located the expedition records left by Captain **James Fitzjames**.

The first section presents a comprehensive account of earlier explorations, what little we know of Franklin’s activities during his attempted conquest of the Northwest Passage, and the subsequent searches and discoveries that filled in the picture of an epic tragedy. **Owen Beattie** and **John Geiger** probe the journals of these participants for documentation of a consistent problem, described as “debility,” brought on by scurvy, as well as something else, which is only hinted at in the journals.

That tinned food was not effective in preventing scurvy, and citrus juice only helped to a degree, eventually became apparent. Fresh meat and plants were essential for avoiding scurvy. Beattie and Geiger’s key finding, however, was that the lead content of the preserved meats, soups, and vegetables was a major



Diver **Marc-André Bernier** (left) on the hull of *H.M.S. Erebus*, 2014. **John Hartnell** (below) most likely died of lead poisoning.

We now know the fate of the Franklin Expedition of 1845-48, recorded in an updated **Frozen in Time**.

# Franklin mystery SOLVED

contributor to the mysterious fatal illnesses.

The closing chapters of the first section bring us to the surveys in the 1980s by forensic anthropologist Beattie along the route of the expedition’s 1848 death march and the collection of such skeletal remains and artefacts as could still be found. Analysis of bone fragments confirmed cannibalism in the desperate trekkers, first reported to a shocked Victorian audience by the indomitable Arctic ex-

plorer **Dr. John Rae**, at the cost of a knighthood.

In the second section of *Frozen in Time*, attention shifts to the scientific investigations of the Beechey Island camp, including exhumation of the three unfortunate seamen. All died young, with the first two only three days apart. A post-mortem autopsy on the body of **John Hartnell** suggests that worry about such unusual morbidity was already pervading the camp.

Autopsies on the well-pre-

served bodies 140 years later indicated that lung infections overwhelmed the unfortunate crewmembers once they became debilitated by lead intoxication. Isotope studies matched the lead found in hair samples and organs to the type of lead that was the major constituent of solder used in the construction and sealing of the tin cans, a very novel technology at the time. A further problem was indicated by improper sealing that resulted in spoilage of part of the sup-

ply, on which the expedition was so dependent.

I find the circumstances of Hartnell’s burial especially heart wrenching; he died on 4 January 1846, three days after **John Torrington**. His brother Thomas must have been fighting back his tears as the coffin was lowered in a snowstorm. He had given his shirt for his brother to be buried in, and presumably kept John’s as a lingering bond between them. Captain **Edward Inglefield**, R.N., who was only able to break into the coffin sufficiently to comment on his face and the cotton shirt he was wearing, would subject Hartnell to a second attempt at an autopsy in September 1852.

As the authors point out, the underlying cause of the disaster was a total reliance on new, untested technology and a complementary inability to look at the time-tested methods of arctic survival by what were deemed to be inferior people.

The unraveling of the Franklin mystery brings up the relevant question of what we have

learned about toxin exposure through our food supply in the intervening 170 years. The answer seems to be, very little. Various formulations of plastics are the current chemical cocktail that has invaded the bloodstreams of many Canadians, and most likely affected sperm production by males in technologically advanced societies.

**T.S. Eliot** was right. The world may end, not with a bang, but a whimper after all.

In all its dimensions, this new edition of *Frozen in Time* is a mesmerizing and thought-provoking book, especially as we are on the cusp of new revelations from the shipwrecks—located with modern technology where the collective memory of the Inuit had placed them. It also seems a good fit in our current brave new world, when we are starting to come to terms with the limits of our current technological dependency and its hidden costs.

9781771641739

*Walter O. Volovsek has written a biography of Castlegar founder Edward Mahon, The Green Necklace: The Vision Quest of Edward Mahon (Otmar, 2012) and a book on his own trail-building efforts, Trails in Time: Reflections (Otmar, 2012). A longer version of his response to Frozen in Time was first published by The Ormsby Review.*

## The B.C. connection

We now know the fate of the doomed Franklin Expedition of 1845-48.

The *HMS Erebus* was found in 2014 just off O’Reilly Island, a hundred kilometres due west of Starvation Cove, where the last survivors stretched out their misery.

Two years later the *HMS Terror* was located in the aptly-named, shallow waters of Terror Bay, where Inuit had noted its protruding mast top.

**Owen Beattie** and **John Geiger**’s classic account of archaeology and forensic anthropology in **Frozen in Time: The Fate of the Franklin Expedition** has consequently been updated for a fourth edition.

There are some B.C. connections:

Men from **John Franklin**’s previous expeditions to the arctic, and also from expeditions sent in search of him, visited the Royal Navy’s Pacific base at Esquimalt, first used in 1848.

Some of these men went on to settle in British Columbia.

Lead author Beattie, born in Victoria in 1949, received his Ph.D. from Simon Fraser University and taught at the Department of Anthropology at the University of Alberta from 1980 until 2011.

Franklin’s widow, **Lady Jane Franklin**, who visited B.C. in 1861 and 1870, is commemorated in Lady Franklin Rock, located in the Fraser River just above Yale.



# THE ORMSBY REVIEW

## A rebirth for serious book reviews

**THE ORMSBY REVIEW** wishes to thank these contributors for their 250 in-depth reviews and essays, as well as one book, published during the venture's pilot project phase, Sept. 2016 – Feb. 2018.

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Serious writing  
about B.C. culture.

*"Only connect."* —E.M. FORSTER



EMILY PATTERSON:  
The Heroic Life of a Milltown  
Nurse by Lisa Anne Smith  
(Ronsdale \$21.95)

BY JOAN GIVNER

THE SUBJECT OF Lisa Anne Smith's **Emily Patterson: The Heroic Life of a Milltown Nurse** was born in 1836 in Bath, Lincoln County, Maine. At the age of ten she refused to leave the room as a midwife delivered her mother's baby; instead she assisted at the birth, cutting the umbilical cord. The experience left her with a life-long interest in medicine and a sure sense of her vocation. She absorbed all the medical knowledge she could find and planned to attend the Geneva Medical College in New York to train as a nurse.

While marriage curtailed her plans for professional training, as it has done for many women, it did not end her career as a nurse. Wherever she lived, she adapted her skills and expanded her expertise. When she accompanied her seafaring husband, Captain **John Patterson**, on his ship to China, she cured scurvy, staunched injuries, and even used chloroform when pulling teeth. When her husband abandoned his career at sea for employment in the lumber industry, the change only expanded the scope of Emily's work. Nor did a growing family stop her from providing nursing services wherever needed. She eventually had seven children, five of whom survived to adulthood.

Having heard there was good harvestable timber in the Pacific Northwest, the Patterson family moved west, and for the rest of their lives the couple lived in small, often isolated mill towns. The first of these was Alberni on Vancouver Island.

Looking at the thickly forested mountainside John said, "You see that! That's what we're here for. Nothing in the entire state of Maine ever compared."

★  
WHEN THE ACCESSIBLE STANDS OF timber had been logged off, the family had to move. They went south to Willamette Valley in Oregon, then to a small operation in Butteville and finally north again to British Columbia. On arrival at the Burrard Inlet, they lived briefly at Hastings Mill before moving across the inlet to make a permanent home in Moodyville.

Emily was often the only person available in the area to provide the services of midwife, nurse, and doctor. The dining room table in the Patterson home was made to certain specifications in order to serve—protected by oil-treated canvas—as an impromptu operating table. Her reputation grew and even when a medical practice opened with a professionally trained physician, she was the

healer of choice. One person she was not able to help was **Gassy Jack** who believed a shot of whiskey would do the job as well as any dose of medicine.

A feat for which she became famous was her legendary journey by canoe through stormy seas to answer a plea from the keeper of the Port Atkinson lighthouse to help his sick wife. On the hundredth anniversary of her death, a ballad, "The Heroine of Moodyville" was published. Inspired by such ballads as "The Inchcape Rock" and "The Wreck of the Hesperus" (but with a happier outcome) it ran to twenty-seven rhyming tercets and was published in



JOAN GIVNER

*Chatelaine* magazine as well as the *Vancouver General Nurses Annual*.

★  
BEFORE SHE DIED, Emily asked her daughter to record her life for future generations. Alice honoured that request, working with Vancouver's city archivist, Major **James Skitt Matthews** to amass an impressive collection of material from local papers and interviews. That archive is the basis for the present book. Because there were few direct words from Emily—none of the letters and diaries that generally animate a biographical subject—Lisa Anne Smith decided to use "a smattering of creative licence." She combines the historical accuracy of a "life and times" biography with the narrative technique of a novel,

inserting imagined conversations and dramatic scenes. The historical backdrop encompasses the notable events of Emily's time. These include a description of San Francisco in the aftermath of the gold rush, where the family arrived after a three-week journey on the Panama railway. Since two of her married daughters later settled in San Francisco, the 1906 earthquake and fire affected her personally and she raised funds for those less fortunate than her daughters. At the end of their lives, when the Pattersons moved from Moodyville to downtown Vancouver, the anti-Asian riots of 1907, fomented by the Asiatic Exclusion League, happened literally on their doorstep, with rioters breaking neighbourhood windows.

Smith's passionate admiration for her subject gives the book a somewhat eulogistic tone with Emily depicted as the heroine of one incident after another. Fortunately, the author's inclusion of robust dialogue rescues the book from hagiography, as when Emily tells an unruly patient hurt in a tavern brawl, "You dare move and I'll hit you over the head with a club."

Some readers might find the inclusion of text from archival sources to be jarring or clumsy by current standards. People "reside" rather than live, babies are "welcomed into the world."

John Patterson before his marriage transported "Negro slaves" to New Orleans, and later "seemed to bear no disgruntlement to working under the command of a younger sibling."

Nevertheless, Smith has shaped a vast amount of material, contextualized it with diligent research and produced an important addition to the annals of nursing.

978-1553805052

Joan Givner is a biographer and novelist based in Victoria.

Emily Patterson, circa 1880

# GO GET EMILY!

The dining room table in **Emily Patterson's** home was made to certain specifications in order to serve—protected by oil-treated canvas—as an impromptu operating table.

PHOTO BY JOHN M. WHITE, COURTESY OF CITY OF VANCOUVER ARCHIVES



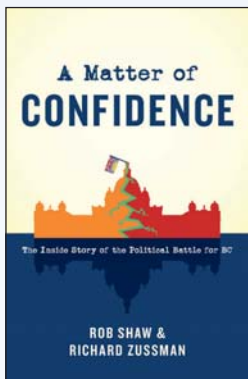
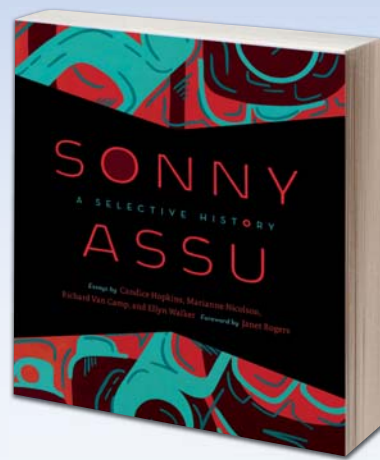
# OUT WITH THE COLD, IN WITH THE NEW

## Sonny Assu

A Selective History

Sonny Assu, with Candice Hopkins, Marianne Nicolson,  
Richard Van Camp, and Ellyn Walker

“Framed by contributions from some of our brightest Indigenous intellectuals, Sonny Assu’s canvas is more than an examination of how Indigenous Peoples respond to the Canadian experience. His witty and gentle hand offers Canada a mirror to consider its own scarred identity.” – Michael Nicoll Yahgulanaas  
Heritage House | \$34.95 pb

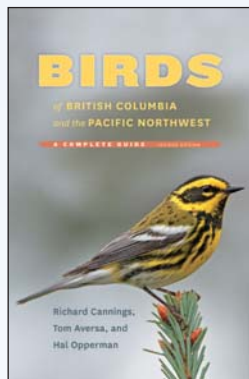


### A Matter of Confidence

The Inside Story of the Political Battle for BC  
Rob Shaw and Richard Zussman

The 2017 provincial election was one for the history books, and reporters Shaw and Zussman capture it all in this revealing recap of an amazing period in BC politics.

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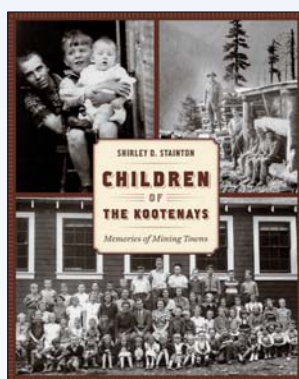
### Birds of British Columbia and the Pacific Northwest

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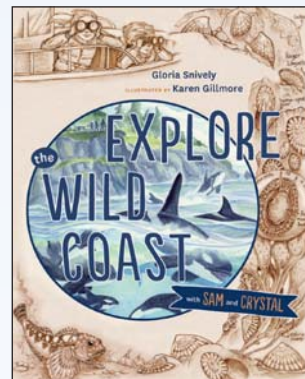


### Children of the Kootenays

Memories of Mining Towns  
Shirley Stainton

Scenes of West Kootenay communities in the 1930s and '40s come to life in this charming memoir that features over a hundred stunning photographs.

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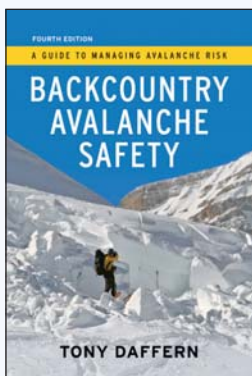


### Explore the Wild Coast with Sam and Crystal

Gloria Snively; illustrated by Karen Gillmore

Curious siblings Sam and Crystal learn about the marine environment in this imaginative story of travel and discovery. Available with the companion volume *Explore the Rocky Shore*.

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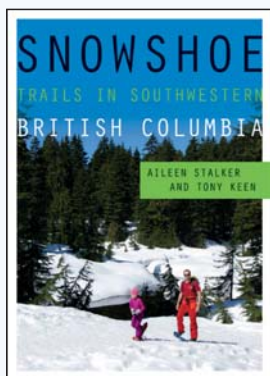
### Backcountry Avalanche Safety

A Guide to Managing Avalanche Risk –  
4th Edition

Tony Daffern

Essential reading for all outdoor enthusiasts who venture into mountainous terrain where avalanches are common.

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

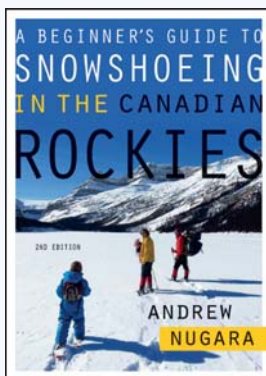


### Snowshoe Trails in Southwestern British Columbia

Aileen Stalker, Tony Keen

With this new guidebook, outdoor enthusiasts interested in stepping out of their skis and into a pair of snowshoes will be able to find some of British Columbia’s most enjoyable trails.

RMB | Rocky Mountain Books | \$30 pb | \$14.99 ebook

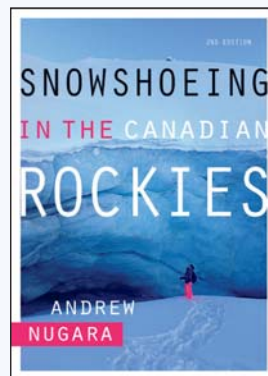


### A Beginner's Guide to Snowshoeing in the Canadian Rockies – 2nd Edition

Andrew Nugara

Whether you are looking for an easy introductory day on flat terrain amid beautiful surroundings or getting to the summit of one of the Rockies innumerable stunning mountains, you will find it in this bestselling guidebook.

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### Snowshoeing in the Canadian Rockies – 2nd edition

Andrew Nugara

The Canadian Rockies in winter are still nothing short of spectacular, and snowshoes provide an easy, fun and exciting way to see some of the best winter scenery Canada has to offer.

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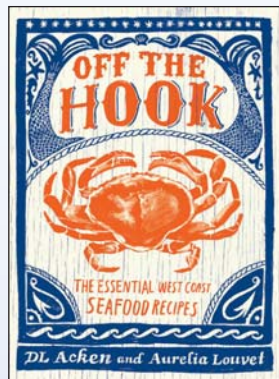


### E. J. Hughes Paints Vancouver Island

Robert Amos

This collection—part biography, part portfolio—unveils, for the first time, photographs, sketches, methodology, and ephemera from the estate of E. J. Hughes, one of BC’s most beloved artists.

TouchWood Editions | \$35 hc | \$17.99 epub

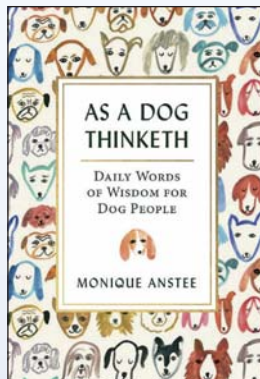


### Off the Hook

Essential West Coast Seafood Recipes  
DL Acken and Aurelia Louvet

Fresh, fast, and delicious, these are quintessential recipes for West Coast fish and seafood lovers. More than 60 easy and approachable recipes for home cooks of any skill level.

TouchWood Editions | \$22 pb | \$12.99 epub



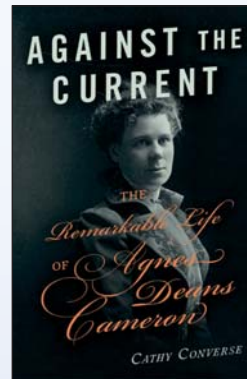
### As a Dog Thinketh

Daily Words of Wisdom for Dog People  
Monique Anstee

Featured on CBC’s North by Northwest

Confused by your canine? Monique Anstee, top dog trainer and owner of the Naughty Dogge, provides daily reflections, guidance, and sound advice to improve your relationship with your pooch.

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### Against the Current

The Remarkable Life of Agnes Deans Cameron  
Cathy Converse

The first book to celebrate the remarkable life of one of BC’s 150 most significant individuals, Agnes Deans Cameron (b. 1863). She was BC’s first female principal, the first European woman to travel the Mackenzie River to the Beaufort Sea in one season, and the first “Lady Centurion” in the west.

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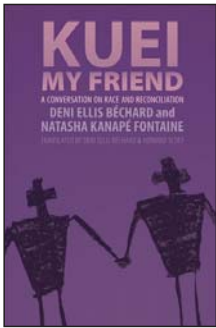
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# TALONBOOKS

## SPRING 2018



### Kuei, My Friend

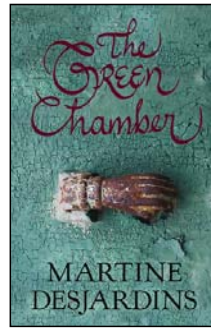
A Conversation on Race and Reconciliation

DENI ELLIS BÉCHARD & NATASHA KANAPÉ FONATINE

translated by Deni Ellis Béchard & Howard Scott

*Kuei, My Friend* is an engaging book of letters: a literary and political encounter between Innu poet Natasha Kanapé Fontaine and Québécois-American novelist Deni Ellis Béchard. Choosing the epistolary form, they decided to engage in a frank conversation about racism and reconciliation.

978-1-77201-195-1 • \$17.95 • 176 pages • Non-fiction  
March 2018



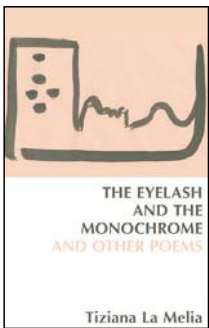
### The Green Chamber

MARTINE DESJARDINS

translated by Fred A. Reed & David Homel

Set between 1913 and 1963 in one of Montreal's well-known, upper-middle-class, suburban neighbourhoods, Martine Desjardins's *The Green Chamber* is a riveting, fast-paced, highly atmospheric novel that chronicles the decline of a wealthy French-Canadian family over the course of three generations.

978-1-77201-196-8 • \$18.95 • 208 pages • Fiction  
April 2018

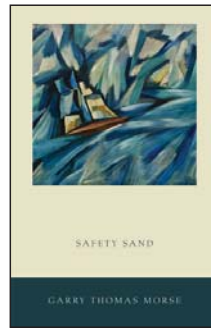


### The Eyelash and the Monochrome

TIZIANA LA MELIA

*The Eyelash and the Monochrome* meshes conflicting modes of thinking to produce a collage of thought through the body, through the material, and through slippages of language.

978-1-77201-197-5 • \$17.95 • 112 pages • Poetry  
April 2018

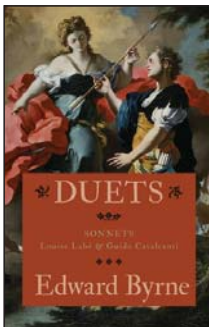


### Safety Sand

GARRY THOMAS MORSE

In this companion to Governor General's Award finalists *Discovery Passages* and *Prairie Harbour*, Garry Thomas Morse resumes his expansionist mapping of lyrical consciousness onto geographical concerns, acknowledging the unsettled edges of an imaginary territory.

978-1-77201-198-2 • \$18.95 • 160 pages • Poetry



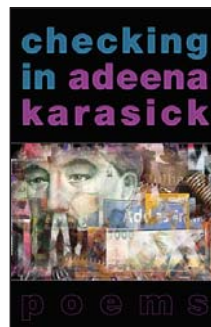
### Duets

Sonnets : Louise Labé : Guido Cavalcanti

EDWARD BYRNE

Edward Byrne's *Duets* consists of interpretative translations of sonnets by Louise Labé, who lived and wrote in sixteenth-century Lyon, and those by thirteenth-century Florentine Guido Cavalcanti.

978-1-77201-199-9 • \$16.95 • 96 pages • Poetry  
April 2018



### Checking In

ADEENA KARASICK

*Checking In* comprises a long poem and a series of other post-conceptual pieces – concrete poems, homolinguistic translations, Yiddish aphorisms – that offer exuberant commentary on the timelessness of digital information and our ravenous appetite for data and connection.

