WILLIAM GIBSON

His novel, Agency, is an intriguing new take on the time-travel plot. Events in history can be altered and characters a century apart can converse.

Review page 7
“Rarely has severe weather been so sweetly packaged as in this story of Nate, a little cloud that becomes a hurricane.”
—Booklist

“Truly a book for today and our changing future.”
—Kirkus Reviews

“Flippable Format!”

BOO KS A BOUT sharing our environment

“The text is informative and manages to treat weighty issues seriously without being too scary.”
—Booklist
In 1981, when Robert Watt was director of the Van- couver Centennial Mu- seum (now the Vancouver Museum), he was looking for a traditional Coast Salish spindle whorl with salmon and bear imagery but couldn’t find one. He asked a Mus- queam elder, Della Kew, who worked as a docent at the museum, if she knew anyone who could help him. “I have a niece who draws,” she told Watt. This was his introduction to Susan Point, not at all well-known at the time.

Now, Susan Point’s work is in demand around the world and Watt’s book about Point and her art, People Among the People: The Public Art of Susan Point (Figure 1/UBC Museum of Anthropology $85) has won the City of Vancouver Book Award. It tells the stories behind each piece of Point’s public art, ranging from her cast iron manhole covers in Vancouver, to cast bronze faces in Whistler, to massive carved cedar portals in Stanley Park, to moulded polymer murals in Seattle.

Point well taken

When Gary Karlsen ran away to sea

fresh out of high school in 1965, Gary Karlsen was expected to go to university. He had other ideas. Growing up in Vancouver’s West End, he had frequently gazed at the deep-sea freighters in English Bay and wondered, “What would it be like to be on one? Where did they come from? Where were they going?” he writes in No Ordinary Seaman: A Memoir (Self-published $22.95). With a little ‘truth-stretching’ he managed to talk his way on board the M/S Havkatt to work as a deckhand. The journey took the 17-year-old to Tokyo, back to Vancouver for a few days, then off again through the Panama Canal to New York City where he disembarked the following December. Shortly after, Karlsen took a passenger ship to Norway, his father’s ancestral home. But by August 1966, he had signed a six-month contract to work aboard a new tanker, M/T Polycastle.

Eventually, Karlsen returned to Vancouver, got a job at a shipyard and began to mould his polymer murals in the city’s nightlife. Karlsen, a retired officer of the Royal Canadian Navy, was director of the Vancouver Public Art Project, and was director of the Van- couver Public Art Project. He was looking at Vancouver’s Cast Iron Manhole Covers. He was looking at Vancouver’s Cast Iron Manhole Covers. He was looking at Vancouver’s Cast Iron Manhole Covers. He was looking at Vancouver’s Cast Iron Manhole Covers. He was looking at Vancouver’s Cast Iron Manhole Covers. He was looking at Vancouver’s Cast Iron Manhole Covers.

Ritz Hotel, Lounge, 1956, where the Buddha & the Cave people of a certain age may remember the Cave, Isy’s, Oil Can Harry’s, the Smi- lin’ Buddha, Gary Taylor’s Rock Room, the Luv-A-Fair and Richards on Richards—the latter often referred to as “Dicks on Dicks.” These long-gone night- life venues linger in memories, old newspaper clippings, and now Aaron Chapman’s Van- couver After Dark: The Wild History of a City’s Night Life (Arsenal Pulp $32.95), which looks back at Vancouver’s no- torious hot spots and begs the question, are the best days of Vancouver’s nightlife behind us? “It would be ridiculous to say that all the great Vancouver nightclubs are gone,” he says in the book’s conclusion. “But there’s still a sense that we’ve lost a vital part of the city’s nightlife that shouldn’t have disappeared so easily.”

When Gary Karlsen ran away to sea

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Learning to love differences

The pressure to fit in at school can be excruciating for children. In Gina McMurchy-Barber’s The Jigsaw Puzzle King (Dundurn $12.99) eleven-year-old Warren not only has to navigate a new school, his twin brother Bennie has Down syndrome and attracts a lot of attention. Warren notices the mean looks and comments although Bennie doesn’t seem to care. How Warren learns to love his brother exactly as he is and stop worrying what other people think is the crux of McMurchy-Barber’s latest story.

The subject of children with developmental disorders is not new for McMurchy-Barber, who was raised by loving parents with an older sister who had Down syndrome. She previously crafted a summary of the history of Woodlands, a facility in New Westminster for children with developmental disorders that closed in 1996. McMurchy-Barber, who “growed up in Woodlands,” says the crux of McMurchy-Barber’s latest story is “the pressure to fit in at school can be excruciating for children.”

Here’s a well-known story about a facility in Cranbrook where elephants are escaped. Warren, the central character in McMurchy-Barber’s novel, continues to inspire news stories for years afterwards and the episode enters town folklore. Not so well-known, was the one-armed hockey goalie from nearby Kimberly, Jimmie Peever, who helped his team win the Coy Cup in the same year, by beating the Vancouver Seaforths in a symbol of provincial supremacy. Peever was also an elite baseball player, another sport that usually requires use of both arms. Yet, somehow these feats disappeared into the mist of time as all records of Peever end in 1928. Now Cranbrook author, Keith Powell, remedies this mystery with his new historical novel, In the Shadows of Elephants: The Life and Times of Jimmie Peever: One armed goalie and baseball player and a herd of unruly elephants (Wild Horse Creek Press $21.95). Mixing fact and fiction, Powell lets his central character reveal historical events in the Kootenays, from the super-secretive P-9 heavy-water project in Trail to the Japanese internment camps of the Slocan Valley.

In the Shadows of Elephants is Keith Powell’s fourth historical novel. 9780881214641

Surviving the Coquihalla

Humourist Ian Ferguson once decided to drive to Calgary from Vancouver and got caught in a snow storm on the Coquihalla Highway. “The higher I got, the steeper the road, and the slower I drove until the car started sliding backwards,” he writes in The Survival Guide to British Columbia (Heritage House $19.95). “I white-knuckled it to the Coquihalla toll booth before turning tail and heading back south. By the time I made it to the parking lot of the A&W in Hope, the snow had turned back into rain, and I relaxed just enough to drive into the mist.” Ferguson won the Stephen Leacock Medal for Humour for Village of the Small Houses (D&M, 2004), about growing up in Fort Vermilion, Alberta. He had previously co-authored with his brother, Will Ferguson How to Be a Canadian (Even If You Already Are One) (D&M, 2001/2007), which was also short-listed for the Leacock prize and did win the CBA Libris Award for non-fiction. 978-1-77203-284-0
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**Agency** uses time travel technology to explore an alternative world where **Hillary Clinton** won the 2016 U.S. presidential election.

In San Francisco, in the early 21st century, a woman named Verity melds with an artificial intelligence named Eunice whereupon it’s immediately clear to the human that the invisible intelligence named Eunice is the boss. Verity mysteriously disappears.

In London, about a century later, Wilf, a new dad, agrees to become part of an unnamed “wheelie wearable” drone for “physical telepresence” that will transport him back to Verity’s world.

Both humans quickly find themselves playing second fiddle to two bots. One is a far superior intelligence; the other is far superior on the physical plane.

In the first case scenario, the glib, post-Hal, virtual avatar-gone-rogue named Eunice communicates with the human protagonist Verity via a pair of glasses. Verity used to be romantically linked with Wilf’s post-apocalyptic mogul employer Ainsley Lowbeer “can look into alternate pasts and nudge their ultimate directions.”

It will not be giving away too much to say that Wilf’s post-apocalyptic mogul employer Ainsley Lowbeer “can look into alternate pasts and nudge their ultimate directions.”

Although Agency can be seen as a very dark vision of how blind we are to the speed at which we are jettisoning control of our emotional and private lives with the advancements in technology, the burden of fashioning this vision is not without mirth for its creator. Gibson can be very, very funny. (e.g. Verity is crashing at a friend’s place; we learn that friend used to be a band called The Fuckoids.) In fact, for anyone not mesmerized by a story of how a drone-ridden version of our present might meld with a “post-jackpot” future, humour can serve as the saving grace.

**The profile of William Gibson that appeared in the New Yorker at the outset of the year included a rather odd photo of him looking like some grunge grandpa who was sleeping under Burrard Bridge, when, in fact, this is a shy guy who lives in a Shaughnessy mansion. Such are the perils of being hailed as a genius guru since the early 1980s.

Most literary careers in the spotlight are much shorter than the average number of years you can get to play in the NHL. Gibson has prevailed, prospered and prophesied for four decades. He and Douglas Coupland are global authors who have chosen to stay in British Columbia. No fancy-pants Giller parties in Toronto for these guys. They don’t need Toronto.

The endurance of Gibson and Coupland is cause for some sort of civic celebration, having two internationally huge talents remaining loyal, on the creative edge. Now both have been on the cover of *BC BookWorld* twice in 33 years.
Women’s Writing in Canada by Patricia Demers (University of Toronto Press $34.95)

Women’s Writing in Canada is a reference book, valuable for students of Canadian literature. It makes the case for various narratives, all of them one way or another stories of resistance.

Alice Munro resists small-town Presbyterianism. P.K. Page resists the super ego of an obsessive compulsive artist corralling her own inner voices. Adele Wiseman bears the world of child exploitation on her shoulders. Margaret Laurence endures the beauty myths that surrounded her. Jean Coulthard Adams resists compromises in a life and art defined by her gender.

As these women dared, they explored a landscape that defied the paradigms of post-colonial Canadian society.

There is a reason why the voices of Alice Munro, Margaret Atwood, and Mavis Gallant rose mid-century to demand international attention. They were fresh and rose out of the ashes of colonialism to seed their own surroundings.

Now that the same landscape is being reclaimed by Indigenous writers, many of them women claiming hereditary rights almost obliterated by the Indian Act and its patriarchal model, we are enjoying a new freshness, women’s voices continuing to dominate, because, as Demers observes, we live real lives.

