

My wariness of the chainsaw got around. When asked about it I shrugged, made jokes, said they were too noisy, too expensive, they messed up my fingernails.

Then, after five years on the island, during which time I had often coveted my neighbour's woodpile, an ancient Skil chainsaw appeared at the recycling depot. The saw was 40 years old but ran well and was impressive in its heft. No plastic on this baby. It even had a plate riveted to it with starting instructions.

I switched the ON/OFF toggle to ON, set the choke, placed the saw on the ground, anchored it by fitting the toe of my boot in the crook of the handle and yanked the cord. It snarled, then died. I pulled again and it jumped to life. And I grinned. Oh, did I grin. The first time you ride a bike, get up on water skis, gun a motorcycle, you grin. It was, for me, an experience of the same order.

I revved it. It was alarmingly loud, even with ear protection. The saw was alive. It fought my grip like a pinned animal. Now all I needed was something, anything, to cut. There, a log. One touch and the chain dug in, devouring the wood and spewing sawdust. It was a beast, a carnivore, a gas-fed wolverine. I cut through that foot-thick fir in seconds, and in minutes had reduced the entire log to a dozen rounds of prime firewood. What a man! Best of all, the saw didn't have that embarrassing new-chainsaw look; it was scuffed and beaten, a veteran campaigner that I could lug into the bush with pride.

On the way home I stopped at the island's one gas station, where I got some chainsaw oil and filled a five-litre gas jug. I mixed the gas and oil at a ratio of 50-to-1, wiped the saw down with a rag, and stored it inside so it would be nice and dry, and also to prove to it how much I loved it. I may even have whispered a few words goodnight. I went to bed eagerly anticipating the fun I was going to have cutting wood tomorrow.

And of course it wouldn't start. Nor would it start the day after. Or the day after that.

I got Dan to look at it. Dan knows everything about chainsaws. For a decade he made his living as Mayne's premier supplier of firewood. He owns

half a dozen saws, including two vintage models from the 1950s each the size of a Harley Davidson. He set about dismantling mine and examining it from all angles, even going so far as to sniff for telltale odours, being able to distinguish stale gasoline from fresh, yet not even he could get it to go. Now I knew why the saw had turned up at the recycling depot.

I was disappointed but philosophical, for at least I'd overcome my fear of the dread chainsaw. I looked into buying one. For as little as \$250 I could get one with a 16-inch blade, which is smaller than the keyboard on my Mac. Still, it was a pretty good price. For \$99 I could get an electric, but dragging an extension cord around tends to limit one's range, and to be honest, there is something effete about an electric chainsaw. It's the difference between riding a hog and a scooter.

Fortunately, another friend was also in the market for a new saw and most generously gave me his old McCulloch. I suspect that he was curious to see what appendage I'd lop off.

It started fine. The problem was that it didn't cut, merely spun dully against the wood, creating a thin black scorch mark. I sharpened the chain with one of the files Dan had given me but it was still no go. Closer examination of the chain revealed that the owner, who shall go nameless, had "been cutting rocks," as they say, and the chain had to be replaced.

On a whim I pulled out the Skil and gave the cord a yank, and it roared to life! When I told Dan he became wistful, as if acknowledging a mystery of nature, and admitted that chainsaws, like people, can be fickle creatures with complex personalities. I spent the afternoon cutting up everything I could find, clambering about the bush hunting windfalls and stumps and fallen branches.

Then the saw, having taunted me, having beguiled me with visions of endless stacks of firewood, quit. No explanation, no goodbye, no warning. It simply said no. I returned it to the shelf in the carport and went back to the McCulloch. I got a new chain on it then it blew up. Not a big explosion, just a thump and a gasp and it would cut no more forever.

Grant Buday

Stranger on a Strange Island

From Main Street to Mayne Island

In Vancouver, 600 dollars gets you half a bachelor suite. On Mayne Island, it gets you a three-bedroom house overlooking the waters of Active Pass and varied wildlife and lush trees as neighbours. With that in mind, Grant Buday trades in the high-powered city life in Vancouver for the small town eccentricities of Mayne Island.