978-0-88922-200-2 • \$16.95 • 96 pages • Poetry  
May 2018



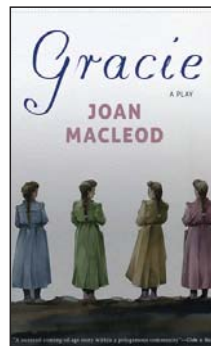
### Talker's Town and The Girl Who Swam Forever

Two Plays

MARIE CLEMENTS & NELSON GRAY

The two one-act plays in *Talker's Town* and *The Girl Who Swam Forever* are set in a small B.C. mill town in the 1960s. They portray identical characters and actions from entirely different gender and cultural perspectives. In many ways, the two separate works are inter-related coming-of-age stories, with transformation as a key theme.

978-1-77201-201-9 • \$16.95 • 96 pages • Drama  
May 2018



### Gracie

JOAN MACLEOD

introduction by Marita Dachsel

*Gracie* is a dramatic monologue telling the story of a girl raised in a fundamentalist community that transports child brides between polygamist communities in both Canada and the United States.

978-1-77201-181-4 • \$16.95 • 80 pages • Drama  
April 2018



### King Arthur's Night and Peter Panties

A Collaboration Across Perceptions of Cognitive Difference

MARCUS YOUSSEF & NIALL MCNEIL

introduction by Al Etmanski

Among the first by a writer with Down syndrome, these two plays demonstrate an ability to riff and shift perspective with disarming, hilarious, and occasionally heart-stopping results. Based on the iconic stories of King Arthur and Peter Pan, they are modern-day mash-ups that meld the fictional, the meta-fictional, and the real in ways that are counter-intuitive and absurd.

978-1-77201-203-3 • \$16.95 • 96 pages • Drama  
May 2018



### The Cure for Death by Lightning

A play adapted by Daryl Cloran from the novel by Gail Anderson-Dargatz

DARYL CLORAN

Set in Turtle Valley (near Kamloops, British Columbia) in the shadow of the Second World War, *The Cure for Death by Lightning* tells a dark, challenging story that includes sexual abuse, grief, and the day-to-day struggle for survival.

978-1-77201-205-7 • \$16.95 • 96 pages • Drama  
April 2018



BY DAVID R. CONN

**A**N ALLEY NEAR HASTINGS and Main is a shadowy brick canyon. Used needles lie on the pavement. Its puddles hold an ammonia reek of urine. Along one wall, a man and woman scavenge in a dumpster.

That’s the cliché. Most people across Canada know by now that Vancouver’s so-called Skid Road was a neighbourhood east of Gastown where hard-drinking loggers, miners and mariners rented rooms and partied. Some survivors became pensioners, living in its modest hotels. Amenities included pubs, diners, theatres, and Woodward’s flagship department store. There was a community spirit in spite of petty crime. Later known as the Downtown Eastside, the area became notorious as Canada’s locus for opioid addiction and overdose deaths. But these days there’s an upbeat story that deserves telling. This downtrodden neighbourhood has led the way for introducing harm reduction measures for drug users and many of the mentally ill, the addicted, the sick, the disabled, the homeless and the poor have found comfortable lives in the Downtown Eastside despite the drawbacks.

★ JUST A FEW DOORS FROM INSITE, NORTH America’s first supervised injection site, is the Lost + Found Café, large and dim, furnished with mismatched tables and chairs. Travel images decorate the walls. **Travis Lupick**, a coordinating editor for the *Georgia Straight*, is a quiet presence at the cafe. He lives nearby and reports on events in the Downtown Eastside. While working this beat, he got to know many of the grassroots activists who prodded three levels of government into authorizing and funding harm reduction measures. Then, in 2014, the poet, community organizer and former Vancouver Coastal Health board member **Bud Osborn** died and **Libby Davies**, longtime MP for Vancouver East, announced her retirement. As well, executive directors **Liz Evans** and **Mark Townsend** of the Portland Hotel Society, a nonprofit they founded and led for many years, unexpectedly resigned. Lupick decided it was time to tell the stories of the drug users and allies who agitated to change Canadian attitudes and laws over two decades—including Osborn and Davies. He spent six months producing a manuscript, mostly composed on his laptop at the Lost + Found. “I can’t work at home,” he says. “This kept me rooted in the community that it’s about.” Now his **Fighting for Space: How a Group of Drug Users Transformed One City’s Struggle with Addiction** (Arsenal \$24.95) highlights a cast of Vancouver residents who helped destitute drug users get basic housing, clean needles and a supervised injection site. Their ideal was the progressive Swiss version of harm reduction. The

good news is that, overall, harm reduction measures, medical care and detox services kept many drug users alive and as healthy as possible, giving them the option to quit hard drugs on their own. Lupick includes chapters about the opioid epidemic in various U.S. cities, and various attempts to introduce harm reduction in the face of the intensive war on drugs. Meanwhile, in Vancouver, Portland Hotel Society staff members literally saved lives by resuscitating overdose victims in the run-down hotels they managed. The roll call of activists and allies includes **Larry Campbell, Coco Culbertson, Ann Livingston, Gabor Mate, Philip Owen, Christian Owen, John Richardson, Nettie Wild** and **Dean Wilson**. Lupick was inspired by British

journalist **Johann Hari**’s *Chasing the Scream: The First and Last Days of the War on Drugs*, a wide-ranging read that includes chapters about the Downtown Eastside. “I read that book in almost literally a single sitting,” he says. “His central thesis is that prohibition and criminalization of drugs actually do more harm than the drugs themselves. And he fleshed that idea out with characters and anecdotes.” For a different take, he read *Literary Outlaw* by **Ted Morgan**, a frequently unflattering biography of the Beat satirical writer and self-described junkie **William S. Burroughs**. “I wanted that kind of honesty in this book,” Lupick says. A third key resource was Gabor Mate’s *In the Realm of Hungry Ghosts: Close Encounters with Addiction*. Mate, a physician, spent years treating injection drug users while on staff with

InSite’s detox program. “His idea that prohibition is victimization,” says Lupick, “that most drug users, at least down here, are just self-medicating for past abuse or past trauma, that was an idea that I tried to weave into the book.” Lupick, at 32, is a *Georgia Straight* veteran. After he loaded bales of newspapers and toiled in the office to finance his political science studies at McGill University, he started reporting, mentored by editor **Charlie Smith**. He also gained an international perspective by freelancing in Africa for two years. “I put a lot of pressure on myself to do justice to the people who were giving me their time and sharing their life with me,” Lupick says. “I saw that people are being pushed to the shadows, pushed out of housing, pushed out of the health care system. We don’t treat drug users like human beings...” *Fighting for Space* covers the 1990s overdose crisis and its aftermath, when powerful heroin killed thousands. The current overdose crisis is worse because cheap synthetic opioids, fentanyl and carfentanyl, are more deadly. Some 1500 overdose deaths are predicted in B.C. this year. Most supervised injection site users must still get drugs from street dealers.

David Conn is a retired librarian, poet, journalist and Raincoast Chronicles editor.

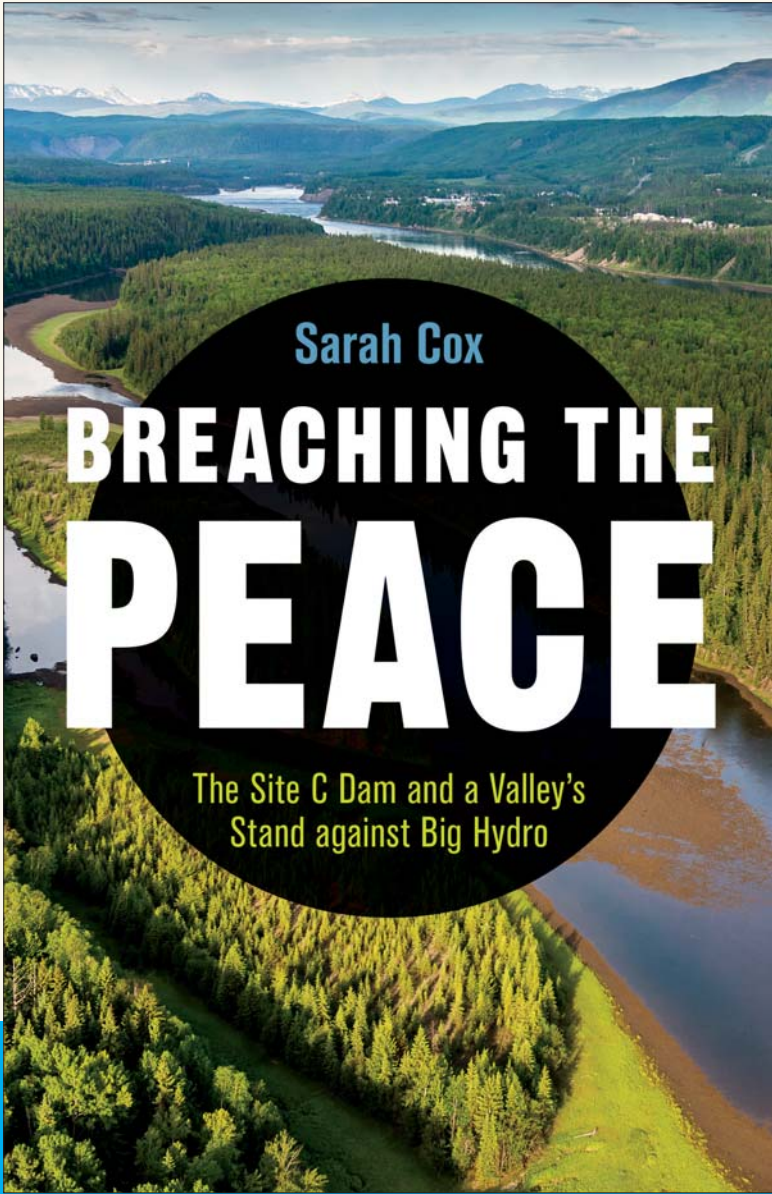
## WRITE WHO YOU KNOW NEEDLES & PENS



Having lived for years in the Downtown Eastside, journalist **Travis Lupick** has won this year’s **George Ryga Award for Social Awareness** for documenting how a coterie of courageous Vancouverites created North America’s first supervised injection site.

Travis Lupick with needle drop box in Vancouver’s Downtown Eastside. He wrote his book at a cafe called the Lost + Found.





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From award-winning journalist Sarah Cox comes the inspiring and astonishing story of the farmers and First Nations who fought the most expensive megaproject in BC history and the government-sanctioned bullying that propelled it forward.

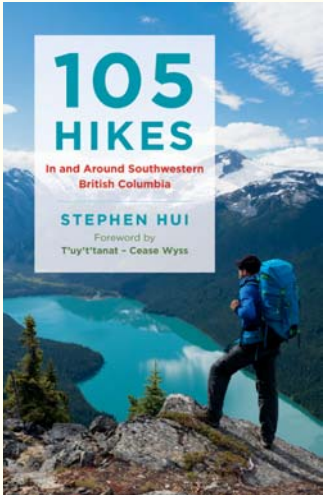
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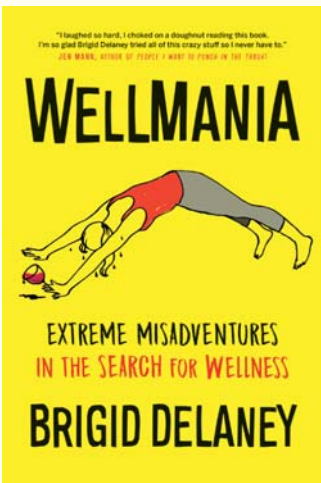


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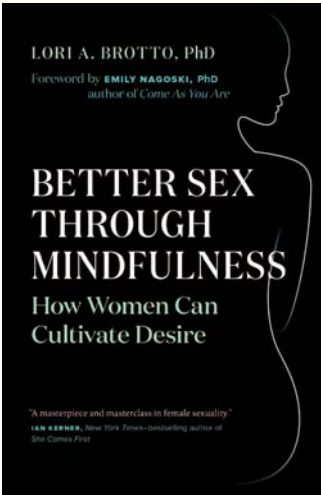
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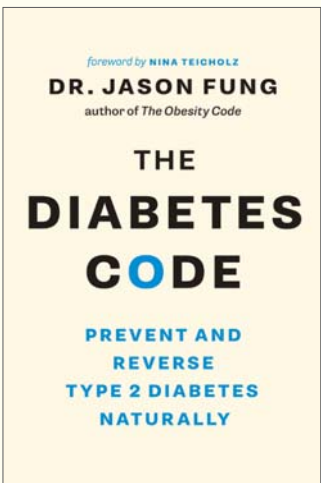
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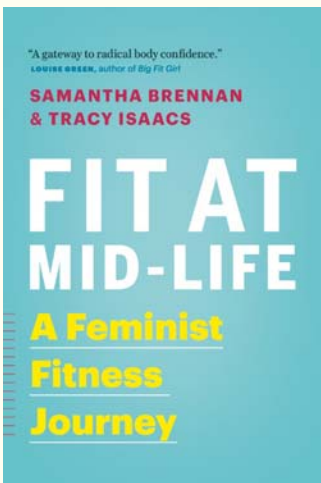
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# Why Canada doesn't have a travel ban

Immigrant women share their truths for **Wherever I Find Myself.**

**Wherever I Find Myself:** Stories by Canadian Immigrant Women, edited by **Miriam Matejova** (Caitlin \$24.95)

BY GILLIAN DER

**T**HE 24 IMMIGRANT Canadian women who have contributed their stories to **Wherever I Find Myself** cross lines of class, race, and sexuality in an increasingly isolationist world.

Editor Miriam Matejova calls on the reader to challenge stereotypes of immigrants, ideas of citizenship and belonging, and to think critically of how the Canadian state and society support and fail these women.

**Sarah Munawar**, in “How to Emerge from the Belly of the Whale” recalls trying to comprehend her father’s search for

familiarity in the landscape of the Rocky Mountains.

**Esmeralda Cabral** in “The Pull of the Azores” tries to connect her children to the town she grew up in.

In “Border Crossing,” **NikNaz K.** is caught in an intermediate state between an exclusion she feels from racism, as a Muslim, and being called out as a bad Muslim for her non-heterosexuality.



Sarah Munawar



NikNaz K



Miriam Matejova

Stories like NikNaz’s demonstrate how empty the idea of diversity is unless we are committed to learning and honouring that diversity.



DIFFERENT LIVED EXPERIENCES offer new perspectives on tackling the challenges we face as a nation, such as the racism, sexism, and homophobia explored by NikNaz.

The task of exploring immigration in its plurality led me to ask what defines Canadianness—and if it even exists.

These authors speak honestly and with powerful voices about a process that has been both central to my own being as a second-generation Chinese immigrant and one that has too often been obscured from my own learning.

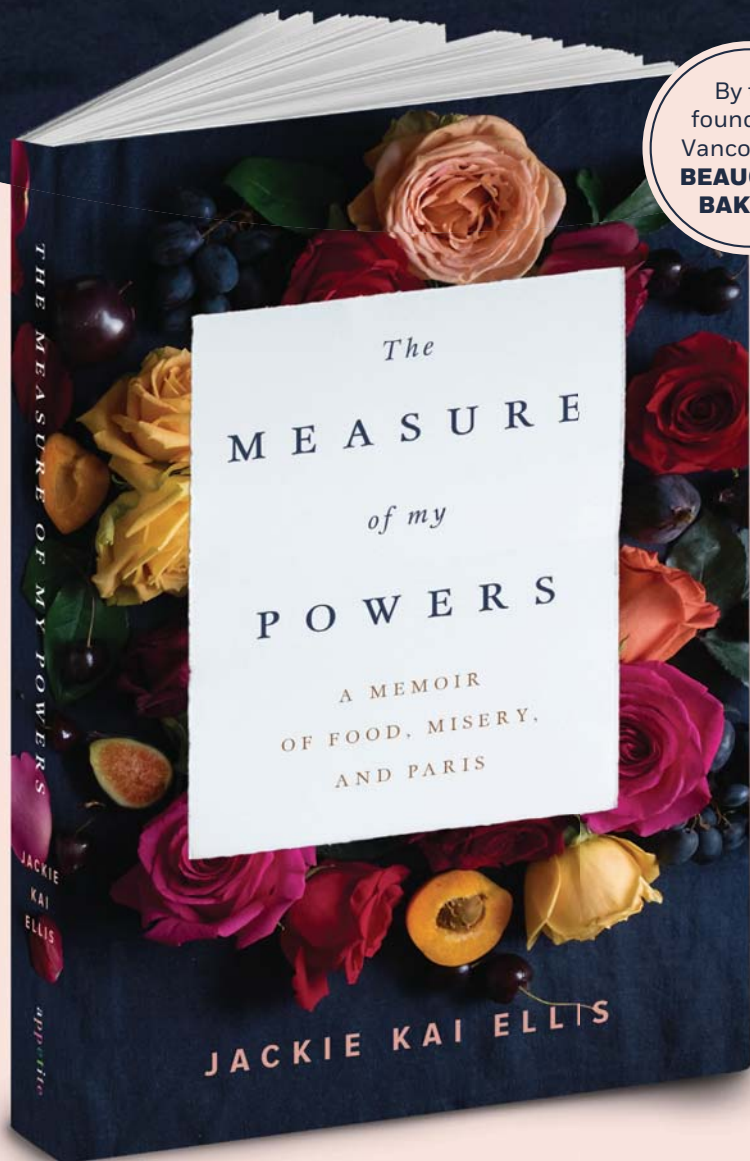
Beyond reflections of family members waving goodbye, or the typical temperature shock of a Canadian winter, these stories imagine immigration as a life-long process.

978-1-987915-34-1

Gillian Der is a youth climate justice activist working on watershed consciousness in the Salish Sea Bio-region.

FOR FANS OF *Wild* AND *Eat Pray Love*

By the founder of Vancouver's **BEAUCOUP BAKERY**



The story of one woman’s search for herself—across three continents, into the depths of heartache, and through the healing power of the kitchen.

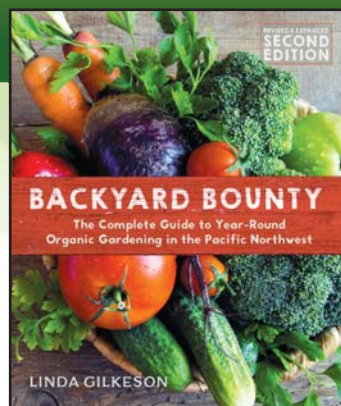
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# GROW



## Backyard Bounty

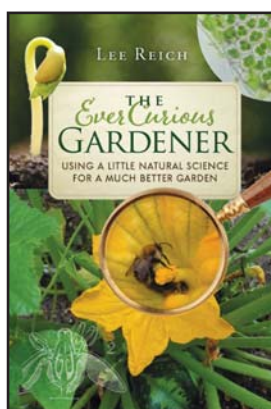
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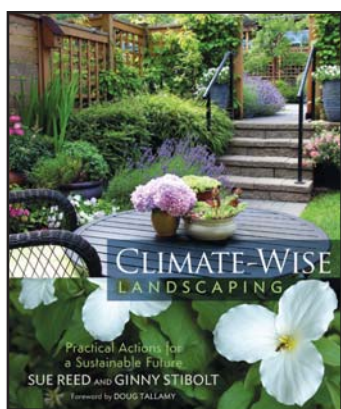
Using a Little Natural Science  
for a Much Better Garden

**LEE REICH**

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A fresh, fun, and fascinating must-read  
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—Joe Lamp'l, Creator & Host,  
PBS's Growing a Greener World



## Climate-Wise Landscaping

Practical Actions for a Sustainable Future

**SUE REED & GINNY STIBOLT**

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... a comprehensive book that outlines dozens  
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—Dr. Peter Robinson, former CEO,  
David Suzuki Foundation

# MAKE



## DIY Kombucha

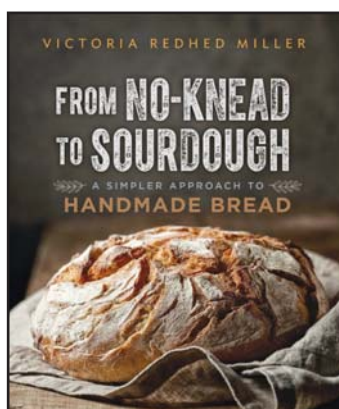
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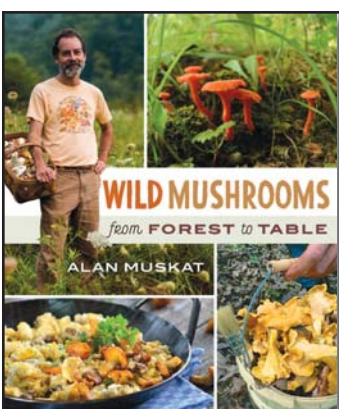
## From No-knead to Sourdough

A Simpler Approach to Handmade Bread

**VICTORIA REDHED MILLER**

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## Wild Mushrooms

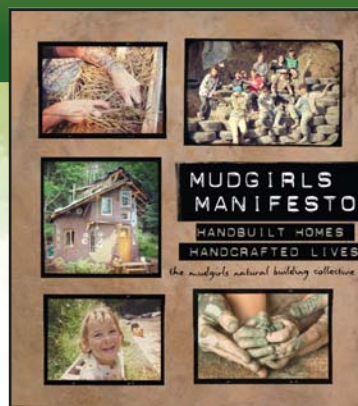
From Forest to Table

**ALAN MUSKAT**

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# BUILD



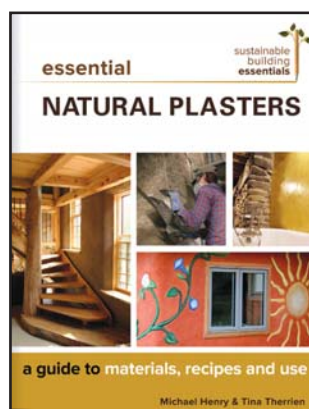
## Mudgirls Manifesto

Handbuilt Homes, Handcrafted Lives

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one handful at a time.