Statistics show little girls are compulsive readers and it is accepted wisdom that reading creates empathy and that writers emerge from the cocoon of childhood reading, pencil ready. It is logical that the stories that compel us, all chakras, from the carnal to the spiritual, from Lady Murasaki, the first novelist, to Yasuko Thanh, not the last, are written by women.

We have taken off our girdles, broken free from the boundaries meant to define us in a glorious explosion of colour and light.

The real story is about how women’s creativity has been formed and malformed by patriarchal values, and how a feminist agenda is defining the new order in Canada.

No one knows better than Indigenous artists the ways in which women have been affected by the imposition of patriarchal values on our creativity. We have common cause, the survival of our children in our country and a planet destroyed by the competitive compromises in a life and art defined by her gender.

Demers nods to awards, a new phenomenon in the dispensation of space, and make noise. Our radical behaviour disruptive to the norm.

Women’s Writing in Canada marks the moment a match is struck. The forest was dying; long live the new forest. The best is yet to come.

They used to throw women artists in mental institutions, our radical behaviour disruptive to the norm.

Now, women artists are free to leave the shadows and make noise.

Acknowledging the challenge of diversity and limitations of space, Patricia Demers’ welcome overview of selected Canadian women authors of poetry, fiction, non-fiction and film reminds me of the West Coast Indigenous practice of throwing the bones of the first salmon back in the water, so that the fish might generate a “new gown” of skin and flesh on the bone.

Well-organised in categories of genre, with an introduction and conclusion and timeline, Demers’ book reflects the hybridization of changing demographic, economic, linguistic and community conditions.

That’s another way of saying it’s a skeletal reorganization, ready for whatever comes next.

With Women’s Writing in Canada, Demers gives us a valuable resource, good bones, warp, and woof for future discussion, the framework constrained not by genre but by personal choice.


One Alice, two Margarets and a female tribe

Women’s Writing in Canada informs us that the choir matters as much as a solo performance.
From Janie Brown—a BC health-care visionary—comes this moving and ultimately uplifting exploration of our last great challenge

“Janie Brown has accompanied many great souls through their final days on earth, and what she has learned she offers us now in this exquisite book about life.”

—CHRIS CLEAVE, author of Little Bee and Everyone Brave Is Forgiven
in 1964. Phyllis was 21 and Andy, 22.

Phyllis and Andy became close and were married because they recognized a kindred spirit in one another. They were both shy and reticent with girls apart. They were both shy and reticent, so their first week in Esk’et was rough. In fact the nickname for Esk’et Lake at that time was Alcohol Lake, and Andy and Phyllis wanted very much to change that image.

I was a back-to-the-lander seeking a simpler way of life when I met Andy. I told him how much I envied his growing up in a log cabin, and expressed my aspirations to do the same. He surprised me with his response. “I want what you had growing up,” he said. “A modern house with amenities like electricity and running water.”

So there were we two ships passing in the night, each heading in opposite directions. Well not completely. We were both committed to social change and making a difference outside the box. So on that level we stayed connected and maintained a lifelong friendship.

Resolve: The Story of the Chelsea Family and a First Nation Community’s Will to Heal by Carolyn Parks-Mintz begins with Phyllis and Andy’s early life before alcohol was a problem. It describes their idyllic childhood living “up the meadow” with grandparents or in remote cowboy camps beyond Gang Ranch where they rode horses every day for fun.

It describes their idyllic childhood living “up the meadow” with grandparents or in remote cowboy camps beyond Gang Ranch where they rode horses every day for fun. The Transcontinental Railroad and the Cariboo Chilcotin gold rush had opened the region. Esk’etemc members flocked to the mining camps but they were herded into cattle trucks and sent back to the First Nation at Esk’et.

The community was 100 per cent alcohol users to more than 100 per cent alcohol users. In less than ten years they went from a community in which those who live with them because they drank too much. Parks-Mintz attributes the negative impact triggered by the alcohol to the residential school experience onto her children. That’s how it all began.

The Chelseas got support from Oblate Brother Ed Lynch in Williams Lake, who had wrestled with his own alcoholism and was now reaching out to help others. Gradually, one by one, other Esk’etemc members joined the Chelseas in their bid for sobriety.

Resolve is a story of personal triumph and achievement and community empowerment as more and more Esk’etemc people swear off the bottle. Over the years new strong leadership emerged in Esk’et, inspired in large part by the Chelseas. Quite naturally there have been ups and downs as each generation comes to terms with its own challenges.

In 2019, Esk’et continues to be an exemplary community with wellness and pride at the forefront. Every year the annual Esk’et AA Roundup is attended by people from around the world.

Resolve was just the first step on the long road to recovery. It made time and space for the community to address deeper problems like indigenous rights, reconciliation and justice for First Peoples in Canada. Parks-Mintz includes the comments and narrative of other Indigenous leaders on these subjects.

Andy Chelsea passed away while this book was in progress but he left his story would be told. 978-1987915884

DC BOOKWORLD • SPRING 2020
Global heating and the ensuing climate crisis are impacting ecosystems and people across the world. The time for action is now and New Society and our authors are committed to providing vital tools for a world of change.

In Facing the Climate Emergency, Margaret Klein Salamon of The Climate Mobilization, helps you stare the emergency in the face, feel the grief, and emerge ready and armed to make a difference.

In How to Talk to your Kids About Climate Change, Harriet Shugarman provides sage advice for parents with children of all ages on how to help your child lead with their passion for a better world.

The fuse has been lit on the essential challenge of our times.
and beautifully written account of the anguish of a stillbirth.

Statistics are sometimes elusive because stillbirth must be recorded first of all, and many aren’t. Also, statistics can be based on different medical facts, in different countries. Miscarriages and deaths occurring during labour are sometimes included with stillbirth statistics, for example.

Risk factors are much worse for undernourished women in sub-Saharan Africa and south Asia. In Canada, Indigenous women have higher rates than the rest of the population. Sometimes, genetics play a role, as do accidents, war, poverty and relentless stress. Not surprisingly, the numbers from European refugee camps are much higher than the resident population.

Emma Hansen sought advice about coping from her dad, Rick Hansen, who knows more than most of us about pain and loss and transcendence.

“She tells me that all these years later, he knows that he would not be the same person—would not have grown, lived, and loved as much—if he hadn’t gone through that terrible moment on June 27, 1973. He wouldn’t have gone on his Man in Motion World Tour where he wheeled around the world and changed the lives of millions. He wouldn’t have met my mother, or had me and my sisters, and Reid wouldn’t have been born.”

The birth of Hansen’s second baby boy, Everett, was not a breeze. More ordeals had to be endured. Her well-honed and intelligent instincts saved her baby’s new life, without a doubt. The support from her extended family—especially from her mother, Amanda Reid Hansen, who is, quite simply, a magnificent mom—and the sound advice she accepted through-out her experiences, as related in Still, provide us with an important road map for women and their partners, their families and friends, for dealing with comparable challenges.

A helpful bibliography of resources for readers is also provided. It includes extensive scientific studies, other memoirs, fiction, poetry, and grief education.

Caroline Woodward discovered during her reading of this book that she is a ‘rainbow baby’—one born subsequent to a miscarriage, stillbirth, or other death from natural causes.
Undying love

As boomers continue to grow and blossom in their seventies like perennials, we can expect to see more books like Ben Nuttall-Smith’s heartfelt Margot: Love in the Golden Years (Rutherford $26.40).

“After a lifetime of being lost,” Ben Nuttall-Smith found Margot Thomson (1938-2019) for the final sixteen years of her life. She taught him to believe in himself as a writer and “to see other points of view and to treasure people as they are.”

To honour his mentor, guide, lover and partner, Nuttall-Smith—who produced five previous books during his partnership with Thomson—has combined their various writings and examples of her artwork for a permanent literary headstone.

Four months after she died at Crescent Beach, Nuttall-Smith’s tribute to her influence on him echoes that of Leonard Cohen telling his Greek island lover Marianne, as she was dying, not to worry because he would soon be following her.

With Thomson’s influence, he writes, “I believed once more in innocence, forgiveness and all that’s whole and good…” Their parting is but an attempt to share what it can feel like to be part of an undying love, to be fueled and inspired by a deeply respectful relationship. Perhaps a line from Nuttall-Smith’s opening poem captures the book’s uplifting perspective—“The opposite to love is not hate / But selfishness.”

TIMELY REVIEW

TENDER

Laivian

TENDER is a unique book spanning three decades of critical inquiry into the queer and racialized experience in Canada, and Vancouver in particular. It is deeply personal and poetic but also defiantly political. Laivian traverses diverse terrains which are rooted in her courageous and uncompromising history of activism and in experiences of building community across and beyond difference.

978-1-77201-251-4 • $18.95 • 144 pages • Poetry Forthcoming April 15, 2020

I Saw Three Ships

West End Stories

Bill Richardson

Eight linked stories, all set around Christmas and New Year’s, explore the seasonal tug-of-war between expectation and disappointment.

“Richardson has crafted a gift for all seasons here.” —Tom Sandborn, Vancouver Sun

978-1-77201-233-0 • $16.95 • 264 pages • Fiction / Short Stories

Now Available

Orwell in Cuba

How 1984 Came to Be Published in Castro’s Twilight

Frédérick Lavoie

Translated by Donald Winkler

A personal account of today’s Cuba at a pivotal point in its history, with the Castro brothers passing power on to a new generation. The book is a poignant reminder of the Cultural Revolution, and raises questions about the future of Cuba’s socialist revolution.

978-1-988739-39-7 • $24.95 • 304 pages • Non-fiction

Forthcoming May 6, 2020

Wanting Everything

The Collected Works

Gladys Hindmarch

Edited by Deanna Fong and Karis Shearer

Wanting Everything presents the collected works of Vancouver writer Gladys Hindmarch. In addition to reproducing newly revised editions of her book-length works the volume collects unpublished works of prose as well as correspondence, criticism, oral history interviews, and occasional writing.