The scenery, however impressive, is not the only change. A college English instructor for six years, Buday now finds himself working wherever a hand is needed. Some of his more adventurous jobs included stealing a boat with one of the locals, who in exchange asked Buday for a word of the day; sheep herding on a deer farm with no deer; and his current part-time gig of running the Island's recycling depot.

Living on Mayne has also presented numerous opportunities for learning. Buday gets firewood picking lessons from firewood devotee and Mennonite neighbour, Jake, and chain-saw lingo lessons from the local dealer in Sidney.

In *Stranger on a Strange Island*, Buday explores the layered nature of small town life, the rich history of Mayne Island and the reasons that compelled him to trade in city life for the island life.

Grant Buday is the author of six books. Two of his works, *White Lung* and *Monday Night Man* have been nominated for the City of Vancouver Book Prize. A selection of his novel *White Lung* won the Fiction Category of the 1997 Western Magazine Awards. His writing has appeared in *subTerrain*, *Vancouver Review* and most recently, *Canadian Notes and Queries*. For six years, he taught English at Kwantlen University College and Langara College in Vancouver. He has lived on Mayne Island for eight years.



BINDING

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PUBLICITY

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Review copy mailing

Book launch in Vancouver and on Mayne Island

Few people will have heard of Robert Raglan Gosden. He won no elections, headed no corporation, led no troops into battle. He wrote no books, painted no art, invented no useful gadget, performed no act of great heroism, inspired no myths. He had little education and lived in poverty most of his life. Why then write a book about him?

The story of his life provides us with several useful lessons. It reminds us that all lives are important and interesting, not just those of the rich and famous or notorious. It reminds us too that the history of British Columbia was not made solely by politicians and business heads. Not one of their programs or enterprises could have been accomplished without the labour of thousands of men and women who rarely make it into the history books. Yet they, not the premiers or coal barons, paid the price for prosperity and progress. Their stories also deserve to be told if we are to understand the history of the province.

Gosden's life reminds us of something else. If the individual lives of workers are important, they become a determining force of history when workers act collectively. Through striking, voting, demonstrating, even sabotaging, workers constantly force government and business to listen to them, accommodate them, and suppress them.

Politicians change and enforce laws, and employers pressure governments, create new technology, and move capital about in the attempt to respond to the actions of workers. We cannot understand historical change without understanding this constant tension between workers, capital, and the state, and examining the life of one worker gives us some insight into this process.

But a life cannot be understood in isolation. The people, events, ideas, and culture that surrounded Gosden influenced him just as he influenced them. To understand his life, we need to understand its historical context. British Columbia's traditional political, economic, and cultural history, with its focus on elites, is easily available, but its labour history is not. That is the context this book focuses on, and it is Gosden's context. Because this story is centred on Gosden's life, there are gaps in the book's coverage of labour history. Gosden lived much of his life in the male world of the migrant worker. He made little mention of women in the labour movement, and that has skewed this account. The contribution of the skilled worker is similarly given less treatment than it deserves, and there is little mention of working-class culture and other important aspects of labour history. They await another book.

Mark Leier

Rebel Life:

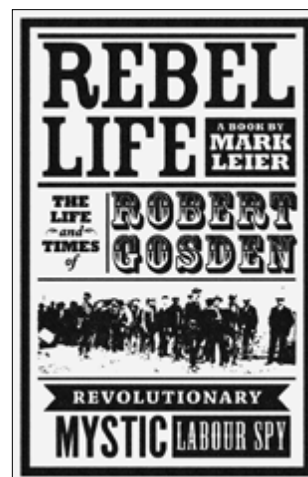
The Life and Times of Robert Gosden, Revolutionary, Mystic, Labour Spy, Second Edition

Now in its second edition, *Rebel Life* includes new information about the titular subject Robert Gosden's career that has come to light since the first edition was published in 1999. Extensively revised throughout and including a brand-new chapter, *Rebel Life* chronicles the life of labour organizer, revolutionary, anarchist and labour spy Robert Gosden.

Canada's west coast was rife with upheaval in the second and third decades of the twentieth century. At the centre of the turmoil is Robert Gosden, migrant labourer turned radical activist – turned police spy. In 1913, he publicly recommends assassinating Premier Richard McBride to resolve the miners' strike. By 1919, he is urging Prime Minister Robert Borden to "disappear" key labour radicals to quell rising discontent. What happened?