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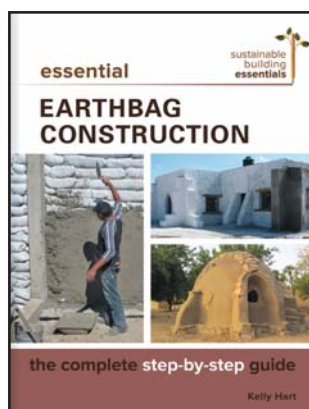
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A veritable cookbook of natural plaster  
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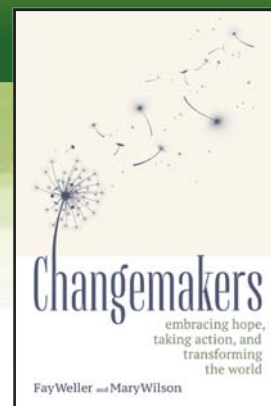
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# CHANGE



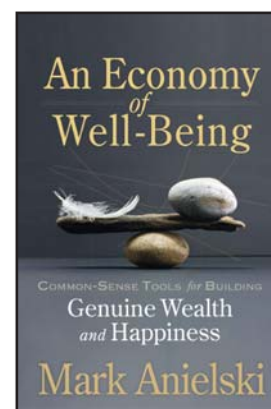
## Changemakers

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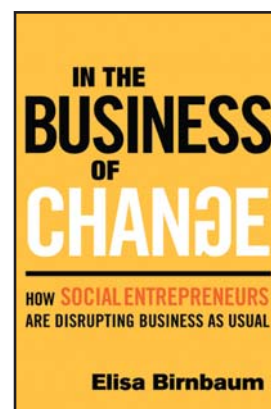
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Common-Sense Tools for Building  
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Help build a world-based on  
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**People, Power, and Progress: The Story of John Hart Dam and the Campbell River Power Projects** by Daniel Stoffman (Figure 1 Publishing / BC Hydro Power Pioneers \$24.95)



BY JAMES HULL

Before there was Williston Lake, there was John Hart Lake.

THE JOHN HART DAM and generating station was opened in December of 1947 as the biggest of three developments impounding water from Upper Campbell Lake on Vancouver Island on its way to the Strait of Georgia. It created John Hart Lake in the logged-off timber properties between the strait and the Vancouver Island Mountains.

Named for **John Hart**, premier of B.C. from 1941 to 1947, the dam formed part of a policy of post-World War Two resource-based development promoted by the provincial government. Future Premier **W.A.C. Bennett**, architect of what has been called “big dam government,” was enthusiastically involved as a member of John Hart’s post war Rehabilitation Council.

While residents of the town of Campbell River would benefit from the development, it was especially intended to supply power for pulp mills on the Island with the Bloedel, Stewart and Welch pulp mill at Port Alberni a major customer.

The project was built by Ontario-based H.G. Acres Co., which had been involved in hydroelectric development at Niagara Falls. It was also part of post-war planning to extend electric power to unserved rural areas with the slogan “a bulb in every barn.”

The B.C. Power Commission’s activities would also help to provide jobs for graduates of UBC’s engineering programmes, many of whom had been going off to greener pastures in Ontario.

★ THE TITLE FOR **DANIEL STOFFMAN’S People, Power, and Progress** says it all; the author is perhaps best known for his pop-demographic Canadian best-seller *Boom, Bust and Echo: How to Profit from the Coming Demographic Shift* (Macfarlane Walter & Ross, 1996), co-authored with **David Foot**.

Based on a blend of secondary and primary sources including reminiscences of those involved in the project, the organization of *People, Power, and Progress* is loosely chronological. Sidebars include the bizarre story of proposed cloud seeding to increase rainfall for hydro purposes and a somewhat irrelevant re-telling of the Ripple Rock story.

*People, Power, and Progress*

# A bulb in every barn

Dwarfed by later mega-projects, the John Hart Dam was a benchmark in dam building for B.C., the ‘grandfather’ of the controversial Site C dam.

is an easy if not always absorbing read, with technical matters mostly dealt with clearly. Historians of technology might like to know a bit more. For example, we are told on one page that concrete for the dam was made on site, but then on the next page that delays were occasioned by “the inability of the project’s machinery to handle the type of cement that had been supplied.”

project on recreational fishing, and on the revenues it brought in, has been a perennial issue. Interestingly, one of the great also-rans of Canadian history, **H.H. Stevens**, identified in this book only as a former federal Conservative cabinet minister, shows up as an opponent of the associated Buttle Lake Project and an advocate of environmental preservation.

via logging. It has provided power to the forest products industry and the problems have not gone away. In the description of these particular dams vs preservation battles there is a real sense of “Plus ça change...” While not an environmental whitewash, the book’s emphasis is on ameliorative initiatives and the benign nature of hydro power as renewable



**After seventy years, the John Hart power station will be replaced by a billion-dollar project undertaken with Quebec-based SNC-Lavalin as the contractor.**

Stoffman mentions that the federal government was involved in the formation of Fisheries and Oceans Canada; it would have been good to learn more about the relationship of the provincial and federal actors.

If, however, you want to understand the environmental impact of hydro development on river fish stocks, you would do better to read the volume edited by **James Ward** and **Jack Stanford**, *The Ecology of Regulated Streams* (Plenum Press, 1979) or **Matthew Evenden’s** *Fish versus Power: An Environmental History of the Fraser River* (Cambridge University Press, 2004).

The environment impact of the John Hart dam is not just direct, but also indirect

and emission free. Presumably BC Hydro is not responsible in any way for emissions and effluents from its pulp mill customers.

Meanwhile, while earlier diverting more or less all water from Elk Falls, since the 1990s BC Hydro has been required to send some over the Falls for aesthetic and tourism purposes.

Social and labour historians will note there is no engagement with issues of class. At least some of the work force was unionized and a brief allusion is made to labour strife. But strikes are pesky things that interfered with construction by restricting the availability of lumber and steel.

The impact on employees

of the automation of hydro operations is dismissed in a paragraph. Similarly, the stories of idyllic family life in the “Hydro Hollow” residential area for employees give no suggestion of class tensions.

The volume gives a nod of thanks early on to First Nations. That is all to the good but it would have been helpful to have had the changing economic contexts of Indigenous Vancouver Island societies explained in some more detail. Instead we receive the author’s solemn assurance that BC Hydro’s “relationship with the region’s First Nations has become one of cooperation and mutual respect.”

★ COMMISSIONED COMMEMORATIVE histories as a genre tend to be long on celebration and short on analysis. But they can be done well and do good his-

tory; **Jeremy Mouat’s** centennial history of West Kootenay Power & Light, *The Business of Power* (Sono Nis Press, 1997), was an especially good example.

The Hydro Pioneers have got their money’s worth with Daniel Stoffman’s *People, Power, and Progress*. This handsomely produced and lavishly illustrated volume will help keep the historical memory of the original John Hart project alive. It will also be a helpful point of departure for any future academic study.

9781927958384

*James Hull is a member of the Department of History and Sociology at the Okanagan campus of UBC. He is currently working on a study of British Columbians’ responses to the Canadian Manufacturers Association’s “Made-in-Canada” campaign.*



# LIVING

## HERE'S MUD IN YOUR EYE

### A DIY solution to the housing crisis

**W**ANTING TO BREAK FREE from a rigged economic and social system, the West Coast based Mud Girls Natural Building Collective decided in 2007 to make their own homes using mud—one of the most abundant building materials on earth.

Initially most of the women in the Mud Girls Natural Building Collective had very little building experience. Having families to support and needing roofs over their heads, the group chose not to lobby governments and banks for support but to forge ahead, making their own rules as they went along.

Voila! The Mudgirls revolution was born.

Their common practices include: respect the earth and each other, learn by actually doing, have fun, share whatever is learned with whoever wants to join in, and gather skills and allies along the way.

Now the collective builds houses,



“We seek to do our business in a non-capitalist spirit. We keep the cost of natural building affordable by keeping our wages low, offering our workshop for barter, building for people with low-income as much as we can.”—Mudgirls

offers workshops that empower people to take back the right to provide shelter for themselves, and has created **Mudgirls Manifesto: Handbuilt Homes, Handcrafted Lives** (New Society \$29.99).

*Mudgirls Manifesto* has a detailed section on natural building tips, discussions on proper materials, plaster-making recipes, and details to help build dry stack foundation (using stones), but also “It lays out the insanity of the current system we reside in and how we strive to stay out of the conventional rat race.”

With about fifteen women involved,

“We learned to build by building.”  
—Mud Girls Clare Kenny, Bec McGuire and Anna Himmelman.

it’s an evolving, counter-cultural movement that has a definite Gulf Islands vibe. *Mudgirls Manifesto* will spread the word about spreading the mud.

The Mudgirls write: “Our book is based on our philosophy—if nobody is going to change the rules so that they make sense in terms of basic needs, rights, and respect for the biosphere that supports our very existence, then we should feel free to make our own rules.

“It happens to be cast through the

perspective of building homes—but providing oneself with shelter is intimately bound up with the structure of everything in our lives.

“We are seeking to provide a true alternative to a wasteful, oppressive system that creates toxic boxes that inherently remove our right to learn, grow and challenge ourselves as people.

“The fact that we are women—traditionally disempowered in the building trades—and mothers—disempowered everywhere—only underlines the fact that this revolution is available to everybody who wants to step outside the “box.”

978-0-86571-877-7

## WILD FIERCE LIFE

Dangerous Moments on the Outer Coast

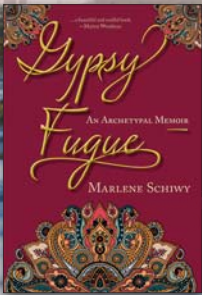
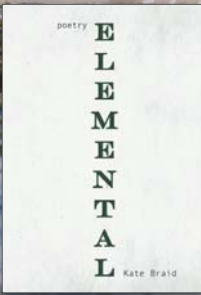
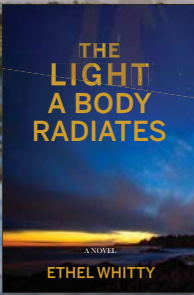
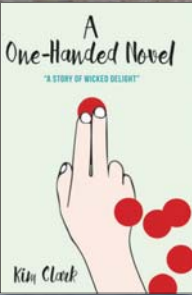
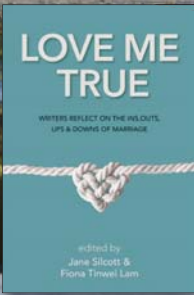
Joanna Streetly

## CAITLIN PRESS

WHERE URBAN MEETS RURAL

### EXPLORE YOUR WORLD

### HOME TO DAGGER EDITIONS





**On the Line: A History of the British Columbia Labour Movement** by Rod Mickleburgh (Harbour \$44.95)

**Strange New Country: The Fraser River Salmon Strikes of 1900 and the Birth of Modern British Columbia** by Geoff Meggs (Harbour \$22.95)

**Longshoring on the Fraser: Stories & History of ILWU Local 502** by Chris Madsen, Liam O’Flaherty, Michelle La (Granville Island \$29.95)

**G**EOFF MEGGS’ AND Rod Mickleburgh’s *The Art of the Impossible* (Harbour, 2012) remains the definitive book for assessing NDP Premier **Dave Barrett**’s roller-coaster ride in office during the 1970s. That Meggs/Mickleburgh collaboration won the 2013 Hubert Evans Non-Fiction Prize.

The pair are re-emerging separately this spring.

**Rod Mickleburgh**, a veteran *Vancouver Sun* journalist and senior writer for *The Globe and Mail*, has written **On the Line: A History of the British Columbia Labour Movement** to document the breadth and length of what has been Canada’s most volatile and progressive provincial labour force.

The story begins back in 1849 when mostly Scottish labourers went on strike to protest barbaric working conditions at B.C.’s first coal mine at Fort Rupert on Vancouver Island and continues into the second decade of the 21st century to recount the successful campaign led by the B.C. Teacher’s Federation (BCTF) to improve classroom conditions and class sizes.

★  
BACK IN 1978, **GEOFF MEGGS** became editor of the United Fishermen and Allied Workers’ Union’s (UFAWU) *The Fisherman*, the oldest and largest circulation west coast fishing publication. Fast forward forty years to 2018 and the former Vancouver city councillor is now chief of staff to newly-elected NDP Premier **John Horgan**.

Meggs’ third book on the fishing industry, **Strange New Country: The Fraser River Salmon Strikes of 1900 and the Birth of Modern British Columbia**, recounts the salmon strikes on the Fraser River in 1900 and 1901 that were pivotal in the growth of British Columbia.

Once upon a not-so-distant time, when the Fraser River Cannery Association fixed the maximum price per salmon at 15 cents, fishermen united and shut down British Columbia’s second-largest export industry. The government called out the militia. That strike was a watershed moment in the

## Three histories catch up on the pivotal role of unions in B.C. from 1849 to 2018.

province’s industrial history at the outset of the 20th century.

★  
AUGMENTING THESE TWO OVERVIEWS is a study of a venerable and specific union, **Longshoring on the Fraser: Stories and History of ILWU Local 502**, by a team of authors, **Chris Madsen, Liam O’Flaherty, and Michelle La**.

Basically, this is a success story of perseverance but also adaptation. As working conditions worsened during The Depression, most workers joined the New Westminster Waterfront Workers’ Association. In sympathy with waterfront workers in Vancouver who were pummeled by police during the famous altercation at Ballantyne Pier in 1935, a less-remembered strike in New Westminster was also violently diffused by police.

It took years for the New Westminster unionists to



**Geoff Meggs: Horgan’s write-hand man**

recover and secure affiliation with the International Longshore & Warehouse Union (ILWU) as Local 502 in 1944. By taking a less confrontational approach to employers during good times, Local 502 was able to obtain higher wages, and expanded benefits, including unemployment insurance and pensions. Most unions in North America made

gains during this post-war era.

The next hurdle was not maniacal or malicious employers—it was mechanization. Local 502 fought for compensation for workers ousted by the augmentation on containers.

Veteran labour historian **Sean Cadigan** comments on mechanization in his extensive review of *Longshoring on the Fraser* in *The Ormsby Review*, “waterfront workers experienced a ‘gradual professionalization of work’ based on a new work safety culture that emphasized workers’ self-discipline in areas such as substance abuse on the job and the enforcement of workplace safety regulations.

“Local 502 survived by emphasizing workers’ role as indispensable and responsible partners of employers. Such partnership deepened through the 1990s as members of the local took part in foreign trade missions that succeeded in finding new business for the port of New Westminster.”

In other words, measured cooperation won the day. Aris-

ing from a community-based oral history project, *Longshoring on the Fraser* is not heavy on analysis, according to Cadigan.

“The emergence of the neo-liberal state, the rolling back of social welfare, wage and job losses, and the curtailment of union rights have been major reversals for working people throughout Canada, including the members of Local 502,” he writes.

“Yet the selling of New Westminster’s port on the international stage by members of Local 502, an example of the neoliberalism that has otherwise been so problematic for working people, is touted here by the authors as a major success for workers and the community.”

Cadigan nonetheless endorses *Longshoring on the Fraser* as an accessible celebration of the history of ILWU Local 502 in New Westminster. A less charitable response would be churlish given that there are obviously far more B.C. books devoted to company histories or memoirs by entrepreneurs, than there are books about specific unions.

Line 978-1-55017-826-5  
Strange 978-1-55017-829-6  
Longshoring 9781926991832

# Labour INTENSIVE

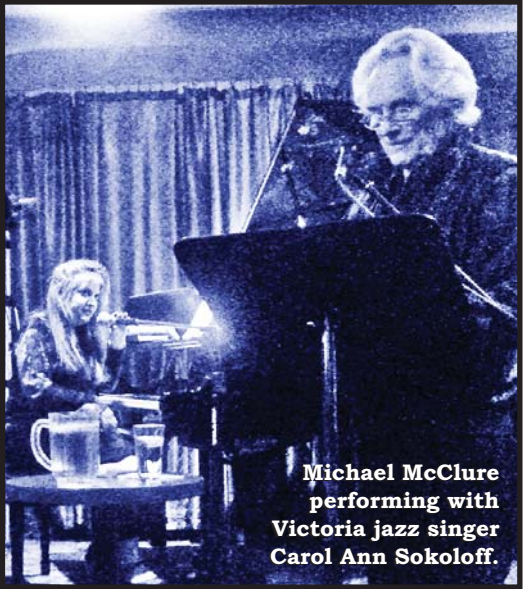


**Container ship Northern Magnum at New Westminster.**



*Grammas sit in chairs and reminisce.*—as Cher sang—*Boys keep chasing girls, to get a kiss...* Not only did the San Francisco Beat poet **Michael McClure**, at age 85, read at SFU Harbour Centre last fall, introduced by post-Beat baseball nut **George Bowering**; he also performed with jazz accompaniment at The Roxy Theatre in Victoria, alongside singer **Carol Ann Sokoloff**. McClure's new poetry collection, **Persian Pony** (Ekstasis \$21.95), is from the literary press managed by post-Beat poet **Richard Olafson**.

McClure is immortalized as Pat McClear in **Jack Kerouac's** novels *The Dharma Bums* and *Big Sur*, and he influenced pop stars **Janis Joplin** and **Jim Morrison** of The Doors. McClure also performed with keyboardist **Ray Manzarek**. *Drums keep pounding rhythms to the brain. La-de-da-de-dee; la-de-da-de-die.* 978-1-77171-249-1



**RAPTURE, NOT RAPTORS**  
RAISED BY GERMAN AND JAMAICAN PARENTS, multi-disciplinary artist **Derek von Essen** photo-documented the underground music scene at hundreds of club shows in Toronto during the mid-1980s, including performances by **Nirvana**, **Red Hot Chili Peppers**, **Sonic Youth**, **Soundgarden**, **Henry Rollins** and **Mudhoney** before those groups were famous.

Von Essen's pre-digital era photos are the basis for **No Flash, Please! Underground Music in Toronto 1987-92** (Anvil \$28) with text by **Phil Saunders**. His resultant hearing loss was the world's photographic gain. 978-1-77214-037-8

CASH CACHE

HAVING DISCOVERED A YOUNG **MICHAEL BUBLÉ** AT A talent contest in 1993, **Beverly Delich** became the first manager of the unknown eighteen-year-old singer, moving with him to Toronto, and later Los Angeles, finally helping him reach the top of the charts. She relates the story of his rise to prominence, and her role in the success, in **Come Fly With Me: Michael Bublé's Rise to Stardom, a Memoir** (D&M \$32.95), co-written with **Shelley Fralic**. Michael



Bublé will be hosting the 2018 Juno Awards in Vancouver.

Now another music manager has spilled the beans—inadvertently—about **Johnny Cash**. Nanaimo journalist **Julie Chadwick** helped **Saul Holiff**, The Man In Black's manager in the 1960s and '70s, to posthumously present his recollections for **The Man Who Carried Cash** (Dundurn \$19.95).

The long-winded subtitle for this tale of a tempestuous but affectionate relationship is **Saul Holiff, Johnny Cash, and the Making of an American Icon**. "From roadside taverns to the roaring crowds at Madison Square Garden, from wrecked cars and jail cells all the way to the White House."

Saul Holiff was there for the absolute worst

AND THE BEATS GO ON

of times, but also for the best: Carnegie Hall, Folsom Prison, *A Boy Named Sue*, and Cash's hit television series. He handled the bookings and the no-shows, the divorce and the record deals, the drugs, overdoses, and arrests.

In 1973, at the zenith of Cash's career, Saul quit. Until now, no one knew why. Saul Holiff committed suicide in Nanaimo in 2005, and left behind a vast archive of materials in a storage locker.

"I came across the story when Saul's son, Jonathan, completed a documentary about his father in 2012 called *My Father and the Man in Black*," says Chadwick, a former entertainment editor at the *Nanaimo Daily News*. She was eventually accorded access to hundreds of personal letters, audiotaped diaries covering forty years, phone calls, original photos, gold records, clippings, booklets and posters.

As one of the first promoters of many rock n' roll artists in Canada, Holiff worked with **Bill Haley**, **Paul Anka**, **Little Richard**, **Carl Perkins** and **Buddy Holly**. He also managed **Tommy Hunter** and **June Carter**.