978-1-77201-248-4 • $29.95 • 496 pages • Fiction

Forthcoming March 15, 2020

my yt mama

mercedes eng

In the follow-up to her BC Book Prize-winning book of poetry, Prison Industrial Complex Explodes, Mercedes Eng continues her poetic investigation of racism and colonialism in Canada, weaponizing the language of the nation-state against itself in the service of social justice.

978-1-77201-255-2 • $16.95 • 88 pages • Poetry Forthcoming March 15, 2020

TALONBOOKS

Spring 2020
From Norway to Africa to Tsawwassen

How a young doctor met Albert Schweitzer in the jungle, served as the only doctor during the civil war and revolutionized the treatment of epilepsy in Tanzania.

Louise Aall with Maasai men at the roadside.

In 1959, as a freshly minted doctor, Louise Aall was working alone in East Africa, testing medicine for amoebic dysentery. She did house calls by canoe, shared rooms with bats and scorpions, and was poked and prodded by curious villagers. She began ground-breaking research into epilepsy and established clinics to treat people suffering from “moon madness” as the locals called it, or kikafa in Swahili.

Dr. Aall was also one of the last people to work beside Nobel Prize Laureate, Dr. Albert Schweitzer at his jungle clinic in Gabon.

Known as “Mama Mgango” (Mama Doctor), Dr. Aall fell in love with the African people, and the continent’s wildlife, and the young man died in her arms of kidney failure. At age 28, Louise left for Africa to study jungle medicine.

Louise was born in 1931, one of three children to Norwegian academics. Her father, Anathon Ospeteig. Louise and brother Uge at their country home in Norway in April 1940 changed forever. "You must leave, my children," their father told them. "You want my life, you can have it. It's going to be too far to hold back...and you'll know it, yes, you are pregnant."

The family had moved to Norway in 1936 from the Belgian Congo during the civil war and for two years the Aalls lived as refugees. Despite this, Louise learned Swahili (one of 10 languages she has spoken), and became a figure of fascination. "Children from the nearby school loved to knock on her door just to have a glimpse of her. Whenever she opened the door, they would shriek with delight and run away laughing." Louise built alliances with local priests and the Archbishop to help open doors in villages. Maasai tribesmen also came to her. "The Maasai were difficult as tribesmen also came to her. Whenever she opened the door, they would shriek with delight and run away laughing." Louise built alliances with local priests and the Archbishop to help open doors in villages. Maasai tribesmen also came to her. "The Maasai were difficult as they would have taken him to the roadside. Louise Aall on the frequently flooded Ulanga River, a transportation hazard for anyone travelling from Dar es Salaam to Mahenge.

Louise Aall feigns friendliness with the Force Publique. King Leopold created this militia to maintain his murderous fiefdom.

In Zurich, Louise also experienced first love. Tragically, the young man died in her arms of kidney failure. At age 28, Louise left for Africa to study jungle medicine. In Zurich, Louise also experienced first love. Tragically, the young man died in her arms of kidney failure. At age 28, Louise left for Africa to study jungle medicine. In Zurich, Louise also experienced first love. Tragically, the young man died in her arms of kidney failure. At age 28, Louise left for Africa to study jungle medicine.

Her work began at Ifakara, Tanzania where Louise was also called upon to deliver babies. She learned Swahili (one of 10 languages she has spoken), and became a figure of fascination. "Children from the nearby school loved to knock on her door just to have a glimpse of her. Whenever she opened the door, they would shriek with delight and run away laughing." Louise built alliances with local priests and the Archbishop to help open doors in villages. Maasai tribesmen also came to her. "The Maasai were difficult as they would have taken him to the roadside. Louise Aall on the frequently flooded Ulanga River, a transportation hazard for anyone travelling from Dar es Salaam to Mahenge.

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NEW FROM ANVIL PRESS

16 BC BOOKWORLD • SPRING 2020
The restless writer

Driven to travel and write from Greece, Cuba, India and Rwanda, Deni Ellis Béchard shows that a “shifting environment” powers his essays.

B

oth Tennyson and Springsteen called it a “hungry heart,”—a type of creative wanderlust which causes those afflicted with it to remain chronically unsettled. In 1911, it caused Louis Hemon to leave Europe and head for the northern wilderness of Quebec. There he found a community (Saguenay-Lac-Saint-Jean) stuck in time, hamstrung by church and tradition, which he so aptly captured in his novel Maria Chapdelaine. Chronicler of the Beat Generation and author of On the Road, Jack Kerouac’s grandparents were from this community, and Hemon’s restlessness could be found in every book Kerouac ever wrote. It is also found on every page of My Favourite Crime—a collection of essays by Deni Ellis Béchard.

No new ground is presented here. Fans of his impressive list of nonfiction and novels will find each of the book’s five sections acutely familiar. The first and arguably the most interesting section is about Béchard’s relation—or maybe his nonrelegation—to his father. “I was growing up poor in rural British Columbia and Virginia,” Béchard writes, “struggling to make sense of my ex-con father and his past as an impoverished, largely uneducated Quebecois.” His lifelong quest to understand his morally bankrupt father, a charismatic storyteller and bank robber, goes from awe to disenchantment to estrangement, and it is here Béchard’s writing truly shines. No emotion of any depth is felt between the two Béchards, which in lesser hands would come off as phony and ridiculous. Béchard superbly grabs the reader with this lack of intimacy, conveying his frustration at wanting something more from a man who never possessed it in the first place.

The better part of his long-form journalism is Béchard’s fascinating and terrifying piece on the child sorcerers of the Congo, which charts the bizarre practice of exorcisms forced upon Congolese street kids: Arthur Miller’s, The Crucible about the Salem witch trials, playing out in the 21st century. Kerouac’s mantle has for better or worse been handed down to Béchard, as evident in some of the more important works in this collection which take place in Greece, Cuba, Virginia, India and Rwanda.

Unfortunately, his writing on Afghanistan is the weakest. Not in the sense of his writing, but because these stories are overly familiar ones told by countless embedded journalists. However, the one redeeming Afghanisthan story is about the Women’s National Cycling Team, and their dogged courage. Béchard returns to cycling in an article wondering why the doping standards which brought down Lance Armstrong are not the same for authors. Typing while drunk or stoned is just not the same thing as international endurance sports, and this piece hits a confusing and awkward note.

My Favourite Crime concludes with the author’s writing life, which Béchard uses to explain why he needs “movement” and a “shifting environment” to write. Like his father, stasis has no appeal to him, and—again like his father—he grows up to be an amazing storyteller.

Closing out this collection is ‘Learning to Rage,’ an essay where Béchard laments the lack of political edge found in 20th century fiction. He argues quite brilliantly that his fellow authors wrote “passive...comfortable art,” afraid to tackle the larger issues found in the real world. He points no fingers, but one wishes he would; it is unclear just whose novels he is referring to. He is far too intelligent to be wholly ignorant of science fiction and fantasy works; as well as a legion of African American and international authors whose novels did nothing but scream bloody murder at this cruel and corrupt system. These omissions are startling, but perhaps that is Béchard’s intent all along.

“The real question is what to live for,” wrote the American music critic and author Lester Bangs in the year Béchard was born. He later answered “...a chance to write.” Nothing describes Deni Ellis Béchard better. Fans of great writing will find much to love in My Favourite Crime.

Mike Selby is a Cranbrook librarian and author who recently penned Freedom Libraries: The Untold Story of Libraries for African Americans in the South (Rowman & Littlefield 836). He also has published over a thousand newspaper articles, including many book reviews, over the last 15 years.
A woman of white settler ancestry ventures to the Kalahari Desert to find her place in South Africa’s “Rainbow Nation,” a term coined after that country’s first election allowing blacks to vote.

The Afrikaner arises from Arianna Dagnino’s five-year stint as a journalist in South Africa during the late 1990s.

The Afrikaner by Arianna Dagnino (Guernica Editions $20)

“I wanted to explore what it means — both at an individual and collective level — to find yourself on the wrong side of history and what kind of coping behaviours you would be led to adopt once the whole world has shamed your people for their wrong doing.” — ARIANNA DAGNINO

“Early on in the novel, Zoe recalls a brilliant black man she knew in London during the 1980s. Thabo Nyathi had moved to England from South Africa thanks to a scholarship. Later Zoe and Thabo both applied at a new research unit at Witwatersrand University in South Africa. What happened next is worth quoting in its entirety.

“The choice fell on her — a Du Plessis and Piet de Vries, another thoroughbred Afrikaner. Thabo, the best among the candidates, didn’t make it. He accepted the verdict with composed dignity. She accepted the posting without venturing to say a word in favour. They both knew Thabo would be precluded from any further career in the field of paleoanthropology, at least in South Africa.”

“At that time, not even academia, supposedly the patron of broad-mindedness, was ready to open its doors to blacks. But even out there in the bigger world, Zoe asked herself then, conscious of this injustice: How many black paleoanthropologists were there? Did they exist? Did they have a voice? Did they publish books? Although the largest number of hominid fossils had been found in Africa, she was not aware of any paleoanthropological research team headed by a black. As in the golden age of safaris, the white buanas commanded and the black porter looked after the luggage.

“She hasn’t heard from Thabo since then. But she has never forgiven herself for having kept quiet. The moral wrong has seeped into her, day after day, digging into her. To no one has she confessed her cowardice. For years she has felt this infamy burn inside her. She’s no better than other whites who, being in the know, kept their mouths shut; who, at seeing a black kicked or whipped with the sjambok, have turned their head away. This sick feeling about herself has grown within her like a consuming cancer— it clogs the pores, deadens the heart.”

In this field, near an encampment of twenty San Bushmen people, in charge of men under strenuous circumstances, able to have a brief shower only once a week, Zoe proceeds to explore her place in South African society, temporary and otherwise, with a candour that makes The Afrikaner increasingly engaging.