Rebel Life plumbs the enigma that was Gosden, but is it much more: an ideal introduction to BC labour history containing archival photograph and sidebars rich with historical arcana and a chapter outlining the research that unearthed Gosden's story and a rich resource for instructors, students, and trade unionists.

Mark Leier, an editor at *Labour/Le Travail* is the director of the Centre for Labour Studies at Simon Fraser University in Burnaby, where he also teaches history. He is the author of three books, *Bakunin*, *Where the River Flows: The Industrial Workers of the World in British Columbia*, *Red Flags and Red Tape* and many academic papers on various labour issues. He lives in North Vancouver.



BINDING

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MAY

ILLUSTRATIONS

20

PUBLICITY

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Labour/Le Travail

Book launch in Vancouver

Author readings

*Scoping (also pronounced
'shopping') in Kits*

The mannequins must share
foreknowledge of the rise
and fall of human desires

Their glances flit and sway
as each word in lip synch
nudges up against another

We think we are sentenced
in heated exchanges that
make creases in their postures

But that only supposes that
each nod has found its place
in a balanced basket of goods

The ripe fruit vegetables and
vintage wines in their adept
hands take place in the move

The dream in their presence
makes as it filters unsaturated
along spiraling back waters

What did the groove then
signify for you? What in the
spectrum of still shots came

Off as fake and artificial as a
wily summer breeze wafting
through the montage of frames?

We are consumers get used to
it we are here because you were
there and there is always a here

That brings fear of trembling to
the daily born exits that oft call
to the pause in the amber light

By the same author



ROY MIKI

There

Roy Miki extends his exploration of the margins joining social and individual language, and of the layers of history overlaying places in his first book of poetry since 2002's Governor-General's Award winning *Surrender*.

'A superior collection.' — VANCOUVER SUN

THERE

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Roy Miki

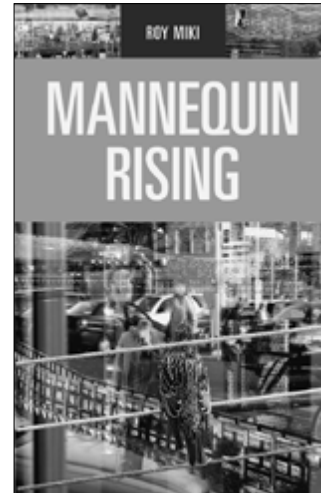
Mannequin Rising

Mannequin Rising is the fifth book of poetry from Governor-General's Award winner Roy Miki, his first since 2006's *There*.

In *Mannequin Rising*, Miki describes a world of consumerism, and answers the visual cacaphony of commodities and window displays with a series of poems and photomontages that reflect the uncanny juxtapositioning he sees all around him.

The centrepiece of *Mannequin Rising* is a triptych of long poems, "Scoping (also pronounced Shopping) in Kits", "A Walk on Granville Island", and "Viral Travels in Tokyo", where Miki closely observes three different neighbourhoods and their mannequins / mannikins / manakins / manikins, almost alien yet familiar beings inhabiting and altering relationships between nature and culture.

Born south of Winnipeg in 1942 to parents uprooted by the expulsion of Japanese Canadians from the West Coast, **Roy Miki** grew up in the Manitoba capital. He founded the literary journal *Line* (now called *West Coast Line*) in 1983. He is the author of *Redress: Inside the Japanese Canadian Call for Justice*, and has edited books by or about William Carlos Williams, George Bowering, Roy Kiyooka and bpNichol. Most recently he edited *The Artist and The Moose* by Roy Kiyooka, published in 2009 by LINEbooks. His previous poetry books are *Saving Face* (1991), *Random Access File* (1995), *Surrender* (2001), for which he won the Governor-General's Award, and *There* (2006). He lives in Vancouver.