ROLL OVER, CHOPIN

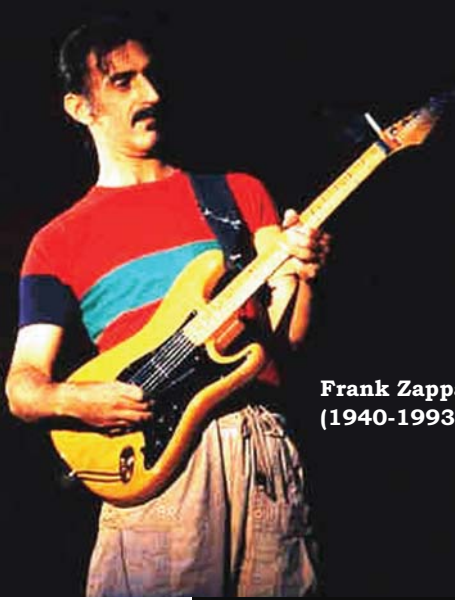
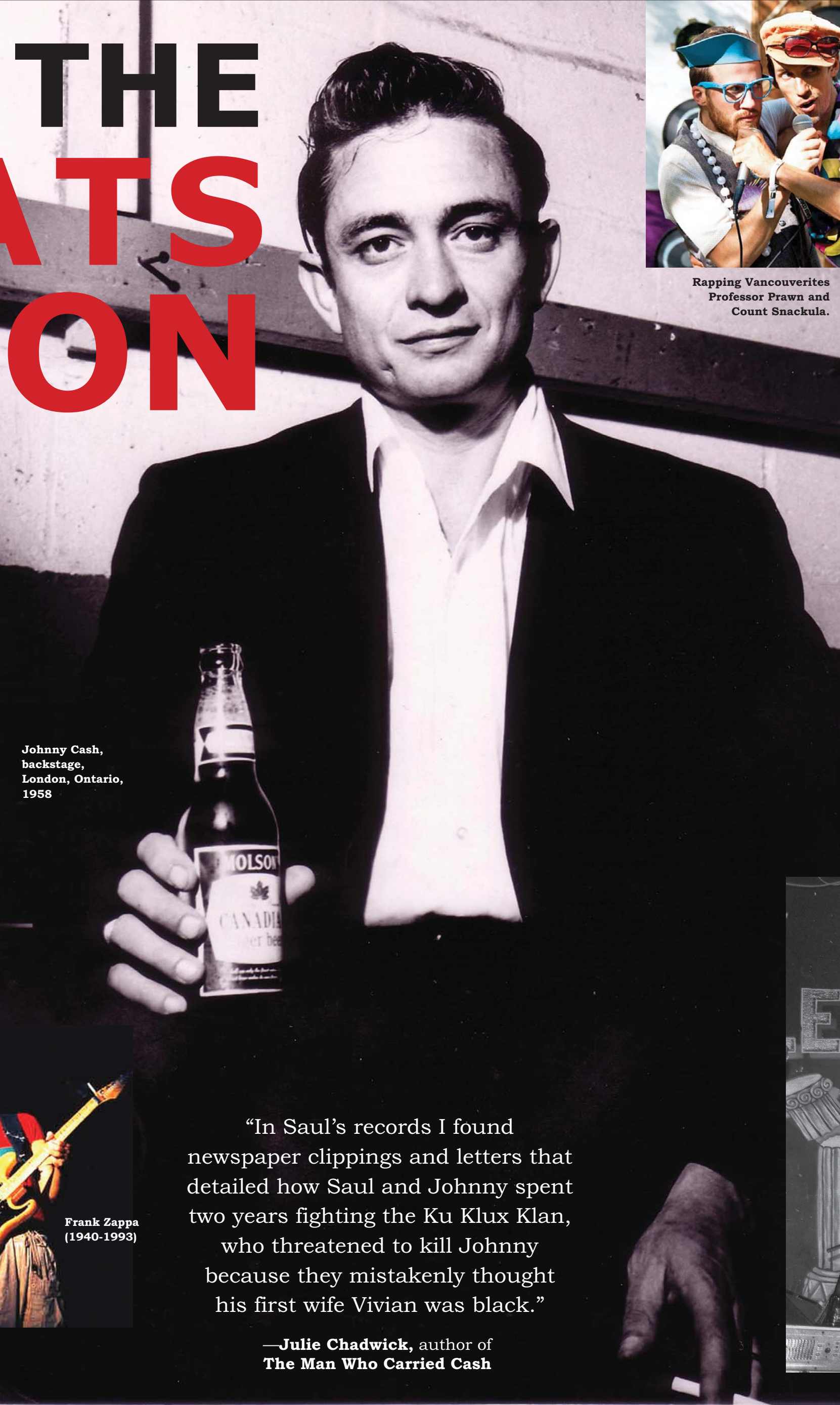
IT'S A LITTLE-KNOWN FACT THAT **FRANK ZAPPA** WAS A DISC jockey (that is a person who played records for people who were listening to the radio) at KSPC-FM at Pomona College in Claremont, California before he became the frontman for **The Mothers of Invention**.

**Charles Ulrich**, author of a 768-page appreciation, **The Big Note: A Guide to the Recordings of Frank Zappa** (New Star \$45), was also a deejay at KSPC. So, he can verify that, yes, in 1975, pranksters did indeed succeed in replacing the name of **Chopin** on the frieze atop the Bridges Auditorium at Pomona College with the name Zappa to go along with Wagner, Beethoven, Bach and Schubert.

Over fifteen years in the making, Ulrich's detailed appreciation covers 100 albums recorded over a 35-year period with more than eighty musicians on 1,772 tracks, all described in detail.

ROLL OVER, CALVIN CORDOZAR BROADUS, JR.

**ADRIAN SINCLAIR**, AKA "Professor Prawns," and **Karlis Kalnins**, aka "Count Snackula," have translated six years of music making into an unusual how-to book, **Freestyle Focus Group: Learn how to freestyle rap and build community** (Praxis Publishing \$19.95), a guide to



"In Saul's records I found newspaper clippings and letters that detailed how Saul and Johnny spent two years fighting the Ku Klux Klan, who threatened to kill Johnny because they mistakenly thought his first wife Vivian was black."

—**Julie Chadwick**, author of **The Man Who Carried Cash**



Rapping Vancouverites Professor Prawn and Count Snackula.

Vancouver, Sinclair has been staging Guerilla Freestyle-Rap interventions via Sound Bike with the Freestyle Focus Group (FFG), and doing activist and communications work for arts and non-profit groups such as PIVOT Legal, Greenpeace, 45 West Studios and Wilderness Committee.

Kalnins builds mobile bike-based sound systems, develops his skills in mycology (a branch of biology concerned with the study of fungi), and is co-director of the BC Tea Growers Association. In 2001, he co-founded the Locative Media Lab with **Marc Tuters** to explore the field of user generated cartography.

His work has been presented internationally at conferences and new media festivals including IMPAKT (Utrecht), Media Architecture (Riga), Collaborative Cartography (London), and E-Culture Fair (Amsterdam). 978-1-365-81163-0

AS YEARS GO BY

PART-TIME VANCOUVERITE **ANDREW LOOG OLDHAM**, at age 19, discovered, managed and produced the early records of the Greatest Rock 'n' Roll Band in the World—and he co-wrote *As Tears Go By* with **Mick Jagger** and **Keith Richards**.

Along the way he discovered **Marianne Faithful**. The songs he produced for The Rolling Stones include many of their best hits: *Satisfaction*, *Under My Thumb*, *Get Off Of My Cloud*, *Lady Jane*, *Play With Fire*, *Out of Time*, *Mother's Little Helper*, *19th Nervous Breakdown*, *Paint It Black*.

Oldham's first memoir of his glory days could only have been called *Stoned: A Memoir of London in the*

1960s. It was followed by *2Stoned* and finally **Stone Free** (CreateSpace \$25.17), dedicated to **Brian Jones**. "*Stone Free* is the third part of my triography," he says. "It is an affectionate look at impresarios I have admired, loved and loathed." There are profiles of Serge Diaghilev, Mike Todd, Otto Preminger, Larry Parnes, John Kennedy, Brian Epstein, Don Arden, Kit Lambert, Chris Stamp, Malcolm McLaren, Albert Grossman, Phil Spector, Allen Klein, Mick Jagger and Keith Richards.

In 2008, he produced and arranged an album for and by Vancouverite **Wyckham Porteous**.



**first came to live in Vancouver in 2003 to write a book and be closer to his son, a music producer in Los Angeles.**

THE TRUTH IS NOT OUT THERE

AFTER RELEASING SIX ALBUMS, VANCOUVER INDIE SINGER and accordion whizz **Geoff Berner** has crafted a *Searching for Sugaman*-like novel about the disappearance of a mysterious and charismatic



Geoff Berner

female musician named DD. As the narrator in **The Fiddler is a Good Woman** (Dundurn \$18.99) interviews DD's friends, ex-bandmates, ex-lovers and such, he amasses an increasingly diverse and puzzling portrait. The authenticity of the variable viewpoints is brought into doubt. The truth is not out there.

Previously Berner published *Festival Man* and a graphic novel, *We Are Going To Bremen To Be Musicians*.



**Nirvana's Kurt Cobain at Lee's Palace, 1990, the band's first ever show in Toronto. Photo by Derek von Essen from No Flash Please! Underground Music in Toronto 1987-92.**



**Island of the Blue Foxes: Disaster and Triumph on Bering's Great Voyage to Alaska** by **Stephen R. Bown** (D&M \$34.95)

STEPHEN R. BOWN'S **Island of the Blue Foxes** tells the story of The Great Northern Expedition which resulted in the mapping of the Arctic Coast of Siberia and large parts of the North American coastline, and the discovery of Alaska.

Almost 300 years ago, it was one of the most ambitious and well-financed scientific expeditions in history. Now it is famous for the horrific privations suffered by its crew.

Danish-born **Vitus Bering** served for 38 years with the Russian fleet and was encouraged secretly to explore the North Pacific by **Tsar Peter the Great**. Vitus Bering is often wrongly credited with confirming the separation of the two continents in 1728. In fact, a little-known Siberian Cossack, **Semen Ivanovitch Dezhnev**, sailed around the extreme northeastern tip of Siberia in 1648 but the records of the voyage were buried in an obscure archive in Siberia for many decades.

Vitus Bering was also not the first Russian mariner to glimpse North America. **Michael Gvozdev** was the first to record his sighting of a 'large country' (bolshaya zemlya) while sailing east of Siberia in 1732.

In 1728, beset by fog, Bering failed in his mission to find out where Asia joins America. Proceeding only as far as 67 degrees north, he never conclusively proved that Asia and North America were separate continents.

Aboard the *St. Peter*, Bering's second expedition—the focus for Bown's *Island of the Blue Foxes*—sailed in September of 1740 from Okhotsk accompanied by the *St. Paul* under the command of **Aleksei Chirikov**.

After wintering in Kamchatka, both Bering and Chirikov sailed into the Pacific Ocean from Petrovskaya (Petropavlovsk) in June of 1741. The dual commanders became permanently separated by fog and storms on June 20.

The written record for his final adventure was rendered for posterity mainly by Bering's second-in-command, **Sven Waxell** (a Swede) and the German-born scientist **Georg Wilhelm Steller**.

It's often assumed that Bering must have accomplished the first proven landfall by Europeans on the north Pacific Coast during his follow-up voyage. In fact, Bering's sailing partner, Aleksei Chirikov, preceded Bering's landing by five days when his crew made landfall north of

The stranded survivors of **Vitus Bering's** 1741 expedition were starving as they fended off relentless attacks from hordes of feral blue arctic foxes.

# VITUS BERING'S DIRE STRAIT



Vitus Bering, as depicted in this 1890s Russian illustration, didn't survive his final voyage. Ditto for Ferdinand Magellan and James Cook.

Dixon Entrance, in Alaskan territory, on July 15, 1741.

★ THE FIRST LANDFALL IN NORTH America by Vitus Bering's men occurred at a place now called Kayak Island. Bering's men first sighted Mount St. Elias on July 17, 1741, then a landing party led by Fleet Master **Sofron Khitrov** used a longboat to go ashore on July 20, 1741.

Bering named this place St. Elias Island in honour of the Russian saint's day. Mt. St. Elias received its name

later and St. Elias Island in the Aleutian chain became known as Kayak Island. Khitrov sketched a map in his logbook, the first Russian map to represent territory in North America.

When Bering's expedition first sighted North American land, Bering was congratulated by his men but he was not cheerful. He told his scientist Georg Steller, "We think now we have accomplished ev-

erything, and may go about greatly inflated, but they do not consider where we have reached land, how far we are from home, and what may yet happen.

"Who knows but that perhaps trade winds may arise which may prevent us from returning? We do not know this country, nor are we supplied with provisions to keep us through the winter."

Bering's

words were prophetic. Beset by scurvy, his crew of 76 was reduced to just ten healthy men by October as the ship was spun uncontrollably about the north Pacific by a storm. Men perished miserably and were pitched overboard while the rigging and sails were destroyed. More like a wreck than a ship, the *St. Peter* was driven onto the beach as the men desperately sought escape, ripping a hole in the hull.

The survivors scrambled ashore and constructed a makeshift camp from the salvaged stores of the ship. Here on this desolate, uncharted, uninhabited island they were destined to spend the next eight months surviving as best they could, choking down rotten whale blubber or sinewy sea lion meat while fending off the relentless attacks of hordes of feral blue arctic foxes.

Vitus Bering died on December 8, 1741 on Bering Island, east of Kamchatka. He was buried in a sandbank on the side of a wind-swept hill. Logbooks have survived, in addition to the accounts made by Waxell and Steller, that reveal the daily struggles, personal quarrels and aspirations of the adventurers.

Of the 76 men who had sailed with Bering from Petropavlovsk six months before, only 45 were still alive by the end of 1741. These survivors eventually constructed a small ship from the wreck of the *St. Peter* and sailed the 442 km home to Kamchatka.

★ STEPHEN BOWN LIKES TO TAKE A biographical and narrative approach to writing about history; less interested in statistics than in the lives of the people involved.

"I love a great story," he says, "and for whatever reason the incredible adventure of Russia's Great Northern Expedition and the disastrous voyage across the Pacific from Kamchatka to Alaska, has never been fully told before except in academic publications.

"I want people to be as amazed as I was with this story and perhaps have a greater appreciation for life in those times, the daily danger, risks, bravery and curiosity it took for those voyages, to seek out new places.

"At the same time, these men had a powerful urge to survive and return home when faced with what can only be termed extreme suffering and disaster."

*Island of the Blue Foxes* was short-listed for the \$30,000 2018 RBC Taylor Prize.

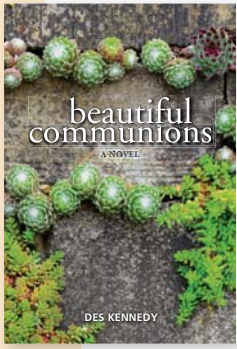
Bown's previous book, *White Eskimo: Knud Rasmussen's Fearless Journey into the Heart of the Arctic* (Da Capo Press, 2015) won the William Mills Award for the best non-fiction book on a polar topic.

978-1-77162-161-8





# New from Ronsdale Press



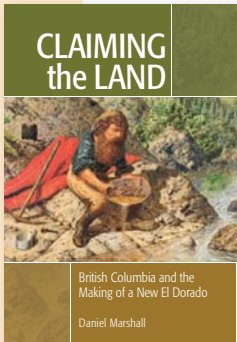
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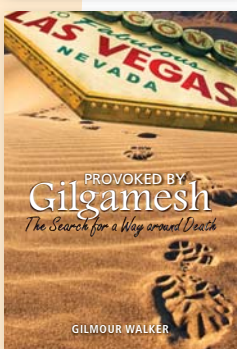
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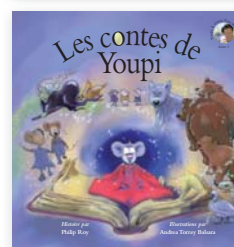
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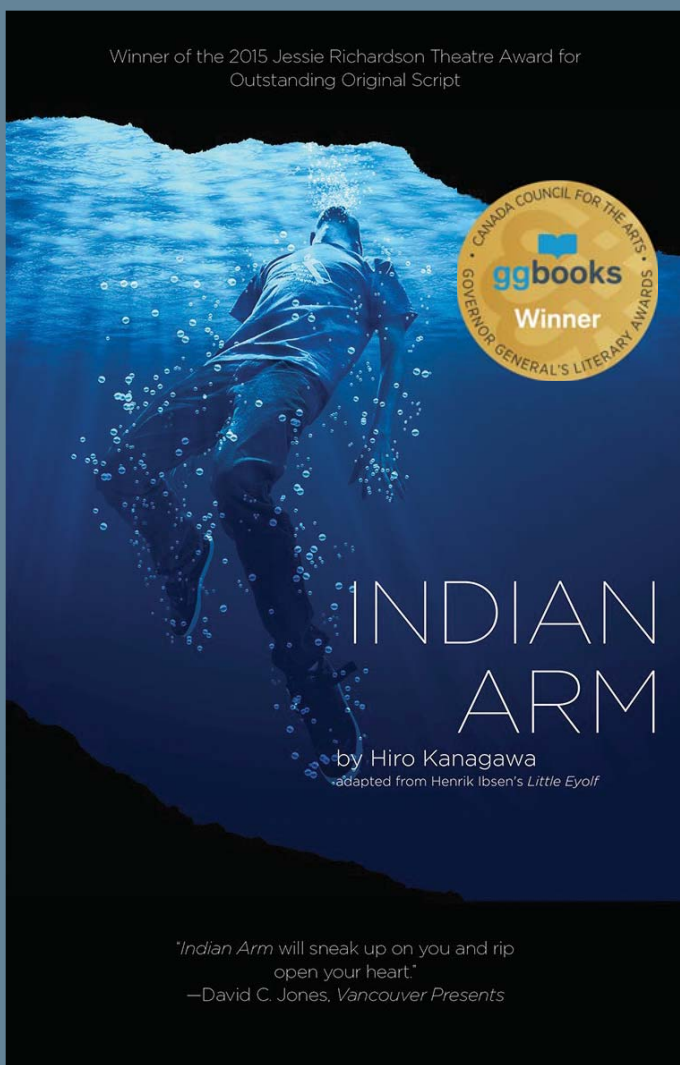
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## IS IT SALTSPRING OR SALT SPRING?

**Jack Knox** examines one  
of the great literary conundrums  
of our time.

**F**LEW BACK FROM A WEEK’S holiday, landed in a dystopian nightmare. To be precise: Some-time in my absence, Saltspring Island became Salt Spring Island.

To explain why this matters, let’s retreat a bit. In the nineteenth century, what was at various times called Klaathem, Chuan, or Admiralty Island became known locally as Salt Spring (or Saltspring) Island, the name coming from the brine pools (or is that brinepools?) bubbling up on its north end.

Local usage tilts toward two words, though there’s hardly unanimity. (When have Islanders agreed on anything but the appalling state of ferry fares?) The newest phone book has sixty-two listings that begin with Salt Spring, but only thirteen for Saltspring. Several years ago, Canada Post declared the one-word version must be used on mail, but backed down after a minor revolt.

Never mind. Here at the *Victoria Times Colonist*, we have always stuck with the official version, Saltspring, as adopted by the Geographic Board of Canada in 1910.

This is how newspapers settle questions of usage: blind, unswerving adherence to the rules. This applies not only to place names but the language as a whole. Most publications in the Great Write North take as gospel The Canadian Press Stylebook (not Style Book), which lays down the law on such questions as whether to use colour (yes) or color (no), Afghan (noun) or Afghani (adjective), or eatable (can be eaten because not revolting) or edible (can be safely eaten).

Any heretic attempting to break ranks and indulge personal preference (say, percent instead of per cent) risks evisceration by a foul-tempered copy-editor [Ed. note: redundant,] whose terminal dyspepsia can be traced to a steady diet of strong drink [Ed. note: whisky when referring to Canadian or Scottish, whiskey when American or Irish] and weak reporters. Writers who use suspect and killer/mugger/thief interchangeably are subjected to an ear-twisting lecture [“No! The suspect did not rob the bank. The robber robbed the bank. The suspect is suspected of being the robber”].

Without consistent application of the rules, we lose credibility, the argument goes. Without order, there is chaos. Lawlessness seeps into society’s foundations, which crack and crumble.

Things fall apart; the centre cannot hold. Roving gangs of feral youth burn crops and knock over liquor stores.

We do occasionally make mistakes with local names—for example, assuming that any school in the Sooke school district is in Sooke, or that any business on Oak Bay Avenue is in Oak Bay. We stumble over the idea that Becher Bay is home to the Beecher Bay band, also known as the Cheanuh, also known as the Scia’new First Nation, which we

somehow turned into Sci’anew, our application of apostrophes in Aboriginal names sometimes resembling a game of Pin the Tail on the Donkey.

In our defence, it should be pointed out that we have also had trouble spelling our own name: while the *Times-Colonist* became the hyphenless *Times Colonist* in December 1994, the files show pockets of resistance (hello, sports department!) held out like the Russians at Stalingrad for months, if not years.

Change comes slowly. It took us a long time to give up referring to a cluster of Greater Victoria municipalities as the Western Communities, in part because no one was quite sure whether

the mid-1990s replacement, the invention of boosters who wanted to give the area an image makeover, was West Shore or Westshore.

Even today, there’s a confusion of proper names: Note that on Friday we ran a story about a woman who was sentenced in the Western Communities Courthouse after being arrested by the West Shore RCMP for a robbery near the Westshore Town Centre mall. We can assume the WestShore Chamber of Commerce wasn’t amused.

Change does come, though. Once upon a time, any *TC* reporter who wrote Pat Bay Highway instead of Patricia Bay Highway was dragged behind the presses and beaten, but that is no longer the case.

And now we have the shift from Saltspring to Salt Spring, as dictated in a memo from on high. “Every time we use Saltspring, we are sending a message that we know better than the people who live there,” read the directive. “That is not a good message to send.”

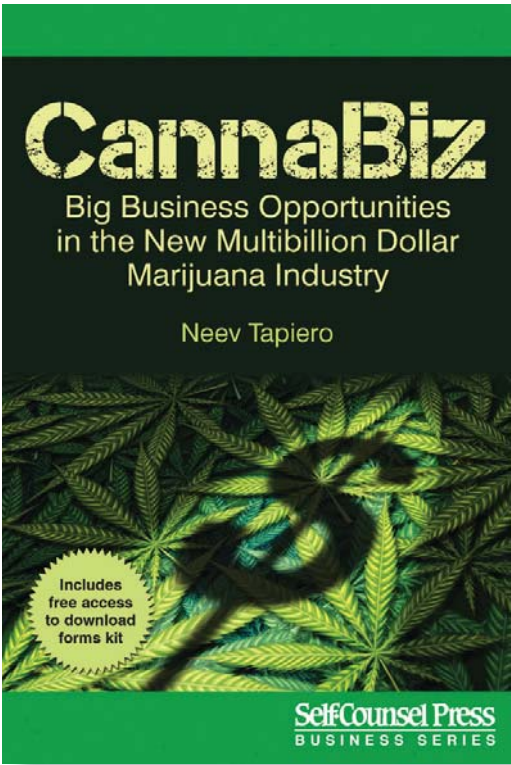
I shuddered. This was anarchy. What’s next—gay marriage, votes for women? This is Victoria (civic motto: We Fear Change).