North Americans have gleaned a deeper awareness of South Africa through Alan Paton’s Cry the Beloved Country, as well as works from authors Laurens Jan van der Post, Nadine Gordimer and J.M. Coetzee. We’ve also seen Inverness or A Dry White Season or Richard Attenborough’s Cry Freedom about Stephen Biko, the man that Nelson Mandela described as “the spark that lit a veld fire across South Africa.”

The Afrikaner deserves its place in that pantheon.
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Glenn Mofford uncovers stories of murder & suicide, visits from titans John D. Rockefeller and Andrew Carnegie, and a beer-serving dog in the hotels along the now defunct E&N Railway.

125 years of grub & pub

Glen Mofford offers wondrous stories about the proprietors and patrons of the hotels he describes. He recounts the fascinating tale of a murder and suicide at the Mount Baker Hotel operated by a jealous suitor of the widowed owner; the Sicker Hotel perpetrated a murder tale of murder and suicide. The book’s final illustration shows an aged patron sitting outside, on an old chair from the pub, watching the demolition of the Tzouhalem Hotel in Duncan—a poignant image to end the book.

The advent of better roads and automobiles in the 1920s and 1930s eventually saw the E&N lose its importance, leading to its slow demise. It closed in 2011. Railway enthusiasts still lobby for its return, though resurrection is doubtful. Glenn Mofford is to be commended, not only for his meticulous research but also for his attention to detail and his selection of fine illustrations. His inclusion of useful maps, an historic timeline, bibliography, and endnotes as well as his helpful selected biographies establishes him as a social historian of British Columbia well worth noting. Railway enthusiasts and local history buffs will surely enjoy this book.

Strathcona Hotel (21 rooms) at Shawnigan Lake in 1916 when the CPR purchased the hotel and added a railway station. In 1927, the hotel was converted and run as the Strathcona School for Girls until 1959 when it was demolished.

Mike “The Bartending Dog” delivers beer at the Bower Hotel beer parlour. (between Qualicum Beach and Union Bay), circa 1940. Mike was later killed by a car and buried out back of the hotel with a granite headstone simply reading “Mike.”
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ISBN 978-1-988739-07-6
Charles Demers has published four books: two novels and two collections of essays. His first essay collection, *Vancouver Special*, was nominated for a Hubert Evans Non-Fiction Prize.

Primary Obsessions by Charles Demers (Douglas & McIntyre $18.95)

One of the least comfortable dilemmas confronting human beings is a situation in which we must choose between obeying the laws that govern our society or doing what we know to be right.

In Primary Obsessions, Vancouver playwright, comedian and political activist Charles Demers introduces Dr. Annick Boudreau, a spunky young psychiatrist who treats patients afflicted with various mental health disorders at the West Coast Cognitive Behavioural Therapy Clinic. (No, it’s not a Hot Yoga studio.) One of her young patients, Sanjay, a superficial, spunky heroine of a mystery novel, is charged with murdering his mother. He has had the sand out of his eyes since Demers doesn’t pad out the plot, (unlike some writers apparently paid by weight) you’ll still catch a couple of hours of shut-eye after turning the last page.

One welcome twist Demers brings to the genre is the omission of a long-established stock character; slow-witted Inspector Plod, traditional bane of the private detective, as he was mocked in the classic 1972 film, Sleuth. In Primary Obsessions, the role of legal Denu’s advocate is played by Sanjay’s lawyer, who angrily reminds Annick that evidence acquired by extra-legal means most often rebounds against the defence and will taint her professional testimony if she is called to testify on Sanjay’s behalf. Police officers, who understandably detest novels about private detectives that portray them as vicious or comic bunglers, might actually enjoy Primary Obsessions.

Most will enjoy it for the real reason we read so many mysteries: not for the solution to the crime, which is ultimately incidental, but because since its appearance over a century ago, the detective novel has been the most potent form of social criticism of any literary genre since Sophocles and Euripides were staging skits in ancient Athens. Armed with a sense of justice, the investigator, whether cop or citizen, has the moral right to tear up the social contract and take us along for the voyeuristic bus ride through the most intimate, private parts of other people’s lives, delivering sharp social commentary along the route. Much of the fun of reading Primary Obsessions comes from Demers’ sharp asides, his failings and deepest worries. By writing a novel that revolves around relatively common Obsessive Compulsive Disorder, rather than some rare violent psychopathology, Charles Demers brings freshness to a literary genre that has been in danger of turning as ripe as a week-old murder victim.

Charles Demers brings freshness to a literary genre that has been in danger of turning as ripe as a week-old murder victim. Obviously, if you’re the spunky heroine of a mystery novel, you step up and investigate lines of inquiry ignored by the police in their eager-ness to close the case. With her patient partner, Philip, a CBC Radio jock, just exactly work experience qualifying him as side-kick to a soft-boiled private investigator, Annick plunges into the seamy, menacing demi-monde of Vancouver. I don’t do spoilers with mysteries, so you’ll have to read the book to find out who did what and why. But,

References to women “wearing yoga pants that operate as a fence-rail, getting the worst of the crime, which is ultimately incidental, but because since its appearance over a century ago, the detective novel has been the most potent form of social criticism of any literary genre since Sophocles and Euripides were staging skits in ancient Athens. Armed with a sense of justice, the investigator, whether cop or citizen, has the moral right to tear up the social contract and take us along for the voyeuristic bus ride through the most intimate, private parts of other people’s lives, delivering sharp social commentary along the route. Much of the fun of reading Primary Obsessions comes from Demers’ sharp asides, his failings and deepest worries. By writing a novel that revolves around relatively common Obsessive Compulsive Disorder, rather than some rare violent psychopathology, Charles Demers brings freshness to a literary genre that has been in danger of turning as ripe as a week-old murder victim.

978-1771622561

John Moore’s new collection of essays about West Coast life is Raincity from Anvil Press.

John Moore
The Great Withering of 2028 has killed most of the world’s trees. Global warming has created dust bowls around the world. A new strain of TB has evolved, killing many. There is a new ailment for children, Rib Wrack. It makes them cough so hard they often crack their ribs. The Prime Minister of Canada has become the world’s most powerful person. Overcrowded Canada has become the number one destination of global refugees—nearly all of them.

Ten years later, in 2038, it’s the worst of times and the best of times for Jake Greenwood, a botanist specializing in trees, a dendrologist. The few trees that are left can no longer be used for frivolities such as paper towels and books.

The division between rich and poor has become ever wider. Ragged children beg everywhere and jobs are difficult to come by. Jake has no siblings. His parents died in a train wreck when Jake was eight. The father, Jake never met died a work-related accident when she was three. The mother, who was an internationally known viola player, died in a train wreck when Jake was eight. The father, Jake never met died in a work-related accident when she was three.

So begins Michael Christie’s Greenwood, an unusually structured novel that uses the life rings of a tree stump as a metaphor to cover four generations of a family. An introductory illustration in the book shows the cross section of a tree trunk and its rings, which start in 1908 when the tree sprouted and when trees were plentiful. The novel timeline proceeds from the tree’s outer rim (2038), goes to the core (1908), and then works its way back to the opposite outer tree rim (2038), when trees are precious.

“What are families other than fictions?” asked Jake Greenwood. “And like all stories, families are not born, they are invented, pieced together from love and lies and nothing else.”

Family TREES

Michael Christie is a former carpenter whose debut story collection The Beggar’s Garden won the 2011 City of Vancouver Book Award.

When I FALL, I DIE (McClatchy & Stewart $35)

BY CHERIE THIESSEN

The life rings of a tree as family saga metaphor.

Cherie Thiesen reviews fiction from Pender Island.

Fiction REVIEW

Michael Christie’s first book of stories, The Beggar’s Garden (HarperCollins, 2011), won the Vancouver Book Award and was longlisted for the Scotiabank Giller Prize, as was its follow-up, If I Fall, I Die (M&S, 2015).

978-0-7710-2445-0

A new strain of TB has evolved, killing many. There is a new ailment for children, Rib Wrack. It makes them cough so hard they often crack their ribs. The Prime Minister of Canada has become the world’s most powerful person. Overcrowded Canada has become the number one destination of global refugees—nearly all of them.

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Cherie Thiesen reviews fiction from Pender Island.
Not getting away with highway murder

Yellowhead Blues by R.E. Donald
(Proud Horse $15.95)

When you read a whodunnit all the way to the end, it’s gotta’ be good. If you want someone to enjoy it as much as you did, you hand it to ’em and say as little as possible.

Take R.E. Donald’s Yellowhead Blues for example. As the fifth installment of the Hunter Rayne Highway Mystery series—all set in B.C.—it’s a down-home whodunnit that features places such as Valemount, Horsefly, Little Fort and Yreka.

For geographically-challenged readers, the Yellowhead Highway is a major thoroughfare that connects the B.C. coast with Alberta and was named after Tete Jaune, a blonde Metis guide who led HBC traders through a pass from Jasper in 1825.

Donald’s mystery again features former RCMP homicide investigator, Hunter Rayne, who now works as a long-distance trucker. With his 1991 Freightliner dubbed The Blue Knight, Hunter diligently supports his ex-wife and two daughters in Burnaby.

The suicide of Hunter’s PTSD-ridden, RCMP colleague and best friend (of course, he was supposedly cleaning his gun, and was not really trying to take his own life). Hunter’s late husband was a trucker. She herself worked in that industry for decades, so her trucking know-how is credible. But that’s not the primary appeal of the writing. The sensitive characterizations throughout keep the reader hooked.

Hunter zigzags to southern California and north to Prince George to under-take his inquiries. Constable Morrison keeps her amorous boss at bay while gaining the trust of the former bride-to-be in order to unravel her pathetic past; the weakest aspect of this tale is how Leon is charged with the crime. You know a novel is working when you are disappointed when it ends—not because you find the resolution unsatisfying but because you would prefer to remain in the company of the two central characters.