BINDING

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20

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Book launch in Vancouver

Author tour



Donato Mancini

Buffet World

BINDING

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160 pages, 6" x 9"

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\$21 CDN • \$21 US

ISBN

1-55420-054-7

ISBN-13

978-1-55420-054-2

SHIPPING

APRIL

ILLUSTRATIONS

20

Visually and conceptually dynamic, *Buffet World* is Donato Mancini's collection of poems about food, economy, and the inhumanities and systemic cruelties of life in contemporary capitalism. While the critique is deep, the poems are accessible and fun to read.

Mancini explores the relationships between food, culture and politics using words, images, numbers and the idea of the list. The numbers and statistics that fill the book stand as a critique of the grotesquely inhumane scales of industrial production in the world today. The images are colourful and almost garish. The words are, in true Mancini fashion, brilliantly manipulated.

Critically incisive humour permeates *Buffet World* while the poems capture Mancini's laser-sharp wit, as well as his dissatisfaction with the conditions of a world built on so many systemic cruelties. *Buffet World* underlines our inescapable complicity as (constantly) both victims and victimizers.

By the same author



DONATO MANCINI

Aethel

'A gorgeous collection of concrete poetry . . . Each work is imbued with a certain grace, a rounded beauty that leaks from one age of the page to the next . . . stunningly complex.' — THE SOUTHERNMOST REVIEW

'An accomplished artist as well as writer.' — KEVIN KILLIAN

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Now Available

Lawrence Aronsen

City of Love and Revolution

Vancouver in the Sixties

City of Love and Revolution takes readers back to Vancouver in the sixties, the decade when everything changed for the Baby Boomer generation. Dozens of rare photos accompany Lawrence Aronsen's account of the tumultuous decade, bringing to life the sights, the sounds, and the passions of the era of psychedelia and free love, when for a brief moment in time everything seemed possible.

Aronsen tells the story of the spread of the "hippie" life-style north from San Francisco into Vancouver, and how this rocked the buttoned-down, Protestant, white-bread frontier town that Vancouver had been up til then. A chapter on the impact of the sexual revolution tells of love-ins, free clinics, public nudism, and the Penthouse and other Vancouver fleshpots. Other chapters recount the stories of the drugs and music that were embraced by the new generation of Vancouverites; of peaceful anti-war protesters and the birth of Greenpeace, and the harder edge of the Yippies and their occupations and street theatre; and of Vancouver Free University and the new ideas that forever changed the way our schools work.

Aronsen's readable account is illustrated with photos, drawings, and advertisements drawn from the newspapers — both straight and *Georgia Straight* — that chronicled the era.



BINDING

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PHOTOGRAPHS

100



STEVE WEINER
Sweet England

Steve Weiner's harrowing portrayal of post-Thatcher England follows a man of no known origin and unstable personality and his efforts to re-enter society after a long and unexplained absence.

The reader sees events through Jack's mostly uncomprehending eyes as he negotiates the margins of a London that resembles the city of memory and story only in incidental details. Replete with episodes of manic religion and delusions, the world in *Sweet England* is hard, dark, dangerous. Exploitation and violence provide a steady background glow that illuminates Jack's relationship with Brenda, with whom he is living, drinking, brawling, and loving.

Weiner's London is equally a protagonist of his story. Dirty, sombre, the city is a palimpsest, the contemporary curry houses and mosques reinscribing the landscape dotted with old churches, monuments and graveyards that invoke old England's Christian saints and glorious past.

Phantasmagoric and allegorical, and told largely through dialogue, *Sweet England's* vision will haunt the reader long after they put down this compelling book.

Sweet England is Steve Weiner's third novel. His debut in 1993, *The Museum of Love*, was a Giller Prize finalist, and was published in the UK, Japan, France and Belgium as well as in North America. His most recent novel is *The Yellow Sailor* (2001). Weiner's books have been compared to the novels of Céline and Burroughs, and the films of Lynch and Cronenberg. He lives in Vancouver.

SWEET ENGLAND
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GEORGE BOWERING
Caprice

With a Foreword by Aritha van Herk

It's the mid 1890s in Kamloops, British Columbia. Two men argue over a bottle of whisky and in the struggle Frank Spencer, an American outlaw-turned-farmhand, kills Pete Foster, a French-Canadian and fellow farmhand.