“Back on the plane,” I said. “We’re flying to Peking.”

“You mean Beijing,” she replied.

978-177203-208-6

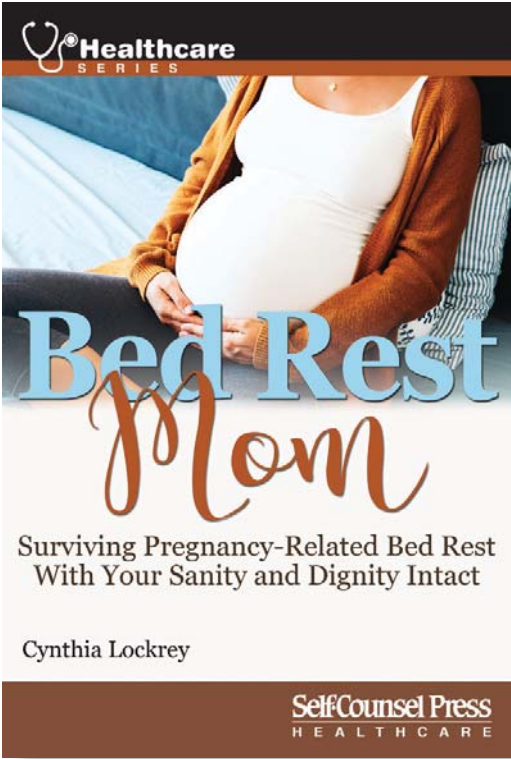
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# All things foody

151 local and global tidbits and recipes

**Sustenance: Writers from BC and Beyond on the Subject of Food**  
edited by Rachel Rose  
(Anvil Press \$25)

BY CAROLINE WOODWARD

AS POET LAUREATE for the City of Vancouver from 2014-2017, **Rachel Rose** wanted a community project which offered another world view than the muttering and braying about walls to keep out the Other.

Rose had already spent years volunteering with Burmese families in Surrey, shopping for food, shampooing hair, attending graduations, weddings and funerals. Her genuine Canadian hospitality imbues her book project, a celebratory mish-mash of cultures and food.

There are 151 tidbits and recipes to savour from writers who live in Vancouver, and from elsewhere around the world. There are farmers, beekeepers, fishers and backyard gardeners, First Nations, Metis, refugees and celebrated chefs like **Meeru Dhalwala**, **Vikram Vij** and **Frank Pabst**, nearly-anonymous librarians who write like angels, thoughtful children and wise elders, some speaking Arabic and Cree, plus poets such as **Lorna Crozier**, **John Pass**, **Susan Musgrave** and **Fred Wah**

*Sustenance* doubles as an inspired love letter to the city. The selected writings, with an abiding focus on human rights, are unfailingly eloquent.

The voices are as diverse as the forms: interviews, memoirs, recipes, both literal and figurative, prose and poems, some as paeans to moose meat, bees, bread, beer,



TOM LANGDON PHOTO

Rachel Rose

tomatoes, rice, beloved grandmothers, salmon, maple syrup, elk heart and fresh berries.

**Jane Silcott**'s 'Cooking Class & Marriage Lessons' is hilarious. **Karen Barnaby**'s 'Blackberry Fever' is heart-breaking. **Jeff Steudel**'s 'Recipe' is sensual.

The writers tackle subjects as difficult as anorexia,

obesity, starvation, sugar, animal deaths, and allergies, real and possibly imposed (see the delightful, plaintive essay, 'Check the Ingredients!' by **Ayla Maxwell**, a grade 6 student at Vancouver's Charles Dickens Elementary School).



FOOD, SUSTENANCE, IS INTENSELY personal as well as politi-

cal (read **Billeh Nickerson**'s smart, incisive poem 'A Baker's Dozen: 13 Vancouver Food (In)Securities').

The final words, amid the cornucopia of offerings at this banquet for humanity, go to ten-year-old collaborators, **Bodhi Cutler** and **Gus Jackson**, who both attend Charles Dickens Elementary. Their short, sweet and perfectly apt essay sums up *Sustenance*:

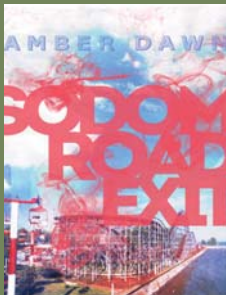
"Every dish is unique because every Vancouverite makes it a tiny bit different. We all have our styles and our ingredients, our suppliers and our equipment. There are restaurants who will probably make great pasta with the best calamari. Your mom can make a great homemade meal she invented herself. No two meals taste the same because they are like humans, unique and great."

A good portion of the money raised by sales from *Sustenance*, as well as every single writer's honorarium, will be donated to the BC Farmer's Market Nutrition Coupon Program so that low-income families will have access to fresh, locally-grown food.

978-1-77214-101-6

*Caroline Woodward, writer and lighthouse keeper, grows a big garden and cooks feasts for her friends at the Lennard Island Lightstation.*

# NEW BOOKS FROM THE ARSENAL



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*Amber Dawn*

"An extraordinary, strange, and deeply human novel about the often futile search for redemption, healing, and the ways in which we survive."  
—Jen Sookfong Lee, author of *The Conjoined*



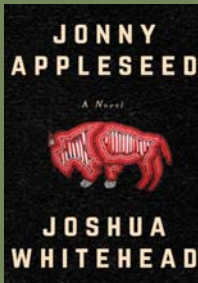
**THE PLAGUE**  
*Kevin Chong*

"A nuanced study of human nature under biological siege, and a terrific riff on the Camus classic."  
—Eden Robinson, author of *Son of a Trickster*



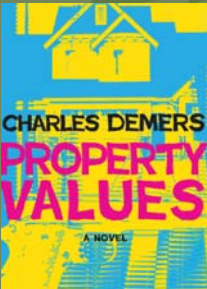
**LITTLE FISH**  
*Casey Plett*

"Fearless and messy and oozing with love, *Little Fish* is a devastating book that I don't ever want to be without."  
—Zoey Leigh Peterson, author of *Next Year, For Sure*



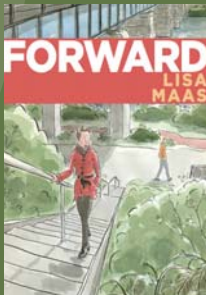
**JONNY APPLESEED**  
*Joshua Whitehead*

A tour-de-force debut novel about a Two-Spirit Indigiqueer young man and proud NDN glitter princess who must reckon with his past when he returns home to his reserve.



**PROPERTY VALUES**  
*Charles Demers*

"In *Property Values*, Canada's best and most socially engaged comedian takes aim at the housing crisis and the death of journalism with equal parts humour, outrage, and literary virtuosity."  
—Sam Wiebe, author of *Invisible Dead*



**FORWARD: A Graphic Novel**  
*Lisa Maas*

"A moving depiction of grief and loss, but one that also includes sweet moments of sexual desire, joy, and laughter, which bubble up even in the most painful of times."  
—Sarah Leavitt, author of *Tangles*

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Commemorating Canada: History, Heritage, & Memory, 1850s-1990s  
by Cecilia Morgan (UTP \$26.95)

BY MIKE STARR

Cecilia Morgan’s *Commemorating Canada* is a good place to start when examining the role of historical commemoration in Canada. The book is part of the Themes in Canadian History series, published by University of Toronto Press, “designed to open up a subject to the non-specialist reader.”

Morgan took on a monumental (please forgive the pun) task to document the ways Canadians commemorate their history. Starting, appropriately, with a recitation of history by members of the Iroquois Confederacy, Morgan provides examples of historical commemoration from a wide variety of forms of artistic and educational expression. Her inclusion of songs, parades and pageants, and school texts expanded my idea of commemoration.

As well as surveying the various forms of commemoration in Canada since the 1850s, Morgan points out instances of controversy or disagreement over the meaning of commemorations.

For example, of the Vimy Ridge memorial unveiling in 1936, Morgan wonders, “Why was there so little scepticism, even cynicism, expressed in the face of commemorations that focused so relentlessly on the First World War as a noble and worthy sacrifice?”

In this age of re-examining and reassessing some of the historical figures commemorated in Canada—and when American Confederate statues are being toppled—the topic of commemoration is timely.

There have been calls to remove Sir **John A. Macdonald**’s name from schools in Ontario, and the Langevin Block on Parliament Hill, built in 1889, was recently renamed the Office of the Prime Minister and Privy Council.

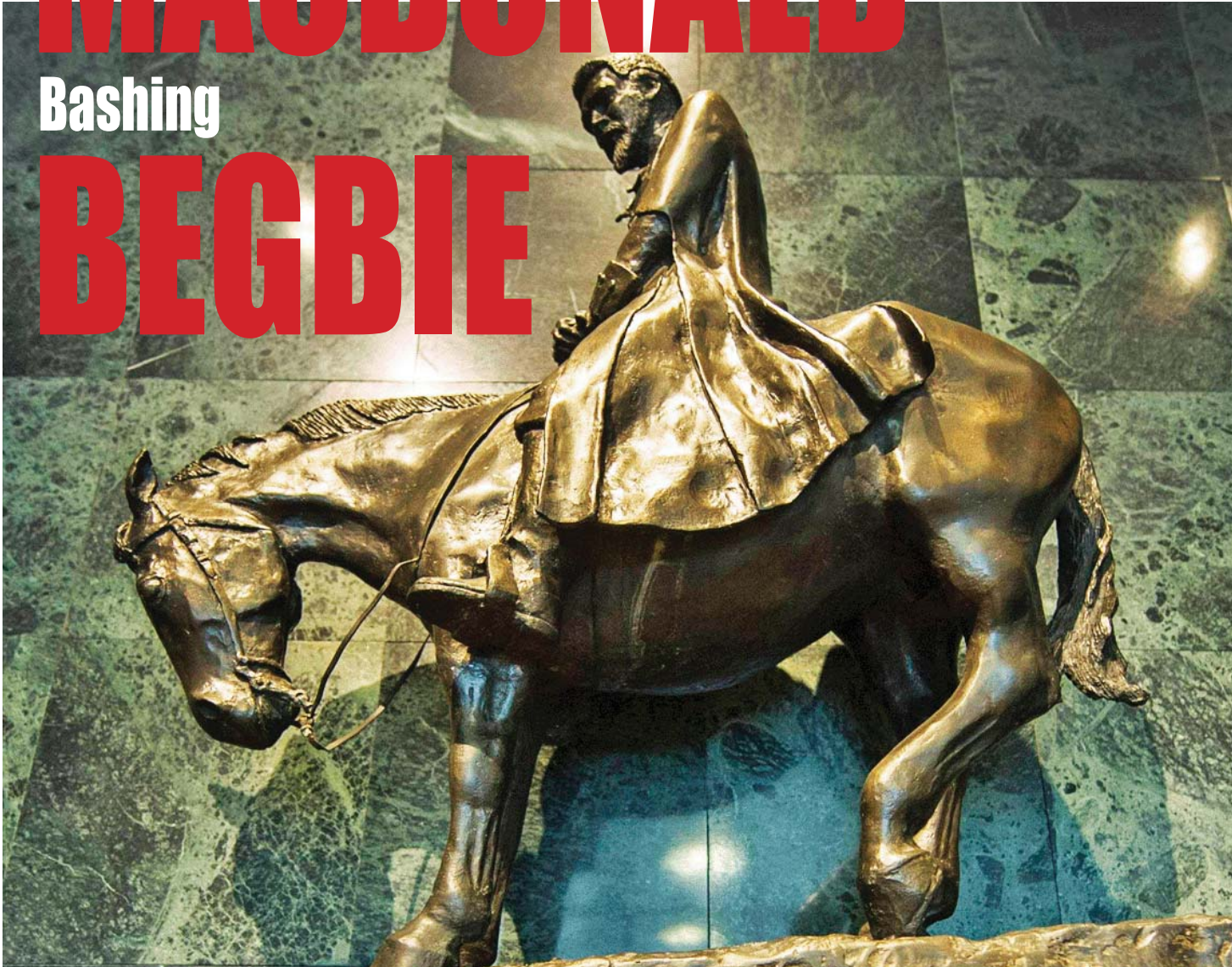
Both of these “Fathers of Confederation” were associated with residential schools for Indigenous children. Morgan necessarily only touches on these more recent political issues. In an overview of 150 years of Canadian commemorations it would be impractical to go much deeper.

Morgan also asks critical questions about how Indigenous peoples were, or more likely weren’t, commemorated—while simultaneously their material culture was taken away for private or public museum collections.

★  
WHAT IS COMMEMORATION, AND HOW does it differ from historical

Increasingly we are realizing that statues and monuments are not always reliable reflections of history.

# Re-thinking MACDONALD Bashing BEGBIE



Judge Begbie by Ralph Sketch was removed from the Law Society of B.C. lobby in 2017.

narrative? Morgan does not distinguish between the two. *Commemorating Canada* explores “the variety of genres and methods that people have used to establish a relationship with the past.”

But historical narrative and commemoration are indeed distinct. One American curator recently argued that history is a “critical analysis of people and events,” whereas commemoration is “glorification or endorsement of those people and events.”

While I agree that placing a statue of someone in a public place has usually implied endorsement, or even glorification, I don’t think the distinction between history and commemoration is always clear. Much historical narrative, whether in written or other forms, has been uncritical, while some statuary and

other forms of artistic expression are intended to inspire quiet or ironic reflection.

But mainly Morgan is justified in equating commemoration and historical narrative. Both, broadly and ideally, need to ask critical questions about people and events in Canada’s history and include multiple perspectives on the complexities of the past.

Ottawa’s Beechwood Cemetery did this in the case of **Duncan Campbell Scott**. Originally commemorated as “one of the outstanding figures in Canadian poetry,” in 2015 the cemetery unveiled a revised plaque recognizing Scott’s “notorious” career in the Department of Indian Affairs,

when he oversaw “the assimilationist Indian Residential School system.”

If public history agencies do not provide a balanced picture of both the contributions and the failures of historic figures, others will step in and remove, edit, or deface the commemoration—or provide their own interpretation.

Early in 2017, for example, a page was pasted anonymously next to the Historic Sites and Monuments Board of Canada’s plaque to **Mat-**

**thew Baillie Begbie** in Victoria.

The poster states that “Begbie got the nickname of the ‘Hanging Judge’ by being ruthless in his conviction of ‘Criminals’ ... a majority of these ‘Criminals’ were Indigenous.”

Some institutions, sensing such changes, have taken preemptive action to avoid criticism. In 2017, the Law Society of B.C. announced it would remove a sculpture of Begbie by the Pender Island artist **Ralph Sketch** from its lobby because, the *Vancouver Sun* noted, “it’s a colonial symbol that offends natives.”

Not all interventions are so quiet or unobtrusive. In 2017 a statue of Captain **James Cook** was defaced with

graffiti in Sydney, Australia, with the words “NO PRIDE IN GENOCIDE” and “CHANGE THE DATE” spray-painted over the inscription that Cook “Discovered This Territory 1770.”

Australian Prime Minister **Malcolm Turnbull**, head of the Liberal Party, called it “part of a deeply disturbing and totalitarian campaign to not just challenge our history but to deny it and obliterate it.”

A similar statue of Cook in Victoria’s Inner Harbour, opposite the Empress Hotel, has so far escaped unscathed.

I agree that we need to ask the critical questions and be curious, but we can’t

simply create villains out of former heroes. History, and the people who made history, are complex. We need to acknowledge the good and the bad in people, as well as in our country, and refuse to acclaim them uncritically as either heroes or villains.

While Morgan successfully opens up the subject of commemoration to non-specialist readers, the reader should not stop here. Many books, and still more articles, scholarly and popular, tackle this topic. Especially in light of the *Final Report of the Truth and Reconciliation Commission of Canada*, Canadians are asking important questions about their history and how it is commemorated.

History will judge us if we don’t.

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Mike Starr spent 24 years as an interpreter, planner, and manager at Parks Canada.



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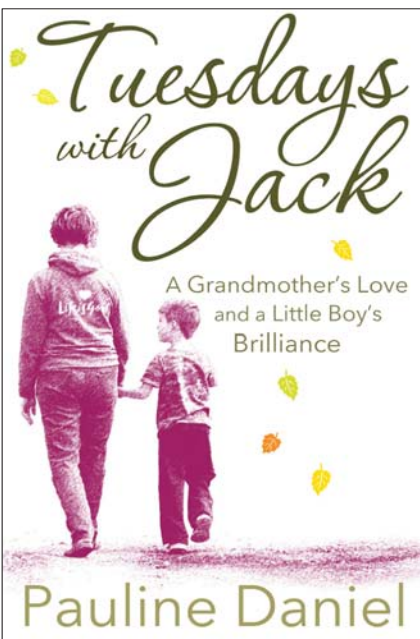


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# review

WAR

Prime Minister Borden  
addresses Canadian  
troops in England, 1917.



The sane cowards who  
didn't volunteer for trench  
warfare madness turned  
out to be as hard to kill as  
the men who enlisted.

## FORCED TO FIGHT

**Reluctant Warriors:**  
Canadian Conscripts & the Great War  
by **Patrick M. Dennis**  
(UBC Press \$39.95)

BY JIM KEMPLING

**A**FTER THREE YEARS OF MOUNTING casualties and a growing shortage of manpower for the war effort, Prime Minister **Robert Borden's** government in Ottawa passed the Military Service Act in 1917.

By war's end, 125,000 Canadians had been conscripted and 24,000 fought on the Western Front. These men were often unfairly dubbed "slackers, shirkers, or malingerers."

In **Reluctant Warriors**, ex-Canadian Air Force colonel **Patrick Dennis** does much to break down the myths of conscription and he demonstrates the importance of the conscripts. Infantry battalions — where the greatest number served — were absolutely critical in the key battles of 1918 and particularly for the much-celebrated advance of the last hundred days of the war.

By examining individual stories, Dennis also makes a persuasive argument that these "slackers" were as effective as the volunteer soldiers who had preceded them, and whose comrades they remained.

Nowadays, Dennis' material on Lieutenant General **Arthur Currie**, the Commander of the Canadian Corps, is likely to raise more hackles, particularly in Victoria, where Currie had commanded both the Gordon Highlanders and the 5th Artillery Regiment.

Dennis' description of "Currie's flawed but ultimately successful strategy" is less convincing than the central focus of the book. In his material on Currie, Dennis has over-reached his core thesis concerning the character and worth of conscripts.

Casualty figures and stories of death abound in *Reluctant Warriors*, but nowhere do we find a parallel examination of German casualties. Simply adding up casualty lists and telling tales of indi-

vidual tragedy is not enough to destroy the image of Arthur Currie as Canada's greatest general of the Great War.

Reluctant warriors were critical to the success of the Canadian Corps—but it does not follow that Currie's use of this valuable resource was flawed, at least not without much more thorough analysis than Dennis musters.

Dennis's appended statistical material, while providing a useful picture of the conscripts, also cries out for more analysis. For example, without looking at the breakdown by occupation for the entire group, Dennis's suggestion that fewer miners died because they might have benefited from higher exemption rates is pure speculation. One might equally argue that fewer conscripted miners died because more miners enlisted before conscription was imposed.

In almost every battle described, Dennis argues that a pause here or a delay there would have allowed the infantry time to recover. While that may well be true, any such slackening of an advance would have provided similar opportunities to the enemy.

It is a common error and conceit of military historians, far removed from battle, to second-guess successful commanders.

Military historians sometimes assert that, if only brilliant minds like theirs had been in command, much less blood would have been spilled. To make such a case requires more than a simplistic recitation of casualty and reinforcement figures dressed up with the tragic tales of those who died.

Despite these caveats, this book deserves to become an essential reference for any serious student examining the operations of the Canadian Corps in 1918.

9780774835978

*Jim Kempling is a retired army colonel and currently a Ph.D. student in history at UVic where he led a team of researchers and students in A City Goes to War, a project focused on the home front. During his career, Kempling served across Canada and abroad in a variety of command and staff positions.*



# GENDER

## LGBTQQAAP

**N**OWADAYS WHEN YOU ENROLL in a college you are likely going to be asked to give your name, age and your PGP—your preferred gender pronoun. Your professor might be strictly required to address you in accordance with your PGP. Will that be ‘she’ and ‘her,’ or ‘he’ and ‘him’? Or ‘it’ or ‘they’ or none of the above?

Also, please choose between Mr, Miss, Ms or Mx.

There aren’t two sexes anymore because there never were two sexes. Those who wish to reject the old school binary system can now do so under the ever-expanding umbrella of LGBTQQAAP which stands for Lesbian, Gay, Bisexual, Transgender, Queer, Questioning, Intersex, Asexual, Allies and Pansexual.

That second A for Allies represents those who so strongly support the rejection of the binary system that they want inclusion under the umbrella, too, although they might easily be able to be accepted as male or female.

All of which leads to **Breaking Boundaries: LGBTQ2 Writers on Coming Out and Into Canada** (Rebel Mountain Press \$13.95) a literary anthology born of struggle, strength, resilience, compassion and determination. A group reading takes place at the Vancouver Public Library, May 14 at 7 pm.



Lori Shwydky, editor

In her foreword, **Robin Stevenson** (author of *Pride: Celebrating Diversity and Community* (Orca, 2017), notes that the LGBTQ2SIA community in Canada is comprised of those who are lesbian, gay, bisexual, transgender, Two-Spirited, gender queer, Canadian-born, immigrant, refugee, Indigenous and settler.

“They are teenagers and seniors; single and married; coming out to parents and becoming parents themselves. Woven together, these voices leave me with a sense of hopefulness: a belief that the creativity and fierce commitment of our community will carry us forward as we work to create a Canada that lives up to the dream of freedom and safety it represents to so many people around the world.”