The fact that this novel is self-published should be irrelevant. For decades the most successful work of Canadian fiction worldwide was Stephen Vizenor’s In Praise of Older Women, among many remarkable landscapes and rich cultures. From Poland to Portugal, India to Ireland and home. Carolan’s books include: Return to Stillness, New World Dharma and The Literary Storefront: The Glory of Art and Literature.

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Road Trips
Journeys in the Unspotted World
Trevor Carolan

Carolans expertise for encountering hidden places of Art and Literature

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In her fourth book of poetry, Elia deftly builds a raft of questions to stay afloat amidst the breakage of things. The end of a twenty-year marriage mirrors subtle fragmentations in our world. The intricacies of light, nature, words, absence glint through grief to astonish and lift the heart into understanding again.

Elia facilitates writing workshops, mentors emerging writers, edits, and performs. She earned her doctorate in Philosophy of Education from SFU. Her first book was the weight of clay, 2012.
Sari Cooper was inspired to write about horses and outdoor adventure after her harrowing experiences on a horseback and rafting trip.

The Horse of the River: A Camp Canyon Falls Adventure
by Sari Cooper
(Harbour Publishing $12.95)

Sari Cooper

A twelve year-old Gillian has never been away from her family until she’s sent to a month-long horse riding camp near Lytton. Her mother tries to give her a pep talk as she’s leaving. “Riding is where your heart is. Go. Commune with the horses and live in the woods.”

On the car ride to the bus, Gillian’s father tries to ease her fears with bad horse puns: “I hope you brought your jacket,” he says, “I’ve heard it can get pretty colt up there when it’s time to hit the hay.”

Gillian is so anxious that she’s bombarded with warnings from the little voice in her head whom she has named ‘Stella.’ This is the set up for Sari Cooper’s debut YA novel, The Horse of the River: A Camp Canyon Falls Adventure, about a young girl coming of age.

Arriving at the camp, Gillian continues to struggle with doubts and fears. After a ghost story around the campfire, the next morning she wakes up in a state. “It hadn’t been the best night’s sleep. She wasn’t used to crickets all night, and the wind whistled as it passed through cracks in the cabin’s roof,” writes Cooper. “The bunk beds also creaked whenever someone rolled over. And every time she drifted to sleep, images of a ghost horse galloped through her mind.”

The Horse of the River covers plenty of subjects: homesickness, sibling and group dynamics, acquiring a natural style of horsemanship, and how to stay calm in a harrowing situation. The main protagonist, Gillian, learns how to make friends not only with difficult people but with a difficult paint horse nicknamed ‘The Beast.’ Cooper also allows her protagonist to discover that you can have a hobby you enjoy without feeling the need to be competitive; in this case Gillian’s love of swimming, something that her 16-year-old sister excels at.

The riding games and activities are well researched and feel realistic. They include guiding reluctant horses in an obstacle course through a hanging sheet, kicking a tethered soccer ball, and maneuvering a horse into a wading pool. Learning the commands to communicate with a horse are skills that will prove useful for Gillian later in the story. In between a myriad of horse camp activities and rising tension with some of the girls, Cooper provides bits of humorous dialogue: “I heard he [the horse named General] ate a kid one year,” said a girl from cabin one. “Shut up! He did not.” …. “Horses are vegetarians.”
The Horse of the River highlights the best part of summer camp, such as ghost stories around a campfire, water fights, and trail rides. The ‘no cell phone’ rule creates an interesting element to the story when readers discover some old-fashioned handwritten letters. It is fun to eavesdrop on Gillian’s correspondence with her older sister Alexis, who is busy training with her swim team in the city. Another nice touch is a two-page drawing of the terrain of Camp Canyon Falls along with a well-designed book cover, bearing an illustration of a dark horse with a flowing mane.

The fictional camp is set in the remote interior, amidst the high rocky ridges and cold rushing rivers near Lytton, populated with bears and other potentially dangerous wildlife. Although touted as an adventure story, there are more books to come, Cooper reveals: “The camp will face a risk in the future. There may be some changes to the surrounding landscape that threaten the environment and spook the horses, putting the kids at risk.”

If Sari Cooper had the goal of writing a book filled with a cast of strong positive female characters, she has succeeded. The Horse of the River fits in with the long list of horse stories that children just can’t seem to get enough of. If you know a girl who loves horses and summer camp, this is a story that will appeal. And if your child gets hooked, there are more books to come, Cooper reveals: “The camp will face a risk in the future. There may be some changes to the surrounding landscape that threaten the environment and spook the horses, putting the kids at risk.”

Margot Fedoruk’s writing includes personal essays in the Globe and Mail, Portal 2019, and Island Parent magazine. She has a BA from the University of Winnipeg and is currently pursuing a creative writing degree at Vancouver Island University.

ISBN: 978-1-7753019-5-0  $18.95

Bird’s Eye View: Looking at Wild Birds through Young Eyes looks at wild birds around the world, threats to their survival and what young people can do to conserve their populations. Eriksson also debunks bird myths such as the one about birds not being very smart. “There’s lots of evidence for bird intelligence,” she writes, citing the fact that many birds use tools, a well-known sign of intelligence. “A New Caledonian crow drops stones to raise the level so it can drink. Yellow-crested cockatoos and African grey parrots use sticks to give themselves a back scratch. A crow and jay were once observed having a ‘sword fight’ with a twig.” Birds also play, points out Eriksson. “Two ravens were once sighted sliding and rolling down a snowy hill. A crow was caught on film boarding a roof on a jar lid; another was seen swooshing down a playground slide.”

Should we feed birds? Eriksson answers that scientists who have studied birds for decades, “found that birds who visit feeders often are doing well. Their populations are growing, and they are living in more places.” Using this kind of scientific information, as well as profiles of young birders in action, Bird’s Eye View encourages youth to protect birds and their habitats.

ISBN: 978-1-459821538

“Like a bird on a wire”

Eight-year-old Gabi accidentally drops food one day that a crow swoops down and eats. A few days later, Gabi drops more food and again a crow eats it. Crows begin waiting around the girl’s house watching for her, which encourages Gabi to start regularly leaving food out on purpose. Eventually, Gabi convinces her mother to put up a bird feeder filled with peanuts. To Gabi’s surprise, the crows begin leaving little gifts for her, such as buttons, rocks, beach glass, and—her favourite—a pearl-coloured heart trinket. This is one of the true stories in Bird’s Eye View: Keeping Wild Birds in Flight (Orca Wild $24.95) by biologist Ann Eriksson, which will be published in May.

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It has become fashionable, almost tiresomely so, to preach the gospel of mindfulness as a panacea for our overwrought age. Anxious? Terrified? Beset by dread? The answer, we are told, lies not in parsing our complicated geopolitics or deleting the more appalling of our apps but in simply paying attention to the right here, right now.

The thing is, poets have been paying just this sort of focused, careful attention for, well, forever. And they do so not by ignoring the bigger picture, as attending to one’s immediate circumstances might seem to dictate, but by threading the seemingly disparate phenomena of the larger world around them into the specifics of their narrators’ lives. Jennica Harper’s Bounce House and Sarah de Leeuw’s Outside, America serve as exemplars of this approach.

Bounce House consists of 51 poems of equal length: four stanzas of couplets, sometimes opposite each other on the page, sometimes with a line drawing contributed by lowercase illustrator Andrea Bennett on the facing page. The accompanying drawings are what is usually described as deceptively simple: a string of graduated pearls, a house built not of playing cards but of birthday and Christmas cards. These everyday items are shot through with significance once one looks closer; the drawings performing much the same function as Harper’s verses.

Harper’s subject is her mother’s death, and its reverberations in her own life. This is not unfamiliar territory. Think Michael V. Smith’s memoir, My Body Is Yours, or Steve Burgess’ tragicomic Who Killed Mom? In these works, otherwise diverse, a parent’s demise is chronicled by the writer, her or his grown child. Hospital visits, the witness of a terribly inevitable decline, coming to terms with life without the parent: all of these are the subjects of such works. In addition, if the narrator, as in Harper’s book, is a parent herself, then she cannot help but consider the future: her own child’s inevitable, even-tual loss, and the reckoning that will someday come to define their future relationship.

“My daughter’s resting state is desperate to/bounce” begins the first poem of Bounce House. Sarah de Leeuw’s Outside, America will be at the Word On The Lake Writers’ Festival in Salmon Arm, May 8-10.
Outside America by Sarah de Leeuw maps out arguably less immediately urgent, but no less important, daily territory. De Leeuw is an acute chronicler of the physical world, both its natural beauty and the reverse: Found. Behind. lists litter encountered on sidewalks and in ditches, in snowdrifts and under fallen leaves. Her meticulous descriptions—Unidentifiable. Reminiscent of animal fat mixed with rust. On late winter snow. 5th Avenue. Very early morning. February.—deliver not only a felt sense of human encroachment on the natural world, our carelessness and haste, but of its own seasonality and decay. These poems seduce quietly, drawing us without fanfare into the view from the poet’s gimlet eye.

Elsewhere, de Leeuw allows an almost wistful sensibility to mingle with her otherwise impassionate observations, as when chronicling the demise of urgent passion in a long-term relationship in Our Different Life:

I laughed out loud and read these lines to a friend with partner woes: “your ex-wife, who I understand/more and more.” Ruefully, the narrator continues “I wonder/when it changed from making love/before dinner to cooking alone.”

There is urgency here too, albeit of the slow-moving kind. It comes in the poet’s acknowledgement of our ill-advised interventions into nature, a kind of grief that comes with devirginized farm shrimp, contemplating the disappearing right whale, chronicling a shower drain to ocean, with devastating effect on the reproductive cycles of sea creatures. Alive to the complexity of our planetary catastrophes, de Leeuw’s poetry fully inhabits our—and the reverse: Geographies of a Lover, disfiguring farmed shrimp, contemplating the disappearing right whale, chronicling a pulp mill’s extrusion of “tina-coloured chemical/soup” (“Flank”).