First published in 1987 and based on actual events in BC's history, *Caprice* is a witty, adventurous and colourful recreation of a Canadian heroine's quest in avenging her brother's murder, a woman well ahead of her times, who refused to be pigeonholed into a stereotype, who questioned authority and did so with unflinching resolve.

Caprice is a companion to Bowering's *Burning Water* and *Shoot!*, reissued by New Star in 2007 and 2008.

George Bowering served as Canada's first Poet Laureate, and is an Officer of the Order of Canada and the Order of British Columbia. The author of more than 80 books, he has twice won a Governor-General's Award. He lives in Vancouver.

CAPRICE
 Trade paperback
 280 pages, 5.5" x 8.5"
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• see pages 15 and 17 for more George Bowering •

ADAM SEELIG

Every Day in the Morning (slow)

Every Day in the Morning (slow) is a work that looks and reads like no other.

Few words and the generous white space on each page invite a distinct interaction with the text, one where every detail, every placement and every repetition influences meaning. The lack of punctuation allows the reader the freedom to internalize this exquisitely crafted work and understand the protagonist's state of mind.

Sam, a composer, reflects on his floundering career, life with his lover and tensions with his father. Some thoughts, like facial hair and breakfast, are mundane; others, like love, money and war, are often overwhelming. At turns laughable and vain, at others, tender and considered, Sam's feelings and ideas turn continuously. The result is an oddly lyrical stream-of-consciousness that's as conversational as its appearance is unconventional.

Adam Seelig is a poet, playwright, stage director, and the Artistic Director of One Little Goat Theatre Company in Toronto. His plays include *Talking Masks* (Toronto 2009), *Antigone: Insurgency* (Toronto 2007), and *All Is Almost Still* (New York 2004). His most recent play is Thomas Bernhard's *Ritter, Dene, Voss*, which just wrapped on October 10th at La MaMa Theatre in New York City.



EVERY DAY IN THE MORNING (SLOW)

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ANDREA LANGLOIS, RON SAKOLSKY & MARIAN van der ZON, eds.

Islands of Resistance

Pirate Radio In Canada

Inspired by a passion for social justice, a defiant libertarian ethos, a desire for autonomy or for purposes of artistic expression, radio pirates snub the legal edicts of regulated broadcasting. *Islands of Resistance* puts you behind the eyepatch giving you a collection of inside views on pirate radio in Canada.

Islands of Resistance is a compendium of seventeen contributions that reveal the thriving, clandestine counterculture of pirate radio in Canada. From activist perspectives and artist's statements, historical essays and sociological examinations, to personal anecdotes, this collection opens up a whole world of activism and fun to be had with illicit radio transmitters.

'ISLANDS OF RESISTANCE makes a convincing argument for the continued relevance of pirate radio as a means for liberating the marginalized and emboldening the radical.'

— THIS MAGAZINE



ISLANDS OF RESISTANCE

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New Star Books is the distributor to the trade for **LINEbooks** and **Commodore Books**.

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JERRY ZASLOVE & BILL JEFFRIES, eds.

The Insurance Man

Kafka in the Penal Colony

This book is published on the occasion of the exhibition *The Insurance Man: Kafka in the Penal Colony*, held at the Simon Fraser University Gallery from April 25 to June 27, 2009.

Illustrated with 16 pages of colour, the book examines the subject matter of the show – both bureaucracy and penal colonies – and includes short texts by authors who saw the show in person. With texts by Ian Angus, Lee Bacchus, Michael Barnholden, Michael Bourke, Rob Brownie, Willie Brisco, Kathi Diamant, Brian Graham, Mark Jaskela, Bill Jeffries, Tom McGauley, Tom Morris, ryan andrew Murphy, carl peters, Kaia Scott, Peyman Vahabzadeh, Jerry Zaslove.

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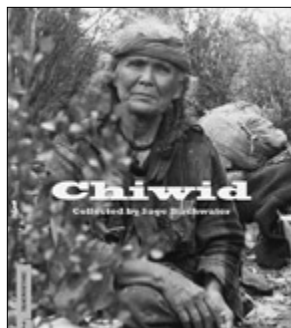
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Transmontanus 2
SAGE BIRCHWATER
Chiwid

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 Chiwid was a Chilcotin woman who kept to herself and chose to spend most of her life out in the forests, lakes, and bush of the west Chilcotin plateau, "the way the old people lived," moving her solitary camp with the seasons.