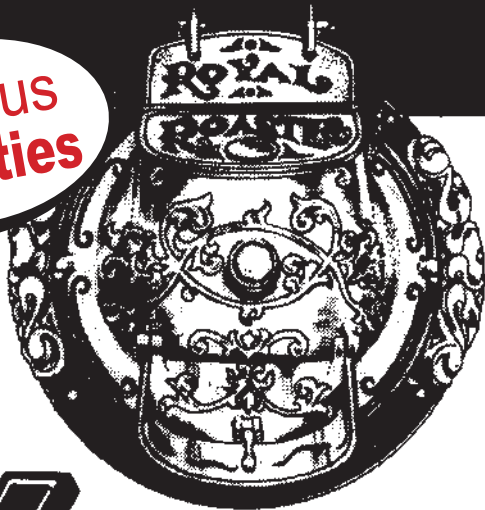


THE LINE-UP OF CONTRIBUTORS, EDITED BY publisher **Lori Shwydky**, includes authors Teryl Berg, Kyle Chen, Wendy Judith Cutler, Corrie Hope Furst, Kevin Henry, Anne Hofland, Chantal Hughes, Masaki Kidokoro, Dale Lee Kwong, Austin Lee, JL Lori, Eka Nasution, Adam Nixon, Rainer Oktovianus, Gail Marlene Schwartz, Caelan Sinclair, LS Stone, Sosania Tomlinson, E.T. Turner, Hayley Zacks—and artists Joni Danielson, Wokie Clark Fraser, Austin Lee, Trinity Lindenau, Rainer Oktovianus.

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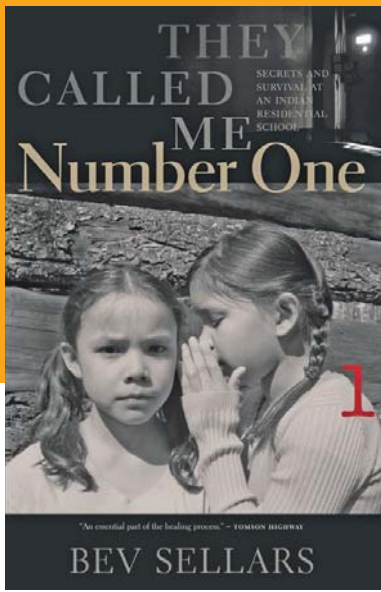
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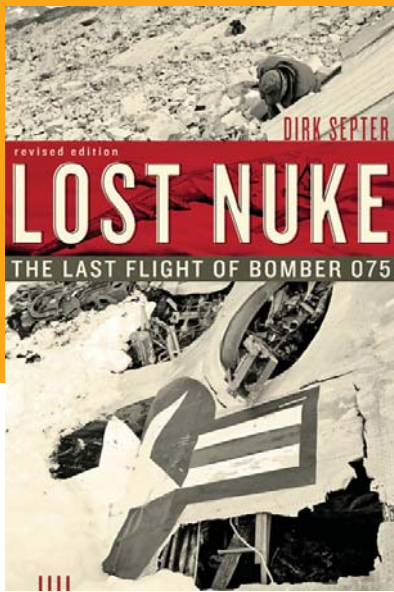
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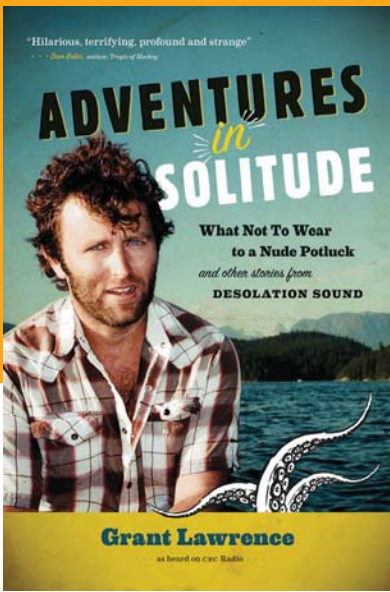
**They Called Me Number One: Secrets and Survival at an Indian Residential School** (Talonbooks \$19.95)

**Bev Sellars** interweaves the personal histories of her grandmother and her mother with her own as she tells of hunger, forced labour, and physical beatings in a residential school where children were confined and denigrated for failure to be White and Roman Catholic. In this poignant memoir, Sellars breaks her silence about the institution’s effects, and eloquently articulates her own path to healing.



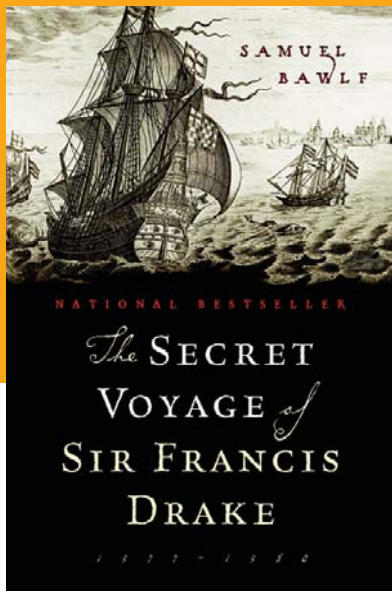
**Lost Nuke: The Last Flight of Bomber 075** (Heritage House \$19.95)

In a gripping page-turner, **Dirk Septer** exposes the time when the United States lost a nuclear bomb over B.C. But was the bomb dropped and exploded over the Inside Passage, or was it blown up at the aircraft’s resting place in the mountains? This Cold War—era tale follows the last flight of bomber 075 and attempts to unravel the real story behind more than fifty years of secrecy, misdirection, and misinformation.



**Adventures in Solitude: What Not to Wear to a Nude Potluck & Other Stories...** (Harbour \$26.95)

**Grant Lawrence’s** memoir of growing up in Desolation Sound in the 1970s, encountering a gun-toting cougar lady, left-over hippies, and outlaw bikers. Desolation Sound was a place where going to the neighbours’ potluck meant being met with hugs from portly naked hippies and where Russell the Hermit’s school of life (boating, fishing, and rock ‘n’ roll) was an influence Lawrence’s life of music and journalism.



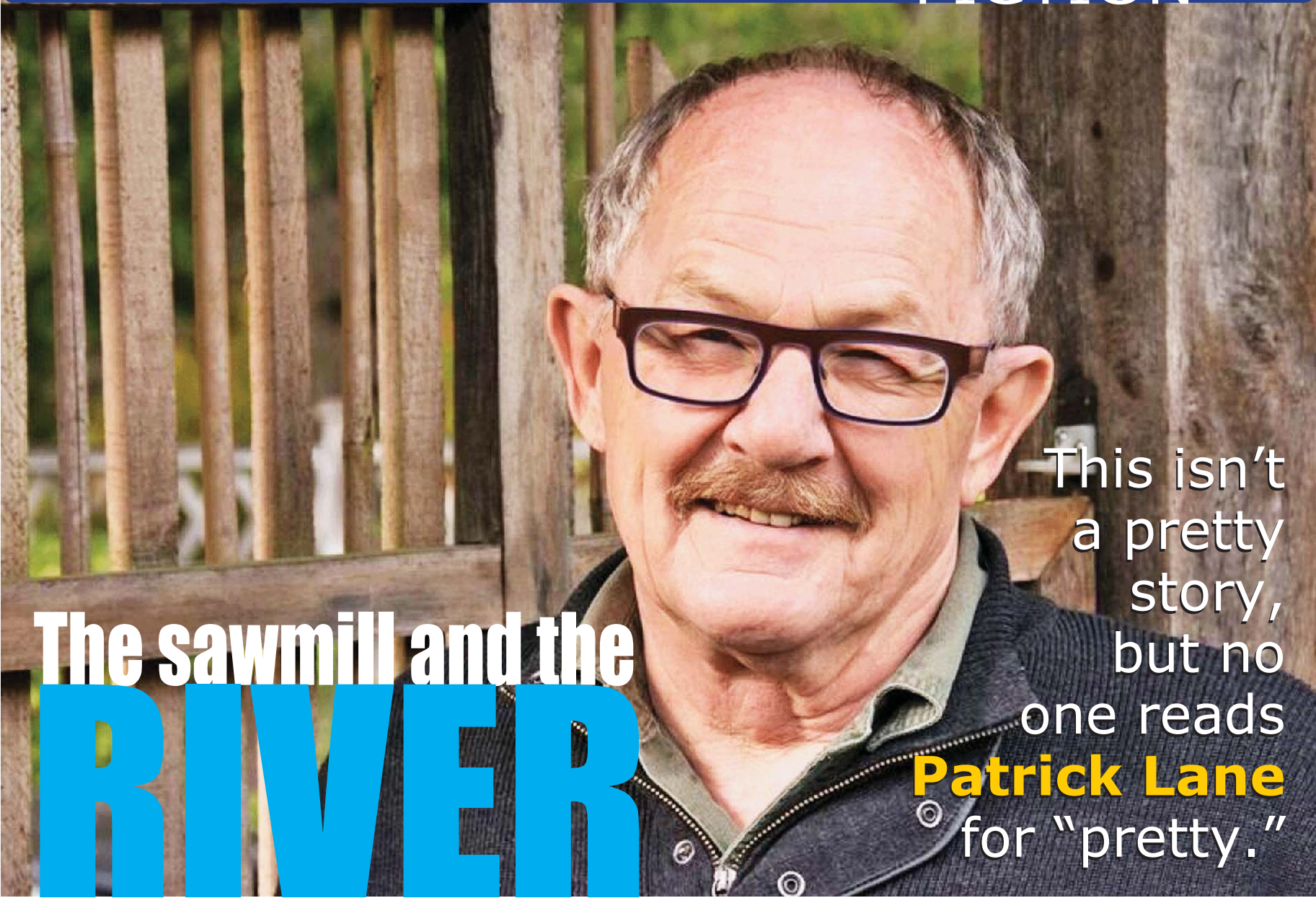
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**Deep River Night**  
by Patrick Lane  
(McClelland & Stewart \$32.00)

BY **CHERIE THIESSEN**

**T**HE MEN IN **PAT-  
rick Lane's** novel, **Deep River  
Night**, never seem to sleep at night. They prowl; they lurk; they watch. The river passing by their camp is their siren. It can be clear or murky, quench thirst or awaken it, but it can't be stopped.

The forest around Lane's fictional shabby sawmill community is full of paths. "Buddha told us the path each of us walk is our own," Wang Po reminds young Joel at the beginning of the book.

It's 1960 in a remote sawmill community in B.C.'s interior, four hours from Kamloops. Run down and almost derelict, the old mill is in its death throes; it's being run into the ground deliberately by its plant manager, Claude Harper, who says this is the company's intention.

This is where you go when there's nowhere else to go. Harper, who was a major in WW II, has offered his old war buddy, Art Kenning, a job here as the first aid man. Kenning remembers Harper from even further back, when he had to stop Harper from abusing a young woman in an East Vancouver alley. Later they went to an opium den.

Art Kenning has been home from the war for 14 years. He

can't put horrific memories behind him. He witnessed evil and now he's tormented by one time when he did nothing to oppose it. Now he's barely holding on, seeking oblivion in any way he can get it—in a bottle, in a needle, or inhaling it.

The camp cook, Wang Po, has his own demons. He joins the first aid man in evenings of opium and liquor. Each tell stories they don't know how to finish. His war was different, perhaps even more brutal. He recalls the second Sino Japanese War and the 'Rape of Nanjing' in 1930. The slaughter of his parents, the rapes, the vicious killings. It has driven him to this remote refuge in the forest.

Runaway Joel Crozier works at the mill largely because his father was planning to marry him off to a neighbouring girl in order to eventually inherit more land for the family. Joel ran away. Harper plucked him from the back of a boxcar, nearly frozen to death. Joel is nursed back to health by Kenning, Wang Po and the foreman's wife, Molly Samuels.

Joel is a young man caught between two strong forces: his sexual attraction for the hill farmer's daughter, Myrna Turfoot, and his fascination with the young indigenous 14-year-old Alice, who has been bought for \$50 from a residential school in order to help out at the store. Alice is kept locked up in a shed every night, either to keep her from

running away or from being raped by the men, or maybe both.

This is not an entirely imagined world.



PATRICK LANE, INVESTED INTO the Order of Canada in 2014, was born in 1939 in the Kootenay mountain town of Sheep Creek, near Nelson, and grew up in the B.C. Interior, primarily in Vernon. His father, an ex-miner, had moved to the dry Interior because he was suffering from silicosis.

Patrick Lane had to leave school to work as a labourer, fruit picker and truck driver when his girlfriend became pregnant. He later became a first aid man in sawmills because it paid an additional 15 cents per hour. In the company town of Avola, with 150 people, he sometimes dealt with grisly injuries. He dreamed of making his living as a pool player.

"Instead of making \$1.50 an hour I made a \$1.65," he has recalled. "That meant I could buy one case of beer a month. I'd pretend to get whacko drunk on that one case of beer, then I'd wait twenty-nine days until I could do it again."



DEEP RIVER NIGHT TAKES PLACE IN just 48 hours. From the very start you feel the maelstrom building around you, gathering force and darkness. This

isn't a pretty story but no one reads Lane for 'pretty.' You just know that this is a storm coming and it's going to upend the landscape.

In this violent, bleak and always unpredictable world, no one seems safe. The would-be rapist, Harper, has been given the keys to the shed imprisoning Alice. And he's not the last person who should be granted access. There's also the lusting Ernie Reiner.

Fears and intrigue abound. Joel has to escape the cruelty and sadism of a millworker who keeps bear skulls over his bunk as trophies. Kenning knows something dreadful has happened in the camp and that McAllister, one of the most powerful and dangerous men on the site, is involved.

He has been haunted by his failure to confront evil during the war, so, surely, he must act this time to avoid further guilt.

Why does the boy, Emerson Turfoot, feel he needs to carry a switchblade everywhere? In this frontier, where most women lead twilight lives in secluded trailers and shacks, abuse is commonplace and nobody's business.

The sensitive and artistic Wang Po has finally taken up his drawing again, something he has not done since Nanjing. He was inspired to do so by watching a spider building his web outside the window, a

dream catcher. He also finds strength in his beliefs and in his dreams of bringing a wife over from China.

The hill farmer's daughter, Myrna, and her whole Turfoot family are a hint of better things to come for Joel. Myrna's mother is wise, an 'old soul,' and the father is understanding and helpful. Myrna's brother, Emerson, will soon be like a younger brother to Joel. If anything, he will put that switchblade to use in protecting him, so it seems Joel has stumbled onto something that could sustain him. So, there is also loyalty, friendship, and honour in this jagged landscape.

*Deep River Night* presents a moody, unpredictable and non-urban world fraught with danger and beauty, like the river, beyond control. It's fiction—but only for those who haven't lived it.

Patrick Lane's 25 volumes of poetry have garnered him numerous awards including the Governor General's Award for Poetry, the Canadian Authors Association Award and the Lieutenant Governor's Award for Literary Excellence. Lane has also written essays, short stories, a memoir and a previous novel, *Red Dog, Red Dog* (Penguin, 2008), a finalist for the Ethel Wilson Fiction Prize and the Amazon.ca/Books in Canada First Novel Award.

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*Cherie Thiessen  
regularly reviews fiction  
from Pender Island.*



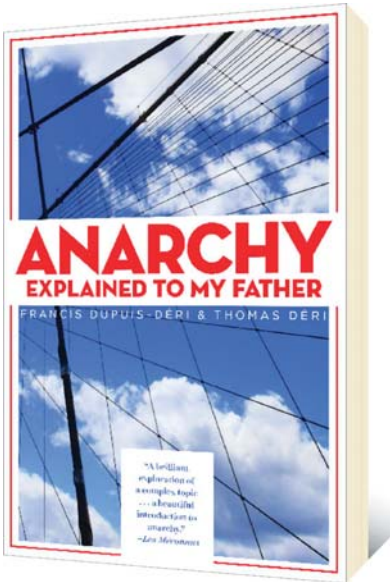
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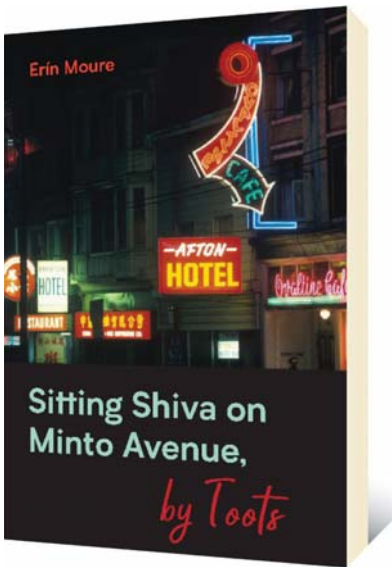
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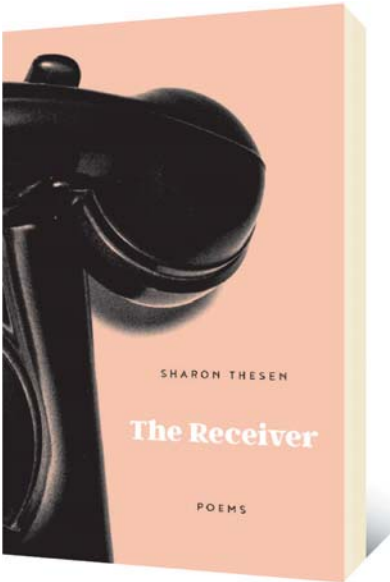
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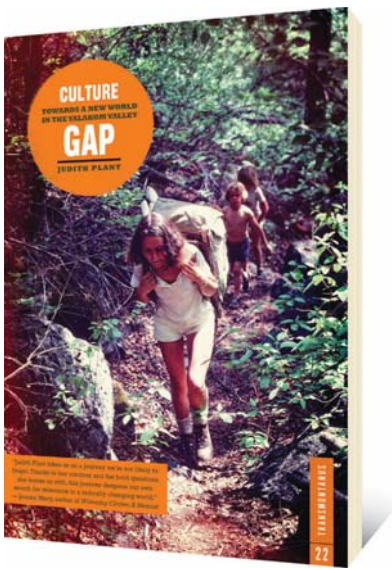
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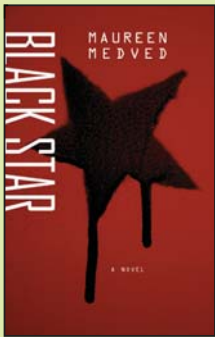
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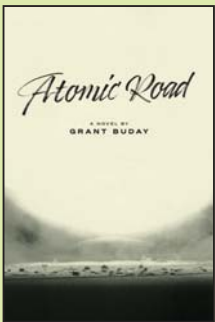


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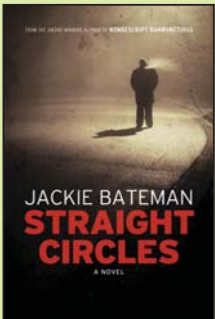
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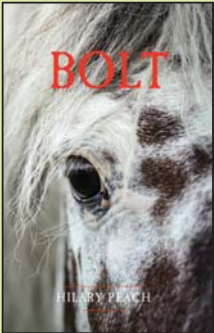
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**Friesen** writes poetry, essays, drama, song lyrics and text for dance and music. He has collaborated with various musicians, choreographers and dancers and has recorded CDs of text and improv music with Marilyn Lerner, Peggy

Lee and Niko. Friesen was short-listed for the Griffin Poetry Prize (a co-translation with Per Brask of *Frayed Opus For Strings & Wind Instruments* by Danish poet Ulrikka Gernes) in 2016. His play *A Short History of Crazy Bone* is being staged by Theatre Projects Manitoba.



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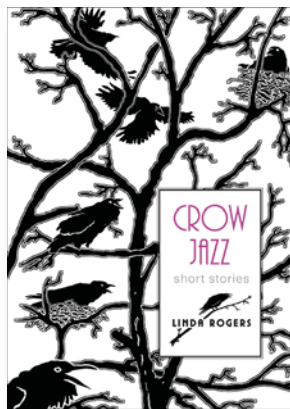
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**Linda Rogers** is a novelist, essayist, editor, songwriter and past Victoria Poet Laureate. Her awards include the Dorothy Livesay, Gwendolyn MacEwen and Milton Acorn Poetry Prize. She wrote the screenplay for the award-winning film *Legend of the Dolphins* and the play *Warhol* for the Ontario Gallery of Art.



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# review

## YOUNG ADULT



Gail Anderson-Dargatz

# Baker, homemaker, risktaker

A single mom learns how to  
start her own business and be the  
best cookie maker in town.

**From Scratch**  
by Gail Anderson-Dargatz  
(Orca Books \$9.95)

BY CAROL ANNE SHAW

**G**AIL ANDERSON-DARGATZ’S **From Scratch** is a recent release from Orca Books’ Rapid Reads Program—a genre of short, high-interest novels penned by bestselling authors with the aim of helping adults improve their literacy.

It is the story of a single mother, Eva (aka “Cookie”), a hardworking woman who finds herself facing unemployment when the owner of the local bakery where she works is forced to sell.

Money is tight, and with a daughter in college and no promising job prospects in sight, protagonist Eva is understandably stressed. Factor in the frustrating, going-nowhere-chemistry she has been sharing with Murray, a regular customer to the bakery, and Eva is feeling pretty hopeless about her future.

Sure, she dreams of taking over the bakery herself; she’s talented enough, and the little shop is the heartbeat of the small community where she lives. But Eva is a realist. She has no capital and no real entrepreneurial skills. It doesn’t matter how good her cookies are because money talks.

But when her daughter Katie convinces Eva to enrol in some college courses as a mature student, it isn’t long before her horizons begin to look a little brighter. Soon, what started as a pipe dream becomes something that just might be possible after all.