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Outside, America is divided into two titular sections: Outside, suggesting the attention to natural surroundings de Leeuw, who has earlier written on the landscape and sexuality in the award-winning Geographies of a Lover, displays here. The second half, America, does not so much shift its focus from the immediate environment as transfer it to others as specifically detailed in poems variously titled after places in the United States. Nature here develops a slow, massive majesty, terrible in its force: tornados, fault lines, wildfires. The poet’s voice looses, too, her narrator coming undone as she travels the landscape susceptible to such sudden cataclysm: “my raucous mud my mountainmade” from Debris Flow, Snohomish County Washington. Like Harper’s, it turns out de Leeuw’s is a mindfulness worth cultivating.

Soon, almost everything will be “smart,” interconnected, fully networked, and able to communicate information back and forth. From smart houses to smart cars, the Internet of Things (IoT) is now integrated with nearly all aspects of daily living, impacting health, home, transportation, shopping, travel, and entertainment.

This is the definitive guide to understanding the way soon-to-be common technologies affect you daily and how to use these technologies for increased safety, security, convenience, and quality of life.

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• The rules of order used to run formal meetings can be confusing and intimidating.
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• It is intended for people who have little to no experience running meetings, and as such, is written clearly, without unnecessary jargon or obscure references.

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• Whether you or someone you love is facing the end of life due to disease or old age, or you’re a caregiver, Advance Care Planning will serve you as you journey through a serious illness.
• This book breaks down each step of the process and provides questions and suggestions to work through as they discover their own values, beliefs, and preferences for care.
• Learn how to talk to physicians and future decision makers, and get vital documents completed in our fragmented and complex healthcare system.

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Advance Care Planning: Prepare for Serious Illness by Sharing Your Wishes for Future Health and Personal Care by Connie Jorsvik, BSN

• It is intended for people who have little to no experience running meetings, and as such, is written clearly, without unnecessary jargon or obscure references.

$24.95 | Paperback + Download Kit | 144 pages

Vancouverite Jennica Harper is an award-winning TV writer and producer and the author of three previous books of poetry: Wood (Anvil Press, 2013), What It Feels Like for a Girl (Anvil, 2008), and The Octopus and Other Poems (Signature Editions, 2006).
New in Indigenous Studies from University of Toronto Press

“Thought-provoking and robust, Canadian Law and Indigenous Self-Determination is likely to be a flagship in theorizing on Indigenous-state relations.”
— Kirsty Gover, University of Melbourne

“The Sleeping Giant Awakens offers the most robust consideration of the genocide question in Canada to date.”
— Andrew Woolford, University of Manitoba

“Nichols has made a truly significant contribution to the understanding of reconciliation in Canada today.”
— Mark D. Walters, Queen’s University

Back from the brink

Sea otters have the power to hold an ecosystem together

While out walking by Vancouver’s sea-shore one day, Isabelle Groc spotted in the distance what she thought were masses of floating kelp bobbing up and down. But the movement was odd so she reached for her binoculars.

“What I saw was unexpected and magical,” she says. “About 120 sea otters holding on to each other, floating gently on the water and resting.”

The incident inspired Groc to find out about these marine mammals, the smallest marine predators in the world. Sea otters eat a lot—up to 25 percent of their weight every day. Their favourite food is sea urchins but they also feed on clams, abalone, crabs, mussels, sea cucumbers and even fish and seashells.

Once they catch their prey, sea otters float face-up and usually lay it on their stomachs, like a picnic table, and begin eating with their two front paws.

Importantly, sea otters are known as a “keystone species,” meaning they have the power to hold an ecosystem together. Where sea otters inhabit kelp forests, there are many species who live and thrive on the kelp and there are few sea urchins (being sea otters’ go-to chow). Where there are no sea otters and lots of sea urchins, it looks like a clear-cut landscape with hardly any kelp or the animals that flourish upon it, in sight.

“The sea otters were the starting point of an unbelievable chain reaction that transformed the ecosystem around them,” says Groc.

“This process is an example of a ‘trophic cascade,’ a domino effect whereby a predator at the top of the food chain can change an ecosystem through its impacts on prey.”

And the reason we should care about kelp forests, says Groc is that they are among the most productive ecosystems in the world. They are active nurseries for many young fish. Larger marine mammals like sea lions and orcas use the kelp forests as hunting grounds. Plus, when kelp dies, it falls to the seafloor where other organisms such as abalone, snail and urchins eat them. All this richness is underpinned by the sea otter, the key to a rich, complex and connected ecosystem.

Also a wildlife photographer and filmmaker, Isabelle Groc’s last book was Gone is Gone: Wildlife Under Threat (Orca, 2019).
Bowering surveys a male-dominated literary realm

Writing and Reading is a meditation on what reading means—reminding us that it’s more than deciphering letters on a page but requires us to be participants.

Having an argument with himself, I’d like to take him on over at least one of his pronouncements, but then, I suppose that’s why he’s got a new book of essays and I don’t.

Another role he undoubtedly inhabits is that of elder statesman of the literary arts. While it must be hard to be one of the last men standing among his contemporaries, he remains unafraid to rail at the right wrongs. His short essay (a mere one-page) called “Tough Times and the Arts” should be required reading for every politician in the country.

We can’t forget the title Bowering gave this book, Writing and Reading, as it’s not simply a book about writing. He offers what could be called instruction on what reading means—reminding us that it’s more than deciphering letters on a page, that it requires a certain involvement from us as participants in the thought processes therein contained. As he puts it, “A little difficulty in reading can wake you up,” and then goes on to explain the occasional necessity “to re-read and sometimes re-re-read to figure out some challenging passage. He rambles now and then (but then, who of us doesn’t), yet overall grants us some remarkable insights into what poetry is (and isn’t). In an essay about one of his own poems, he manages to come up surprised over making a new discovery in it. And it’s exactly this sort of wide-eyed freshness that makes it easy to keep coming back to this book, dipping it for a little bit more, a little bit more. I suppose that’s one of the beauties about a book like this. You don’t need to read it front to back. You can poke around, sampling a bit of this, and then go back for a bit more of that when you’re ready.

But back to this notion of reading the book as if it were a university course. The longest (and densest) essay, the second-last piece in the book, serves as a kind of final exam. It even ends with a challenge to the reader, reminiscent of a term paper assignment or a take-home exam question. After a wide-ranging discussion of several poems about Vancouver, he offers this: “If you wanted to write an essay about the way Vancouver poetry could transport rather than derange the senses, you might want to compare Apollinaire’s snow-covered railway train with [George Stanley’s No. 99 Broadway bus, ride both poems to the end of the line.”

The final essay, in fact an interview conducted with himself by himself, feels a bit like the celebratory closure to a thought-provoking course—an evening at the pub with the prof who’s led you down a path filled with quandaries and questions, ideas that have even led to a few quarrels. But hey, you can’t say it wasn’t an interesting journey.

Heidi Greco lives in Surrey, Her most recent poetry collection is Practical Anxiety, published by Aniya in 2018.
The book that launched the world's largest tragedy playwriting competition, hosted by Langham Court Theatre (risktheatre.com)

"Beautifully written, original, and compelling . . . an Aristotle for the 21st century." David Konstan, Brown University

"Insightful and compelling . . . A bold, inventive new model of theatre through the lens of risk." Broadway World UK

"The author's diagnosis and remedy for the current state of theatre are imaginative and persuasive . . . An ambitious, thought-provoking critique of tragedy in the 21st century." Kirkus Reviews

"If you love literature—theater, film, novels, history, biography, opera, whatever—you need to read this extraordinary work . . . Read it—twice. You will never read another work of literature the same way.”
Charlie Euchner, Columbia University

"The idea of ‘tragedy’ was wrapped in the mystique of motivations and nobility and flaws that put it out of reach for me as a playwright. This book strips away the mystique and makes the form available to me." Donald Connolly, playwright and two-time Academy Award nominee

Inaugurating a new tragic age in storytelling, drama, and literature. Ask your library to carry this book and read it today. Audiobook launch spring 2020, read by Greg Patmore of Coronation Street.
A IS FOR ADELE

Vancouver poet Adèle Barclay won the Dorothy Livesay Poetry Prize for her debut collection, If I Were in a Cage I’d Reach Out for You (Nightwood, 2016) and also won the 2016 LitPop Award for Poetry and the Reader’s Choice Award for the 2016 Walrus Poetry Prize. Barclay’s second poetry collection, Renaissance Normcore (Nightwood, $18.95) is recommended by her publisher for “tracking the paradoxical impulses of anguish and joy that underpin daily life in our hostile neoliberal climate.”

B IS FOR BLASER

Miriam Nichols has provided a study of Robin Blaser’s life—recalling his mid-western conservative religious upbringing and his coming of age as a gay man in America—with critical assessments of his major poems for A Literary Biography of Robin Blaser: Mechanic of Splendor (Fairstone Press, $39.99).

C IS FOR CASSIE

Winner of the 2019 Victoria Children’s Book Prize for her debut picture book, Sterling, Best Dog Ever (Farrar, Straus and Giroux, $17.99), Aidan Cassie studied animation and earned a media arts degree at Emily Carr University of Art and Design as well as Edinburgh College of Art. “Winning this prize was a fantastic shock,” she says. “I’m so lucky the jurors connected with Sterling’s story; I love thinking that as an ‘award-winner’ it may be placed in more libraries where more kids can meet this over-anxious wiener-dog comically struggling with self-acceptance.” Cassie is also the author-illustrator of Little Juniper Makes It Big (Farrar, Straus and Giroux, 2019) and The Word for Friend (Farrar, Straus and Giroux, $18.99), to be released in 2020.