With Katie’s help and the support of her teacher and classmates, Eva rolls up her sleeves and starts “from scratch.” It’s overwhelming at first, but little by little, Eva learns what she needs to bring her dream to fruition.

And with knowledge, comes power.

While *From Scratch* is written using simple language, the story is strong and the characters believable. Readers will immediately find themselves on Team Eva, and alongside her, will learn just what it takes to start one’s own business.

From market research to a solid business plan, to a professional website and advertising, readers will discover how to tick all the boxes on a shoestring budget.

Perhaps most importantly though, is the message of hope in this little book. As we follow the highs and lows of Eva’s challenging adventure, we come to understand how consistency and true passion are so often the sparks that bring a dream to life.

While the novel contains a romantic element, the story is never saccharine or overly sentimental. In fact, readers will relate to the very real but often awkward chemistry between Eva and Murray—I know I did. And while they are both quite vulnerable, each with their own insecurities and personal demons, they are also refreshingly honest and strong of character.

*From Scratch* is a quick and touching story of pride and perseverance, as well as a novel that offers a lot of practical information. Readers struggling with English as their second language will be drawn easily into this story about a woman who, with a little support, reaches her true potential while realizing a life long dream.

And finally, there is a wonderful recipe on the final page of *From Scratch*, for “Cookie’s Oatmeal Doily Cookies.” (Because, as we all know, you can never have too many cookies.)

9781459815025

Carol Anne Shaw is the author of the “Hannah” books, all from Ronsdale Press: *Hannah & the Spindle Whorl* (2010), *Hannah & the Salish Sea* (2013), and *Hannah & the Wild Woods* (2015).



**King Arthur’s Night and Peter Panties: A Collaboration across Perceptions of Cognitive Difference** by **Niall McNeil** and **Marcus Youssef** (Talonbooks \$16.95)

BY PAUL DURRAS

IT’S NOT QUITE STRAVINSKY’S *The Rite of Spring*. Or **Judy Chicago’s** *The Dinner Party*. But there is an audaciousness to Newworld Theatre’s production of *King Arthur’s Night* that made it perfect fare for the recent PuSh Festival, an annual showcase for theatre and dance that pushes the proverbial envelope.

Now the musical play is being published as **King Arthur’s Night and Peter Panties: A Collaboration across Perceptions of Cognitive Difference** by Talonbooks, the pathfinding imprint for Canadian plays dating all the way back to **Michel Tremblay’s** early work and **George Ryga’s** *The Ecstasy of Rita Joe*.

People are curious to see this show because four of the ten actors have Down Syndrome, including the title character portrayed by **Niall McNeil**, who is also the main playwright. Delightfully played with an endearing shyness by **Tiffany King**, his queen Guinevere doesn’t remember her lines well, if at all, but she’s one of the show’s strengths.

Niall McNeil is similarly challenged. But more problematic can be his temperamental resistance to prompts from his on-stage coach, Merlin, who is depicted by co-writer/producer **Marcus Youssef**. McNeil’s galvanizing and portly stature as an all-powerful king can dissipate with pique if those two male egos clash. Youssef is frequently forced to feign obsequiousness to bow to the king’s demands, but who’s really in control?

If you have a heart that enjoys compassion, the audaciousness of *King Arthur’s Night’s* confounding camaraderie can be thrilling.

Imperfections and sudden detours make for the most memorable moments. King Arthur frequently mentions **Richard Gere**. Guinevere might mention the movie *Titanic*. When there’s sexual innuendo, someone might add an impromptu “Get a room!”

The subsidiary characters in Camelot are professional actors on stage to shadow the faltering performances, feeding them lines and improvising in order to keep the show on track.

On opening night, because McNeil’s version of Camelot is modeled on a visit he made to Harrison Hot Springs (one of the songs contains the repeated line: “Go to the Harrison Hot Springs. Go to the Harrison Hot Springs.”), he spontaneously asked his mother in the audience if he was remembering their visit correctly. She called out, yes.

And so, this show swerves and veers and hiccups its way along; different every night.

There are just two plot points. King Arthur has slept with his sister Morgana and now she wants her son Mordred to get the Holy Grail and claim the crown from his father. Meanwhile Lancelot and Guinevere have a platonic love affair that rankles the king.

Prior to a puzzling battle and the production’s belaboured completion, there’s a completely charming comic turn by **Andrew Gordon** as a soldier slowly twirling his axe in synch with gifted drumming from professional musician **Skye Brooks**. Their unpre-

dictable interplay is almost vaudevillian, giving rise to heartfelt audience applause.

Onstage throughout, with only her drummer for company, keyboardist and composer **Veda Hille** provides a sensitive soundscape that is essential to the wholeness of this undertaking. Arguably the addition of a choir for the PuSh production was unnecessary because the audience can’t grasp McNeil’s incomprehensible lyrics.

If you are a “neurotypical” who is keen on coherence, this play is downright goofy and you’ll want to leave half way through. But if you have a heart that enjoys compassion, the audaciousness of *King Arthur’s Night’s* confounding camaraderie can be thrilling.

So, is this art or is this social work? To each his own. If you are someone who wants to navigate new pathways for empathy, and you are seeking the deep pleasure of recognizing the dignity and strength that resides in people who are too often invisibilized, *King Arthur’s Night* is a winner.

It’s not implausible to imagine Canada Council could now proceed to invent

a whole new category for Special Needs Theatre.

One patron who left the show furious drew a parallel to the Special Olympics. They’re held ever four years and who really wants to watch?

But neurotypicals might watch the Special Olympics if **Usain Bolt** was included, passing the baton in a relay to sprinters with Down syndrome.

It is the collaborative aspect of Newworld’s production that makes it uplifting and sometimes fascinating. Arguably, a documentary film about putting this production together would be as moving as the actual show.

Inspired by the production process for this play, Order of Canada recipient **Al Etmanski**, a long-time crusader on behalf of people with Down syndrome, including his daughter, has provided a foreword to the published play in which he imagines a better world—a Newworld—for those who are described as developmentally disabled, “In this new world, people don’t look through you. Instead they see you. They see you for your abilities and contributions. What an elusive desire that has been for me as a parent: that my daughter might be

seen, not seen through. What an elusive experience that has been for people with disabilities. Or anyone who has been marginalized, categorized, and labeled, for that matter.

“To be seen is to exist: to be recognized for your humanity and personhood, to have presence and potential, to be an equal in a relationship and not merely the client of a social worker; to be a subject, not an object.”

For those who are not seeking Shakespeare or *Lord of the Rings*, the words spoken in *King Arthur’s Night* are a subtext for a deeper level of communication.

*King Arthur’s Night* is not just therapeutic for four actors and a launch pad for the playwright; it’s the antidote to Etmanski’s frank and chilling contention that “to be an object of pity, servitude, or derision is a horrible existence.”

*King Arthur’s Night* is an eye-opener.

Avoid pity. Make contact.

★

THE OTHER PLAY WRITTEN BY NIALL McNeil and Marcus Youssef, *Peter Panties*, is a radical reimagining of the Peter Pan story in which Peter Pan and Captain Hook (or is he Macbeth?) drink lattes, the Lost Boys hang with detectives from CSI, and Peter desperately wants to have sex with Wendy and make a baby. Sexual exclusion and the denial of full adulthood are no laughing matters for people whose lives include Down syndrome, but McNeil’s “riffing” style of writing is not without humour. 9781772012033

Paul Durras reviews for VancouverPlays.



Niall McNeil as King Arthur

TREYAN CASEY PHOTO



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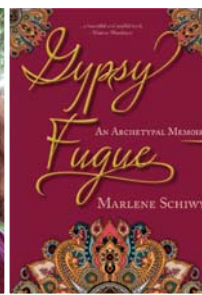
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# JOAN SKOGAN

(1945-2017)

Known to dance on table tops or sleep rough in ditches in Bosnia, **Joan Skogan** did not suffer fools. She had a radiant obsession with Canada and she loathed cute signs on boats or houses.

ogan revealed the appeal of the Virgin Mary across Canada.



JOAN SKOGAN HAD A MASTERS IN FINE ARTS from UBC and she was shortlisted for various literary awards, but she was not someone who hobnobbed in literary circles.

Mezzo-soprano **Barbara Ebbeson** knew her as a fierce and loyal friend who was soft-spoken and ladylike—an elfin beauty who could also be a wild woman: “She was known to dance on table tops in bars. To sleep rough in a ditch in Bosnia. She would not suffer fools, not ever. She corrected people for calling river otters sea otters. She loathed cute signs on boats or houses. She liked to sing the song *Barnacle Bill* with me but was very disapproving when I named my pink skiff ‘Barnacle Belle.’”

“She brooked no opposition, from friends, editors, or fellow-writers,” recalls journalist **Margaret Horsfield**, “scorning shoddy thinking, poorly researched history or badly expressed opinions.”

Afflicted with rheumatoid arthritis, she became isolated and often angry, but neighbours all liked her and looked in on her. The constants in her house were her books, sculptures and First Nations baskets. Everything was neat like the inside of a boat.

Few people had impartial relations with her, and she had her share of lovers. She was not someone who stayed on the sidelines. “The most important thing about Joan,” wrote Barbara Ebbeson, “was that she had a radiant obsession with Canada. She loved this country, every inch of it.”

Joan Skogan died in Nanaimo. Her ashes were spread on the Skeena River.

For Joan Skogan’s complete bibliography visit [abcbookworld.com](http://abcbookworld.com)



GERDA OSTENECK PHOTO

Joan Skogan, 1998



## BC LIT OBITS

**ARTHUR BLACK**  
(1943-2018)

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**JACK BOUDREAU** (1933-2018)

**ROB MORRIS** (1949-2018)

For complete obituaries visit  
[abcbookworld.com](http://abcbookworld.com)

**Bachmann**, awash in the nets of transient fishermen, a woman at mid-tide, having drifted from rebellious youth into a wordless marriage. She meets Russian, Polish and Canadian fishing and cargo ship crews. Rose finds herself pictured in the rock form of a petroglyph entitled ‘The One Who Fell From Heaven,’ near Prince Rupert. She imag-

ines, in a brilliant song to her past and those she has loved, voyages both real and surreal.

In *The Good Companion* (Orca Books, 1998), superstition rules the sea. The captain of a ship holds fast to the old ways. The crew’s coffee cups, hung in a row above the sink, always face inboard. No whistling to call up the winds. No black suitcases to bring death on board. No cans opened upside down for fear of overturning the boat. A girl with long red hair comes alongside in a half-swamped skiff, asking to come aboard. The captain is forced to keep the girl on board when the weather turns foul. “We’ll haul nothing but water now,” he warns. But the nets are full of fish day after day.

“No women on boats,” the captain still complains. At the first opportunity, he returns to port and drops her off. But during a ferocious storm, the captain must reach out for the help of the red-headed girl.

For her most wide-ranging book, *Mary of Canada*, Skogan scoured Canadian towns and tomes for her non-religious celebration of the cult of Mary.

“Mary lives in Canada. I know now,” Skogan proclaimed. From dashboard statuettes of Mary to **Leonard Cohen**’s ribald re-creation of Blessed Kateri Takawithan in *Beautiful Losers*, Sk-

**B**ORN IN COMOX, **JOAN SKOGAN** knew joy and sorrow. She could be impossible—and she could be the kindest, most generous friend. A wanderer and a wonderer, she was at home in bars with bikers and loggers and fishermen, or equally comfortable at the symphony and opera.

Joan Skogan was never able to recover from the disappearance of her 31-year-old son **Joe Skogan** who was reported missing in 2004. Joe was the product of her marriage to **Ole Skogan**, a fisherman. In 2007, Quadra Island RCMP responded to the discovery of her son’s remains in a wooded area off of Cutter Road. Foul play was ruled out; hence suicide was presumed.

The *Campbell River Mirror* recorded that he had attended a party at which he was involved in a fight with another man over a woman.

He left the party but later returned. He took a taxi from the Heriot Bay store to his rental home at 6 a.m. The cabbie dropped him on Cutter Road where he got out and began walking. According to a life-long friend, a handgun and bullets were missing from his home.

After the loss of her son, Joan Skogan took some of

her son’s possessions out into her garden on Gabriola Island to weather, including a cradle, and she planted native plants for him. She never wrote another book. She said she could no longer write due to the lingering effects of a brain aneurysm she had suffered in her 40s, but her final book *Mary of Canada* (Banff Centre Press, 2003) was completed after that aneurysm.



JOAN SKOGAN’S FIRST BOOK WAS A COLLECTION of nine legends of animals and mythical creatures from the Prince Rupert and Metlakatla area, *The Princess and the Sea-Bear and other Tsimshian Stories* (Metlakatla Band Council, 1982). She would write several books for young readers during her career.

She followed her 1983 history of the Skeena River fishery, *Skeena: A River Remembered* (BC Packers Ltd.) with a memoir of working on foreign ships as a Canadian fisheries observer, during which time she lived aboard three ships beyond the 200-mile limit, mostly unable to communicate with crewmembers who spoke Russian or Polish. *Voyages at Sea With Strangers* (HarperCollins, 1992), was her attempt to make the leap into the bigtime. Arguably ahead of its time, her brave book touched upon sexual politics at sea.

In 1989, when the Exxon Valdez ran aground, resulting in an unprecedented oil spill, Joan Skogan had been on a ship in the area and heard the radio call to the coast guard. Thereafter she could and would recite the distress message she heard word-for-word. She helped with the clean-up of marine life and was greatly disturbed by the catastrophe. As a coastal writer, she could be fierce in her opinions, particularly regarding the environment: e.g. rogue waves did not exist. Whale watching did not bear discussion.

Joan Skogan’s *Moving Water* (Beach Holme, 1998) told the story of **Rose**





Shelley Adams creates easy to follow recipes from fresh ingredients that aim to turn home cooks into culinary rock stars in *Whitewater Cooks: More Beautiful Food*.

# WHO'S

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# WHO

## A is for Adams

SHELLEY ADAMS HAS DONE IT AGAIN. Her fifth cookbook, **Whitewater Cooks: More Beautiful Food** (Alicon / Sandhill \$34.95), immediately shot to the top of the BC Bestsellers list and stayed there for months. She and her husband opted to stick with self-publishing ever since her second book, *Whitewater Cooks At Home*. Now she's easily one of B.C.'s most successful authors of the 21st century.

978-0981142432

## B is for Barclay



Adèle Barclay

VANCOUVER POET **Adèle Barclay** won the 2017 Dorothy Livesay Poetry Prize for her debut collection, **If I Were in a Cage I'd Reach Out for You** (Nightwood Editions \$18.95). Her poems, according to her publisher, "dwell in surreal pockets of the everyday warped landscapes of modern cities and flood into the murky basin of the intimate." *If I Were in a Cage I'd Reach Out for You* was also shortlisted for the 2015 Robert Kroetsch Award for Innovative Poetry.

## C is for Carter



Brooke Carter

SELF-ESTEEM FOR OLDER teens is hard to come by. In **Brooke Carter's** first novel for and about teens, *Another Miserable Love Song* (Orca 2016), a girl down on her luck looks to join a punk band. In Carter's **Learning Seventeen** (Orca \$9.95), smart and sarcastic Jane Learning feels she is been held captive in a Baptist reform school called New Hope Academy. A gorgeous bad girl with fiery hair, Hannah, persuades her there's hope outside the walls of the prison Jane prefers to call No Hope.

978-1-459815-53-7

## D is for Donna

IN HER MEMOIR, **SUMMER OF THE HORSE** (Harbour \$19.95), **Donna Kane** describes leaving a twenty-five-year marriage to be with a wilderness guide, **Wayne Sawchuk**. Expecting to depart with him on a three-month horse-packing expedition, her plans are kiboshed by a serious injury to a gelding that requires her to stay home and attend to the horse's recovery.

As a novice horsewoman, she eventually describes her inaugural trail ride into an area dubbed the "Serengeti of the North," the Muskwa-Kechika protected area. With honesty and humility, she describes finding her place in the world and rethinking her assumptions about the wild far north. 978-1-55017-819-7

## E is for Eldon

WHEN THE COLONY OF BRITISH COLUMBIA passed the Indian Graves Ordinance in 1865, it was the first public law to ban grave robbing, making all Indigenous cemeteries in B.C. into government



Eldon Yellowhorn

property. It's one of the facts in **Turtle Island: The Story of North America's First People** (Annick Press \$16.95), by **Eldon Yellowhorn** and **Kathy Lowinger** describing how Indigenous peoples lived in North America as far back as fourteen thousand years ago—before Columbus. Primarily based on archaeological finds and scientific research, *Turtle Island* is for ages eleven and up, with seminal myths opening each chapter. An SFU archaeology professor, Yellowhorn is a member of the Pikiani First Nation.

978-1-55451-943-9

## F is for Friesen

OCCASIONALLY USING WORDS AND PHRASES from Middle English and Low German, the 86 poems or meditations in **Patrick Friesen's Songen** (Mother Tongue \$19.95) touch on musical influences, the changes in language over



**Theatre Projects Manitoba** is staging **Patrick Friesen's** previous book *A Short History of Crazy Bone* (2015).

the centuries and on the dissolutions, dilemmas and inevitabilities of old age. *Songen* is his 18th release, the first to be designed by his daughter **Marijke Friesen**, and has been praised by **George Fetherling** as a haunting suite about "the complexity of life inside the words we use to describe ourselves."

978-1-896949-64-2

## G is for Gough

WRITING IN THE *TIMES LITERARY SUPPLEMENT*, **Jan Morris** has declared **Barry Gough's** dual biography about the early 20th century relationship between **Winston Churchill** and Admiral **John Arbuthnot Fisher** as "enthraling" and "a work of profound scholarship and interpretation." Gough has investigated how the two friends clashed over World War One strategies in his 600-page **Churchill and Fisher: Titans at the Admiralty** (Lorimer \$39.95). Gough delves deeply into the collisions of their temperaments, describing the work as "an inquiry into . . . the role of personality and character in the making of history" chiefly when Churchill became First Lord of the Admiralty, the Navy's political chief, and Fisher was its First Sea Lord, its professional chief.

9781459411364



**Donna Kane** with **Spunky** who insisted on passing and occasionally biting the other horse on the trek in order to establish pecking order.



## H is for Hayes



Derek Hayes

**DEREK HAYES** HAS continued his best-selling atlas series with an intensely detailed examination of rail travel from its earliest beginnings—when carts caused ruts in roads as early as 2200 BCE—to the 20th century. His gathering of 320 maps and 450 photos in **Historical Atlas of Early Railways** (D&M \$49.95) mainly traces the evolution of rail travel in Britain and the rest of Europe. It's his 14th very large format book since 1999—and it has been released globally. 978-1-77162-175-5

## I is for Iona



Iona Whishaw

**IONA WHISHAW'S** grandfather was a spy in both World Wars and the heroine in her murder mysteries is inspired by her extraordinary mother, a sophisticated risk-taker who was a British spy in World War II. In Whishaw's fourth mystery, **It Begins in Betrayal** (Touchwood \$16.95), it's been four years since Flight Lieutenant Darling and his crew were shot out of the sky, crash landing their Lancaster in a field behind enemy lines in occupied France. A British government official comes to King's Cove, near Nelson, B.C., and summons Darling to London for further questioning about the air crash. He's arrested and charged with murder. Whishaw's 1940s detective heroine Lane Winslow proceeds to London to save the man she loves. 9781771512619

## J is for Johnson

IN **TYRELL JOHNSON'S** POST-APOCALYPTIC suspense novel, **The Wolves of Winter** (Simon & Schuster \$24.95), set in the Yukon, we are introduced to a fierce young woman named Lynn McBride—think *Hunger Games*—and the McBride family after the planet has been ravaged by war and disease. Order has collapsed. Nobody knows how many

**Tima Kurdi's nephew Alan Kurdi was the Syrian boy washed up on the shores of the Mediterranean Sea, near Bodrum, Turkey in 2015.**

humans are left. For all our heroine and her loved ones know, they might be the only survivors of mankind. After seven years of meagre but peaceful co-existence, an outsider on the run shows up and suddenly threatens to destroy the functionality of everything they've managed to create. Johnson lives in Kelowna. 9781501155734

## K is for Kurdi

DESCRIBING HERSELF AS A "NOBODY HAIRDRESSER" in Coquitlam, **Tima Kurdi**, the aunt of two-year-old **Alan Kurdi**—whose death on the tideline in Turkey in 2015 awakened the world to the plight of Syrian refugees—has produced **The Boy on the Beach: My Family's Escape from Syria and Our Hope for a New Home** (Simon & Schuster \$32). She and her brother **Abdullah**, Alan's father, now promote awareness of refugees with the Kurdi Foundation. Her family memoir is due in mid-April. 978-1-5011-7523-7

## L is for Lilburn

**TIM LILBURN'S THE LARGER CONVERSATION: Contemplation and Place** (U. of Alberta \$34.95) continues to trace a relationship between mystic traditions and the political world. He proposes nothing less than "a new epistemology leading to an ecologically responsible and spiritually acute relationship between settler Canadians, Indigenous peoples, and the land we inhabit." It's a work of environmental philosophy for those engaged in the process of enhancing conversation between Indigenous peoples and settlers. 978-1-77212-299-2

## M is for Marlatt

**DAPHNE MARLATT** WAS AT THE CENTRE OF the West Coast poetry movement in the 1960s including an association with the TISH group that encouraged her non-conformist approach to language. Four decades of Daphne Marlatt's poetry has been collected for **Intertidal: The Collected Earlier Poems, 1968-2008** (Talonbooks \$49.95).