D IS FOR DACHSEL

Marita Dachsel’s third poetry collection, There Are Not Enough Sad Songs (U. of Alberta $14.99), explores parenthood, love, and the grief of losing those both close and distant. Born in Williams Lake, now living in Victoria, Dachsel has been shortlisted for the Robert Kroetsch Award for Innovative Poetry, the Acorn-Plantos Award for People’s Poetry and a ReLit Award. She also won a Jessie Richardson Theatre Award in 2013. 978-1-77212-452-14

E IS FOR ELZA

Using the metaphor of a damaged vessel that no longer holds water for a marriage, Daniela Elza’s fourth book of poetry, the broken boat: new poems (Mother Tongue $19.95) is about surviving a loss of meaning in life and a broken heart with “no shore in sight.” Elza’s work has appeared in more than 30 publications, including The Capilano Review, CV2, Van Gogh’s Ear, Val lam, Rocksalt Anthology, A Verse Map of Vancouver and Poetic Inquiry. She received a Dean’s Convocation Medal upon obtaining her Ph.D. from Simon Fraser University in 2012. Her book on poetic collaborations is forthcoming with Caitlin Press.

F IS FOR FEE

Natural historians wrote about the polar bear as early as the mid-eighteenth century, but it wasn’t until 1971 that its official Latin name, Ursus Maritimus (sea-bear) was fixed writes emerita professor of English, Margery Fee in Polar Bear (U. of Chicago $19.99), which merges natural and cultural history about the largest land-dwelling carnivore on Earth. Polar bears symbolize the effects of climate change; sell soda pop; feature in children’s books and on merry-go-rounds; decorate buildings; and once were prized by hunters and zoos.

G IS FOR GRINDLER

Everyone who has ever visited a West Coast beach and held a tiny piece of sea glass in their palm will know the pleasure of wondering where that sea-rubbed-smooth shard of glass might have come from before it reached the tideline. Salt Spring Islander Sarah Grindler has added other tidal pool gems such as sea urchin shells and sand dollars for her wonder-inducing Beachcombers: A Guidebook for Little Beachcombers ( Nimbus $15.95) designed as a practical volume for the novice collector of washed-up gems.

Daniela Elza lives in Vancouver and is a writer-in-residence at the Bolton Academy for Spoken Arts.
In her most autobiographical novel, Stella Harvey’s Finding Callidora (Signature Editions $22.95) tells the multi-generational story of a Greek family as it is scattered during war from a Peloponnesian farm to Anatolia, the Greek islands of Naxos and Crete, Cairo and finally Canada. Essentially, the story is about belonging says Harvey and, “the idea of how someone adapts when they are born in a country where they can never hold citizenship, are raised in the yet another country, and then resettle in a third country, far from their original roots. It is the immigrant’s story.” 787-32106-6-9

In IS FOR HARVEY

Fort St. John’s Helen Knott has been long-listed for the RBC Taylor Prize for her debut book, In My Own Moccasins: A Memoir of Struggle and Resilience (U. of Regina Press $24.95). Knott reveals how she healed sexual violence wounds and worked through the inter-generational trauma faced by many indigenous people in Canada.

In K IS FOR KNOTT

Laure Ishiguro’s Nothing to Write Home About: British Family Correspondence and the Settler Colonial Everyday in British Columbia (UBC Press $34.95) uses letters sent between the United Kingdom and B.C. in the years 1858 and 1914 to show that British colonials used the mail to, not only maintain and reconnect with their family ties but also to develop their notion of British Columbia as an uncontested settler home (an order that continues to structure the province today).

Laure Ishiguro

Ishiguro is an assistant professor in UBC’s history department and self-describes as, “a yonsei/fourth-generation settler (she/her/hers). I belong to Japanese immigrant (Nikkei) and hakujin (white, and in my case primarily British) families; I am both, hafu, and neither.” 9780774838436

In L IS FOR LAMB

Tshawwassen-based journalist Jamie Lamb grew up in the same town that inspired humorist Stephen Leacock to write the Canadian classic, Sunshine Sketches of a Little Town, published over a century ago. In Lamb’s take on the place, Christmas in Mariposa: Sketches of Canada’s Legendary Little Town (Heritage $19.99), he writes mainly of winter holidays and his best memories. His stories include oddball hotels; best Christmas office parties; the time when hockey great Gordie Howe dropped by the local rink for a skate; and where pianist Glenn Gould regularly came for a well-done steak and six rolls slathered with butter.

Jamie Lamb

A negotiation expert and author of the bestselling Negotiating with Giants, Peter D. Johnston has written his first novel, Weapons of Peace: The Nurse, the Negotiator, and Hitler’s Atom Bomb (Goldbrook Publishing $18.95), which uses fiction to delve into the art and science of deal making. A former journalist and banker, Johnston graduated from the Harvard Business School.

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Laura Ishiguro’s Nothing to Write Home About: British Family Correspondence and the Settler Colonial Everyday in British Columbia (UBC Press $34.95) uses letters sent between the United Kingdom and B.C. in the years 1858 and 1914 to show that British colonials used the mail to, not only maintain and reconnect with their family ties but also to develop their notion of British Columbia as an uncontested settler home (an order that continues to structure the province today).

Laura Ishiguro

Ishiguro is an assistant professor in UBC’s history department and self-describes as, “a yonsei/fourth-generation settler (she/her/hers). I belong to Japanese immigrant (Nikkei) and hakujin (white, and in my case primarily British) families; I am both, hafu, and neither.” 9780774838436

In L IS FOR LAMB

Tshawwassen-based journalist Jamie Lamb grew up in the same town that inspired humorist Stephen Leacock to write the Canadian classic, Sunshine Sketches of a Little Town, published over a century ago. In Lamb’s take on the place, Christmas in Mariposa: Sketches of Canada’s Legendary Little Town (Heritage $19.99), he writes mainly of winter holidays and his best memories. His stories include oddball hotels; best Christmas office parties; the time when hockey great Gordie Howe dropped by the local rink for a skate; and where pianist Glenn Gould regularly came for a well-done steak and six rolls slathered with butter.

Jamie Lamb

A negotiation expert and author of the bestselling Negotiating with Giants, Peter D. Johnston has written his first novel, Weapons of Peace: The Nurse, the Negotiator, and Hitler’s Atom Bomb (Goldbrook Publishing $18.95), which uses fiction to delve into the art and science of deal making. A former journalist and banker, Johnston graduated from the Harvard Business School.
M IS FOR MANERA

Retired U Vic instructor Matthew Manera has published The Strange September of Levi Pepperfield (Now or Never $19.95), a novel about an English professor facing loneliness and an unknown future after retirement. Manera’s previous novel was A Shoe in My Pocket (Thistledown Press, 2006), the story of Gretchen Williamson, a young woman living in the 1850s in the Ontario townships near Port Credit.

N IS FOR N’SHAYTKIN

N’shaytkin means, “a relation that has passed on, or those that came before us” in the language of the Nlaka’pamux First Nations. It is also the title of the latest novella by writer, artist and musician Chris Bose, a member of the Nlaka’pamux/Secwépemc Nations. N’shaytkin (Battery Opera Books $20) fuses faux-memoir, film-script and storyboards as well as maps, pictograms, and drawings that Bose created with his daughter Jayda, to explore the failure of a mine tailings dam in the B.C. interior from five perspectives. Bose’s last book, a collection of poems, was A Moon Made of Copper (Kedgecon, 2014).

Q IS FOR QASSISUUK

When he was banished from Iceland to Greenland in 1982, Erik Thorvalds- son—aka Erik the Red—established a settlement at Qassissuk, or Brattahlid. It’s one of the northern locations that Bill Amott recalls visiting in his travel memoir, Gone Viking: A Travel Saga (Wonderful Magical Publications $19.95), including a trip to Haída Gwaii, it’s his attempt to honour Scandinavian exploration and influence in the British Isles, North Africa, the Mediterranean, Russia and Europe, particularly during the eighth to eleventh centuries. Gone Viking was a finalist for the new Whistler Independent Book Awards.

R IS FOR REYNOLDS

In 1958, the federal government leased more than a third of the small Musqueam Reserve to an exclusive golf club at far below its market value. The terms of the deal were not told to the band. When they discovered this in 1970, they began a court case, Guerin v. The Queen, that lasted 14 years and went to the Supreme Court of Canada, who awarded the Musqueam $10 million, Aboriginal title, and for the first time stated that the government has a fiduciary duty to act in the best interests of First Nations. From Wardship to Rights: The Guerin Case and Aboriginal Law (UBC $27.95) by Jim Reynolds, an Aboriginal rights lawyer tells the story of this quest for justice. The Guerin case’s decision still resounds, not only in Canada but also in other Commonwealth countries.

S IS FOR SELBY

Cranbrook Public Library’s community development librarian, Mike Selby’s Freedom Libraries: The Untold Story of Libraries for African Americans in the South (Rowman & Littlefield $36) concerns the early 1960s when southern U.S. public libraries were desegregated on paper only: there would be no library cards given to African Americans, no books for them to read, nor furniture to use. Under these conditions, "freedom libraries" began to evolve, installed by civil rights workers. Over eighty of these parallel libraries appeared despite the terror of bombings, and eventually even murder. B.C.-born Selby received his MLS from the University of Alabama, which is where he first discovered the story of the freedom libraries.

T IS FOR TREGEBOV

Michael Tregebov graduated from UBC’s creative writing program. His first novel, The Briss (New Star Books, 2009), was short-listed for a Commonwealth Writers Prize. Tregebov’s latest novel is Shot Rock (New Star $22) about a father nicknamed Blackie and his university-age son fighting to save Winnipeg’s friendliest—and only—Jewish—curling rink. As Blackie and his curling team head to the provincial bonspiel, they realize it might be their last season. Tregebov has been compared to Mordecai Richler. As a translator, his work includes books by Nadine Gordimer and William Carlos Williams.