Some of the book's poems are from Marlatt's well-known work; others are previously unpublished. Marlatt was appointed to the Order of Canada in 2006 and became the 19th recipient of the George Woodcock Lifetime Achievement Award in 2012. 978-1-77201-178-4

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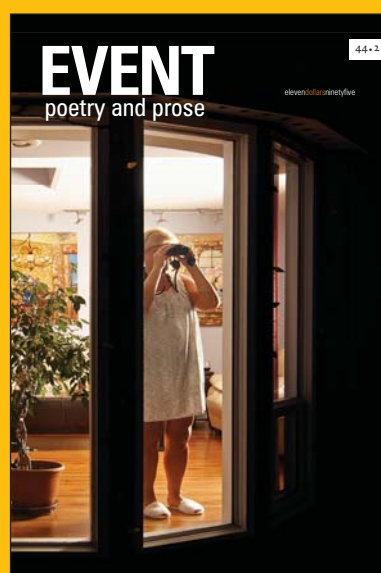
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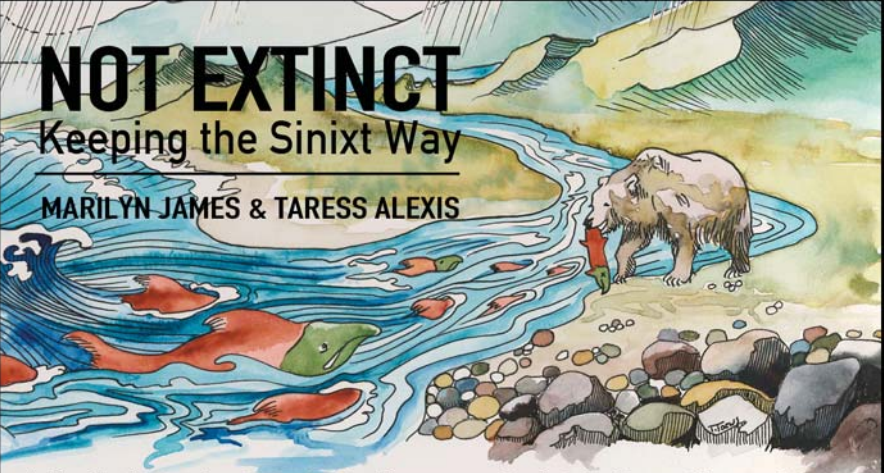
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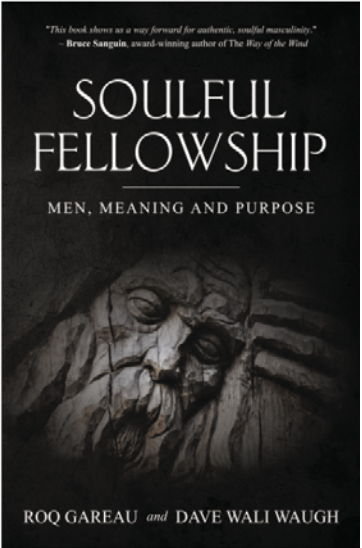
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# WHO'S WHO

## N is for Nelson

NELSON IS FAST BECOMING A HUB FOR MYSTERY writers in B.C. Long-time resident **JG (Judy) Toews** is the latest to make her debut in that genre.

Set in Nelson, her debut novel **Give Out Creek** (Mosaic Press, \$24.95) was shortlisted for the Arthur Ellis Award for best unpublished first crime novel.



JG Toews

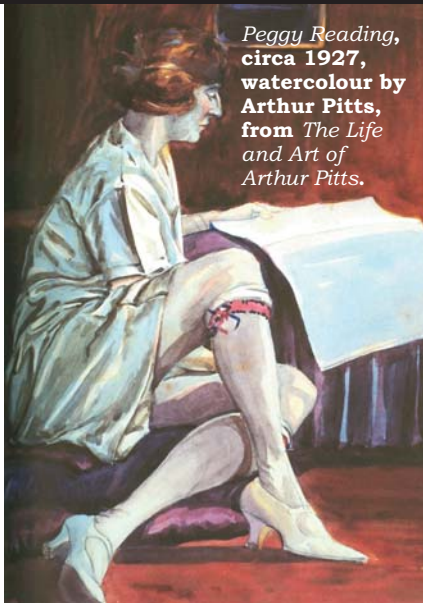
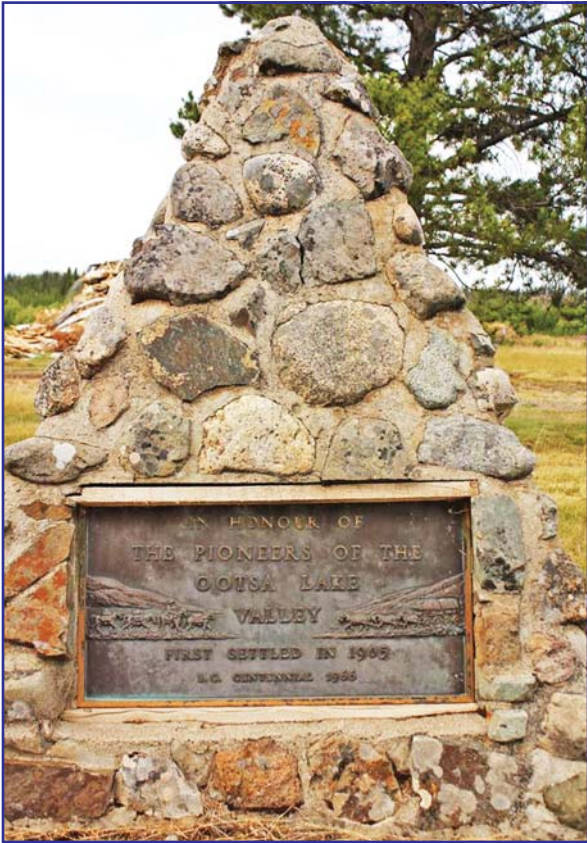
Having returned to the small mountain town where she grew up, newspaper reporter Stella Mosconi doesn't ever mention her crippling fear of deep water. With spring runoff, the alpine creeks are swelling as she watches the level of the lake rising outside her door. When a new friend is found dead in her rowboat, she is drawn into the investigation despite a complicated history with the police officer in charge. She will have to find the courage to overcome her intense fear of water in order to help solve two murders.

JG Toews has also had a career as a nutritionist, and along with **Nicole Parton Fisher** penned three non-fiction books about healthy living published by Key Porter Books. 978-1-77161-305-7

## O is for Ootsa

DURING THE '20S AND '30S, ON THE NORTH shore of Ootsa Lake, south of Burns Lake, **George and Else Seel** raised their children near the village of Wistaria. She and her son **Rupert** remained there until 1952 when Kenney Dam construction, as part of the Alcan project, raised the level of Ootsa Lake, flooding their property and forcing the evacuation of the Cheslatta First Nation.

**Jay Sherwood's** seventh book, **Ootsa Lake Odyssey: George and Else Seel: A Pioneer Life on the Headwaters of the Nechako Watershed** (Caitlin \$24.95), recalls Else's vanished, mixed community. 978-1987915211



Peggy Reading, circa 1927, watercolour by Arthur Pitts, from *The Life and Art of Arthur Pitts*.

## P is for Pitts

**MONA FERTIG** HAS SOMEWHAT MIRACULOUSLY managed to publish the tenth and final volume of her series *The Unheralded Artists of B.C.*—**Kerry Mason's** extensively illustrated **The Life and Art of Arthur Pitts** (Mother Tongue \$36.95), with a foreword by **Daniel Francis**. If you haven't heard of Arthur Pitts (1889-1972), well, that's



Mona Fertig

sorta the point. The visual arts hierarchy in B.C. was long akin to a closed shop controlled by a mini, self-elected hierarchy that excluded—among countless others—Fertig's father.

Pitts attended Westminster School of Art in London in 1920 and the new Vancouver School of Decorative and Applied Arts in 1925, studying under **Fred Varley**, **Charles Scott** and **J.W.G. Macdonald**. In the 1930s he travelled over 4,000 miles sketching and painting—in watercolour—First Nations people and ceremonies.

978-1-896949-62-8

## Q is for Quibble

THE NEW YORK TIMES HAS ACCORDED A GLOWING review to **Terese Marie Mailhot's** debut memoir **Heart Berries** (Double-day \$25) about growing up within the Seabird Island Band in B.C. Good for

her. It helps to have an American imprint and a glowing endorsement from her writing instructor, **Sherman Aleksie**.

Meanwhile **Karen Charleson's** debut novel about modern life in a First Nation community atop Vancouver Island, **Through Different Eyes** (Signature \$19.95), is rich in empathy and affords a deep appreciation of community. We hate to quibble, but Charleson is more worthy of hype.

Eyes: 978-1-77324-006-0  
Heart Berries: 978-0385691147

**From Jay Sherwood's Ootsa Lake Odyssey: A monument outside the Wistaria community hall to celebrate the united colony of British Columbia.**



R is for Ruebsaat



Norbert Ruebsaat

BORN IN GERMANY in 1946, **Norbert Ruebsaat** came to Canada in 1952 and grew up in the B.C. interior where he endured schoolyard taunts of “Kraut” and “Hitler boy.” In addition to his poetry collection, *Cordillera* (Pulp Press, 1979), he was librettist for **Barry Truax’s** *Love Songs* and he worked with **Hildegard Westerkamp** on environmental sound compositions. As a translator, he’s provided English versions of plays by **Handke** and **Brecht**, as well as poems by **Rilke**.

After teaching Communication and Media Studies at SFU and Columbia College, he retired in 2015 and moved to New Denver from where he has published his memoirs, **In Other Words: A German Canadian Story** (CreateSpace \$16.20).

978-1547129027

S is for Shari



Shari Green

**SHARI GREEN** OF CAMPBELL River has won the ALA Schneider Family Book Award in the Middle School Books category for her middle-grade novel **Macy McMillan and the Rainbow Goddess** (Pajama Press \$12.95). It’s a free-verse novel that introduces the reader to deaf, sixth-grader Macy’s world. An elderly neighbour, Iris, learns how to communicate with Macy through sign language, and Macy, in turn, learns how Iris sends messages through the gift of cookies. Their relationship helps Macy to navigate friendships, family changes and school assignments. *Macy McMillan and the Rainbow Goddess* is also a finalist for the 2018 Silver Birch fiction award. Shari Green works as a Licensed Practical Nurse.978-1-77278-017-8

T is for Takach



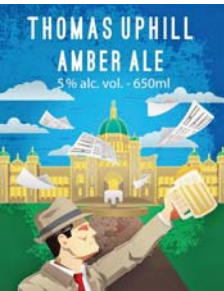
Geo Takach

AS B.C.’S PIPELINE politics become increasingly at odds with Alberta’s economy, **Geo Takach**, Ph.D, a writer, filmmaker, workshop leader, and, as associate professor of Communication and Culture at Royal Roads University in Victoria, has published **Tar Wars: Oil, Environment and Alberta’s Image** (U. of Alberta Press \$34.95), an assessment and documentation of how “image-makers” manage the tensions and conflict between the continuous growth mandated by a globalized economic system and its unsustainable environmental costs.

978-1-77212-140-7

U is for Uphill

PREVIOUSLY A MAYOR OF FERNIE, **Thomas Uphill** was B.C.’s longest serving MLA from 1920-1960. His political career began during British Columbia’s Prohibition. Uphill opposed Prohibition on the grounds it restricted the average worker’s right to enjoy a well-deserved beer at the end of his working day.



Uphill famously stood up in the legislature and brandished a bottle of beer, declaring, “Beer is as necessary to the worker as milk to the baby... Hands off the workers’ beer!” **Wayne Norton**, author of **Fernie at War: 1914-1919** (Caitlin \$24.95), has been campaigning to get a plaque for Uphill installed at the legislature in Victoria.

At Norton’s book launch, at Swan’s Brewpub in Victoria, patrons enjoyed a new beer named Thomas Uphill Amber Ale.

978-1-987915-49-5

V is for Venus

ROMAN GODDESS OF LOVE, VENUS, WAS ORIGINALLY worshipped for fertility; later for sexual love. As Canada Research Chair in Women’s Sexual Health, Vancouver Venus expert **Lori A. Brotto** examines desire, arousal and satisfaction for women in and outside of the bedroom in **Better Sex Through Mindfulness: How Women Can Cultivate Desire** (Greystone \$22.95). About half of all women experience some kind of sexual difficulty at one point in their lives; lack of interest in sex being the most common.

978-1-77164-235-4

Meteorologist  
Johanna  
Wagstaffe



Lori A. Brotto  
researches  
women’s  
sexual health.

W is for Wagstaffe

**JOHANNA WAGSTAFFE’S** MATERNAL GRANDPARENTS and her mother fled Hungary during the 1956 revolution, lived in a refugee camp in Yugoslavia for a year, then immigrated to a small town in Western Australia, near Meckering, where a 6.9 earthquake struck. Her grandmother recalls the devastation in **Fault Lines: Understanding the Power of Earthquakes** (Orca \$24.95), Wagstaffe’s first book, a lively and well-illustrated primer on earthquakes, is both historical and educational.

A meteorologist and science host for CBC, Wagstaffe frequently shares her passion for science education with children.

978-1-4598-1243-7

X is for Xwi7xwa

THE NEW UBC UNIVERSITY LIBRARIAN, **Susan E. Parker**, was hired last September. The purview of UBC’s libraries is vast. It just acquired the first item ever printed in Vancouver; the first copy of the *Vancouver Weekly Herald and North Pacific News* printed in 1886. Meanwhile, with more than 15,000 items, Xwi7xwa (pronounced whei-wha) is a UBC library that



Susan E. Parker

was started in the 1970s for exclusively Indigenous materials as part of the Indian Education Resource Centre. The name is also the Squamish word for echo. The collection later came under the care of the Native Indian Teacher Education Program (NITEP).

Y is for Yayeh

SET IN THE NICOLA VALLEY, **NICOLA I. CAMPBELL’S** **A Day with Yayeh** (Tradewind \$19.95), illustrated by **Julie Flett**, is a picture book about a girl who spends a day gathering edibles such as herbs and mushrooms with her grandmother. Campbell has won the TD, Marilyn Bailie and Anskohk Aboriginal Children’s Book of the Year awards. 978-1-926890-05-0

Z is for Zussman

ON A DAY WHEN GREEN PARTY LEADER **Andrew Weaver** soundly criticized Premier **John Horgan** for drumming up business for the province’s languishing LNG industry came news about a new book to examine the current NDP/Green provincial government.

**A Matter of Confidence: The Inside Story of the Political Battle for BC** (Heritage \$22.95) by B.C. legislative reporters **Richard Zussman** and **Rob Shaw** is based on interviews with more than seventy political insiders including Horgan, Weaver and former premier **Christy Clark**.



Richard  
Zussman

Richard Zussman was surprisingly fired by the CBC for announcing he was writing the book while under the employ of the Mother Corp. Premier Horgan was among the many who defended Zussman’s rights for free speech, calling him an “outstanding young journalist in a sea of cynicism” and “a breath of fresh air.”

Countless CBC personalities have written and published books while employed—from **Peter Gzowski** nationally to **Mark Forsythe** provincially.

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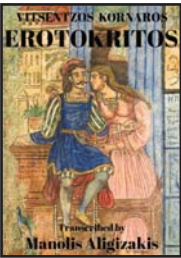


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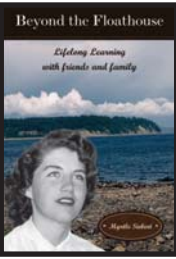
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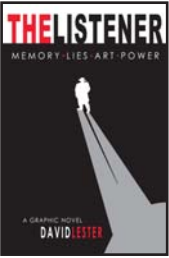
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# LETTERS



## Father Placid brings beekeeping to Luhombero

I want to say thank you to all the readers of *BC BookWorld* who have helped us in Luhombero.

With your donations, we've developed two large farming projects at Luhombero and Kasita. These will soon be self-sustaining.

To start a new industry for the area, I have graduated from a course taught by Ted Rabenold of AfricanBeekeeping.com to train African beekeepers, in both English and Swahili.

This course was taught in a rural area outside Ifakara, accessible by 'zipline' ferry that enabled us to cross the Little Ruaha River one at a time.

It is inspiring and encouraging for all of us here in a remote place to know funds from your newspaper are now being set aside for the eventual purchase of a vehicle. MIVA, a European organization, has already committed to pay 50% of the purchase and delivery costs.

Rome was not built in a day, and Luhombero cannot be uplifted overnight, but we are making much progress all the same.

Placid Kindata  
Luhombero, Tanzania  
[HelpLuhombero.org](http://HelpLuhombero.org)

## Feast of Eden

LATELY, WE'VE TAKEN A MORE ASSERTIVE approach in distributing *BC BookWorld* on The Drive. With the Eden Robinson issue, the one where she was on the cover, we gave everyone who bought one of her books a copy of *BC BookWorld*. In 2018, rather than just leave the paper for customers to pick up, we're going to offer it to them directly. What was I thinking before??!! It is such an obvious way to generate sales.

**Lea Watson**

Canterbury Tales Bookstore  
The Drive, Vancouver

## Yes Surrey, no sirree

THE ARTICLE "YES SURREY" IN THE WINTER issue of *BC BookWorld*, when mentioning how Surrey was named, manages to consign the English County of Surrey into London. Never! Surrey lives as a county.

**Roger Stonebanks**  
Victoria



SURREY, ENGLAND, IS A COUNTY SOUTHWEST of London. At its northeast it borders on Greater London, still far from the City of London. In fact, neither Buckingham Palace, nor the Houses of Parliament, are within the limits of the City of London.

**Steve Drinkwater**  
Sechelt

[According to the City of Surrey, Surrey was named by the first Clerk of the Municipal Council, Mr. W. J. Brewer, around 1880. "Due to the geographic similarity of this district to that of County Surrey in England, in relation



Lea Watson of Canterbury Books

to Westminster, I suggest it be named Surrey, British Columbia," he wrote. Queen Victoria had named New Westminster, B.C., thus it became known as "the Royal City." In England, across the Thames from Westminster was the County of Surrey. Thus it struck the clerk as appropriate that across the river from New Westminster there should also be a Surrey.—Ed.]

## 252 Indigenous authors

IN THE WINTER *BC BOOKWORLD*, THERE was mention that "information pertaining to 252 indigenous authors in British Columbia" is available at the *ABCBookWorld* reference site. How does that work?

**Lisa Ottenbreit**,  
Teacher-Librarian,  
Windsor Secondary School  
North Vancouver

[Easy. Choose Advanced Search on the [abcbookworld.com](http://abcbookworld.com) website; then select Aboriginal Authors.—Ed.]

## BCBW in schools

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**Susan Pearson**

Department Head-Resource  
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## Gloss gross

I AM WRITING FROM THE BEAUTIFUL LITTLE town of Cumberland on Vancouver Island. I have been an avid reader of *BC BookWorld* for years. I find it very useful when purchasing new books. I get *BC BookWorld* at my local library, which is part of the Vancouver Island Regional Library system. Then I buy the books I want to have in my personal library, and borrow others from the library.

*BC BookWorld* is a great way to find out about new books, otherwise I don't know how I'd ever find out they exist. I am retired and spend a great deal of my time reading. I don't like the way it now has a glossy page front and back and more glossy pages in the centre. It adds nothing to the reading experience.

**Ellen Rainwalker**  
Cumberland

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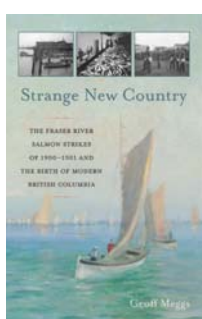


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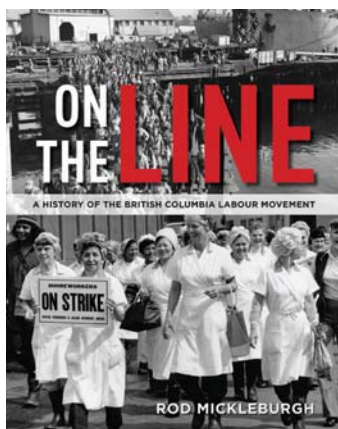


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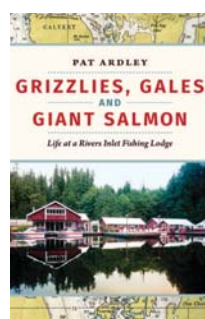
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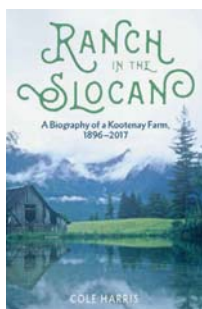


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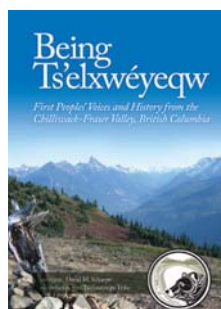


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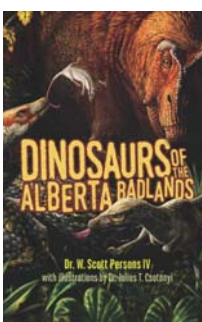


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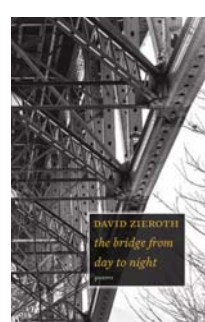
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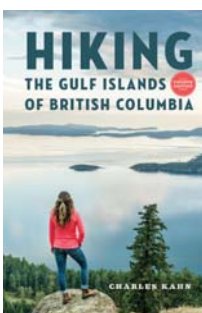
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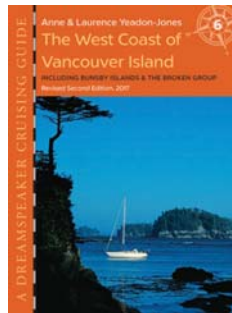
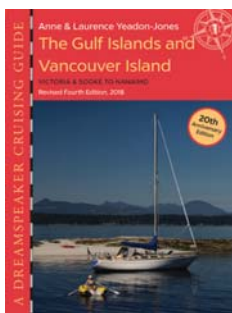


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