U IS FOR UNspoiled

Road Trips: Journeys in the Unspoiled World (Mother Tongue $21.95) by Trevor Carolan tells twenty-three stories of backpacking and flashpacking (a new term for affluent backpacking), encounters with intriguing people, and remarkable landscapes and cultures. He name-drops Allen Ginsberg, Gary Snyder, William Burroughs, Jean-Paul Sartre, Mike Bloomfield and Joanne Kyger. He travels to Jamaica, Morocco, India, the Himalayas, Bangkok, Ireland, Yorkshire (where he was born), Tahiti, Hawaii and even surprising places in B.C.

Trevor Carolan’s previous publication was Formless Circumstance: Poems from the Road and Home (Ekstasis Editions, 2019).

P IS FOR PASS

Awarded the Governor General’s Literary Award for Stumbling in the Bloom (Oolichan, 2005) and the Dorothy Livesay Poetry Prize for Crundlpear (Harbour, 2011), John Pass has now produced his 20th title, This Was the River (Harbour $18.95) about his love for, and sorrow about nature.

In the poem, I Know, Pass describes a dog giving birth in an empty lot near a town: “in the dirt heaving slightly, her head slightly towards her wet fawn’s/nudges, sinking back. I mean right/down town, right on Hwy 3. I know, says the owner of the antiques shop/oppo, only place open, coming out beneath his awning’s shade to see. I know. I’ll call. But what can you do?”

Cripple Punk Portrait #2 by Michaela Oteri, from Disabled Voices Anthology

W HO’S WHO BC

Matthew Manera

N’shaytkin means, “a relation that has passed on, or those that came before us” in the language of the Nlaka’pamux First Nations. It is also the title of the latest novella by writer, artist and musician Chris Bose, a member of the Nlaka’pamux/Secwépemc Nations. N’shaytkin (Battery Opera Books $20) fuses faux-memoir, film-script and storyboards as well as maps, pictograms, and drawings that Bose created with his daughter Jayda, to explore the failure of a mine tailings dam in the B.C. interior from five perspectives. Bose’s last book, a collection of poems, was A Moon Made of Copper (Kedgecon, 2014).

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Crippler Punk Portrait #2 by Michaela Oteri, from Disabled Voices Anthology

Mileston, Mississippi: June 1964. Mileston summer volunteer carpenter and a local resident post a shotgun watch at the community centre against a fire bomb threat, which were common that summer. Local men took turns guarding the freedom library every night.

BILL AMOTT

N’shaytkin means, “a relation that has passed on, or those that came before us” in the language of the Nlaka’pamux First Nations. It is also the title of the latest novella by writer, artist and musician Chris Bose, a member of the Nlaka’pamux/Secwépemc Nations. N’shaytkin (Battery Opera Books $20) fuses faux-memoir, film-script and storyboards as well as maps, pictograms, and drawings that Bose created with his daughter Jayda, to explore the failure of a mine tailings dam in the B.C. interior from five perspectives. Bose’s last book, a collection of poems, was A Moon Made of Copper (Kedgecon, 2014).

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New titles available at your local bookstore

Yahgulanaas starts his graphic novels with a small sketch, which he scans and then enlarges, adds to it and eventually creates a mural that he cuts into the book pages.

V is for Vic

Although Vic Sarin spent his childhood years in the heat of India and his teen years in arid Australia, it was his fascination for snow that brought him to Canada in 1963. The screenwriter and film director is known in the movie business for his vivid shots of winter landscapes. He worked on some of Canada’s best-known films, like Bye Bye Blues (1989), Whale Music (1994) and Margaret’s Museum (1995). He won an Emmy for his camera work on the documentary Millennium: Tribal Wisdom and the Modern World (1992).

W is for Ward

We bathe and change clothes a lot. At least, far more often than our ancestors did according to UBC professor emeritus of history, Peter Ward in The Clean Body: A Modern History (McGill-Queen’s $37.95). He has extensively researched personal hygiene and found that in the age of France’s King Louis XIV, bathing was rare and hygiene mainly a matter of wearing clean underclothes. By the late 1900s, the norm was to bathe daily and freshly laundered clothing the general practice. Ward shows how this transformation took place. He is the author of several books on the social history and health of Canada.

X is for Xsien

B.C.’s second longest river, the Skeena is called Xsien, “the juice of the clouds,” by the Tsimshian and Gitxsan First Nations. Artist and author Zazie Todd

Z is for Zazie

Many dog owners would be surprised to know that seemingly noiseless electronics may be upsetting their pet. And forget about expensive toys and treats; one of the best gifts you can give your pooch is to let it sniff the breeze. These are some of the secrets Zazie Todd reveals in Wag: The Science of Making Your Dog Happy (Greystone $26.95). Founder of the blog Companion Animal Psychology, Todd is a social psychologist and certified dog trainer. She writes a regular column for Psychology Today and won the 2017 Captain Haggerty Award for Best Training Article. She has a Ph.D. in Psychology (University of Nottingham) and an MFA in Creative Writing (UBC).
The George Ryga Award for Social Awareness in Literature shortlist

The annual Ryga Award is given to a B.C. writer who has a new book published in the preceding calendar year which achieved an outstanding degree of social awareness.

The winner will receive $2500 on Thursday, June 25th at the Vancouver Public Library, 350 West Georgia Street. The event is free and open to the public. The Ryga prize was initiated by The George Ryga Society, B.C. BookWorld, CBC Radio (Kelowna) and Okanagan College in 2004, and with the sponsorship of Yosef Wosk.
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We look forward to BC BookWorld’s arrival and read it from cover to cover before passing it along to other potential subscribers. Keep up the good work!

Karl Goodwin & Rae Eckel
Erin Island

A maiden’s prayer

The answer to this idont’ laud maid-en’s prayer would be the opportunity to cook with John Moore’s book Rainc.-

Garten. Over the years, I have been frac-

tured, marinated in anchovies and
deadly nightshade, tossed and glazed,

asseed, marinated in anchovies and

is so much my fa-

published a book. I get a lot of news

out. In another issue, I found out

mine from long ago has a new book

2019/20 issue to see that a friend of

family descendants of August and

grandeur of Bute Inlet and wonderful

tated exciting expeditions within the

to my heart for many years. It gener-

Inlet Country and the Legendary

review of

and Valerie Green for the generous

Kootenay Co-op. So interesting.

I remember that co-op. Closer to my

cannery in 1970s North Vancouver.

ops [Summer 2019] in which there

updated, like the stories on food co-

something from my past that gets

good work!

Letters may be edited for clarity & length.

Send letters or emails to:

bookworld@telus.net

Favourite thing

BC BookWorld is so much my fa-

write this thing, I opened the Winter

2019/20 issue to see that a friend of

mine from long ago has a new book

out. In another issue, I found out

that another acquaintance had also

published a book. I get a lot of news
through BC BookWorld. There’s often

something from my past that gets

updated, like the stories on food co-

ops [Summer 2019] in which there

was information about The Kootenay Co-op. So interesting.

Shirileen Smith
Rondel

Cover to cover

I will try to straighten out some pa-
tenfusy confusion that arose in the

review.

1) August Schnarr raised 3 daugh-
ters. Pansy Schnarr Fair Eddington

was the daughter of Zaida May Lansall

who married August in 1922 when

Panay, born in 1921, was an infant.

Pearl was born to the married couple

in 1923 and Marion, the Schnarr’s
third daughter, was born in 1926.

Marion Schnarr Parker was certainly

August’s daughter and created the

“Cougar Companions” albums of the

girls' childhood for each member of

the family.

2) Glen Macklin is the son of

Pearl Schnarr Macklin and one of

August’s daughter and created the

darling of the family.

“Cougar Companions” albums

It was Pearl’s “Cougar Companions” album

I first saw and returned to her. Just

months before her death, Pearl went

through her album telling me stories

behind each photo that are, along

with Marion’s “Cougar Companions,”

the backbone of the book.

Judith Williams
Cortes Island

Two decades of BW

I’ve been a loyal reader of BC Book-

World for more than two decades.

From one of my first jobs as a booksell-

er at The Book Company Park Royal to

my work as Marketing Manager at

Whitecap Books, Today, as an author,

I eagerly anticipate every issue.

Angela Crocker
Port Moody

OBIT

David Kerfoot (1948-2020)

B orn in Kelowna in 1948, one of

B.C.’s well-known booksellers,

David Kerfoot, died of cancer

on January 11 at Vancouver General

Hospital. When he was selected as Ca-

nadian Bookseller of the Year from the

Book Publishers Professional

Association in 1986, he was the

first bookseller ever chosen who
did not own a bookstore.

He is mainly remembered as

the knowledgeable and opin-

ionated manager of the Paper-

back Cellar downstairs at the

Duthie Books main location on

Robson street. He also worked at

the last Duthie Books outlet

on 4th Avenue in Kitsilano un-
til it closed in 2010. He was on

the founding board of Pacific

BookWorld News Society. A

stickler for accuracy, on his

final day, he requested that no one say

he had passed away. Instead, he died.

He suggested to his sister that his

etipath could be, “He loved language

and books, and he was not without

friends.”

Avril Press...16
Banyen Books...38
BC Ferries Books...34
Cattis Press...16
Checkamast Conference...5
Douglas & McIntyre...6
Dundurn Press...25
EVENT Magazine...28
Federation of BC Writers...28
Ferme Writers Fest...5
Freeland Books...27
Friends of VPL...38
Friesens Printers...32
Galison Island Books...38
Greenmile Publishing...36
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Harbour Publishing...40
Heritage Group of Publishers...10
Manicou Printing...37
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Mother Tongue Publishing...25
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Rebel Mountain Press...27
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Sub-Terrain /LUSH...14
Talonbooks...14
Tanglewood Books...38
Thommer’s Books...38
Tidewater Press...26
UBC Press...19
University of Toronto Press...30
Wong, Edwin...32
Word On The Lake

Writers’ Festival...5
Yoko’s Coffee...36

David Kerfoot, Quill & Quire, 1986

Shirileen Smith and Toff, perhaps “purrusing” BC BookWorld for cat books. Smith enjoys the newspaper so much she has “purchased” five gift subscriptions for friends.
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