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Transmontanus 16
CARELLIN BROOKS
Wreck Beach

The first comprehensive guide to the history, geography and personalities of Wreck Beach, *Wreck Beach* is the book for you whether you're a local history buff, or just like swimming in the buff.

It contains everything you've always wanted to know about Wreck Beach, the best nude beach in the world.

'Layered with useful information for visitors.' — XTRA WEST

Transmontanus 4
JUDITH WILLIAMS
High Slack

Waddington's Gold Road and the Bute Inlet Massacre of 1864

Now in its second printing!

A vivid portrait of life in the Chilcotin 140 years ago. In 1861 a new overland route from BC's coast to the Cariboo came to a grinding halt with the massacre of the road crew sent to build it. The author peels back layer after grimy layer of 'truth' to expose a panoramic tableau of Native-white relations.

'An excellent introduction to a subject in B.C.'s history which has not been explored to any extent up to now.'

— BC HISTORICAL REVIEW

Transmontanus 18
METTE BACH

Off the Highway

Growing Up In North Delta

Part social commentary, part personal memoir, and part history, *Off the Highway* is Mette Bach's thoughtful examination of growing up in the Vancouver suburb of North Delta.

We learn about the valiant efforts

of the Burns Bog Conservation Society volunteers who work tirelessly to preserve the Bog, North America's largest raised peat bog and one of Canada's natural wonders.

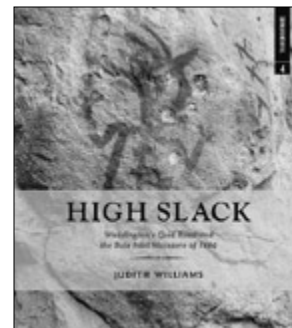
We find out that her family rented a bedroom in their home to Expo 86 visitors and that her mother composted, a practice well ahead of current environmentally-responsible times

We also get a glimpse into North Delta's storied settlement in the 1860s when Alexander Loggie opened the first cannery, which supplied the British with canned sockeye salmon.

Off the Highway is Bach's grand tour of the landmarks that define the suburbia in which she grew up.

'Bach writes freely... her voice rises from the same bricks and mortar of language that everyone has... creative... an achievement. She writes clear, nuanced prose.'

— HERIZONS MAGAZINE
'A quirky, funny picture of a Vancouver suburb [North Delta].' — POLICYNOTE.CA



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HANNAH CALDER
More House

Two movies share a cast, a crew, and a set. *More House*, where Granny lives, and straight out of Victorian literature, is the scene of a Gothic period piece. In the other movie, *The Lord* wields his sceptre over another cast of characters including the cook, the butler, the groom, and the maids. Meanwhile, the Girl and her son, Joey, move uneasily between the overlapping, and sometimes fusing, scenarios.

'Calder's prose simmers with hallucinatory beat.'

— DODIE BELLAMY

'[MORE HOUSE] keeps you guessing, laughing and dropping your jaw at the weird insights and awesomely daring prose. Go read it. Or watch it. Or listen to it. Or whatever it wants you to do with it, just do it.' — REBECCA BROWN

MICHAEL TREGEBOV
The Briss

A nice Jewish boy falls for a nice Palestinian girl and life will never be the same for the Ostrove family back in Winnipeg.

'A trendbreaker, aggressively funny

and stealthily horrific.' — THE GLOBE AND MAIL

'Equal parts political satire and Jewish family sitcom,

THE BRISS is outrageously funny, even as it confronts hard questions of Palestinian, Arab, Israeli and Jewish identity.'

— WINNIPEG FREE PRESS

RANJ DHALIWAL

Daaku

A Novel

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STAN PERSKY & BRIAN FAWCETT

Robin Blaser

Divided into two parts, *Robin Blaser*

consists of two essays by people who knew Blaser intimately, as a life-long friend, a mentor and intellectual influence.

From the authors' recollections, we are given a glimpse into the personal and professional relationships that developed between Persky, Fawcett, Robin Blaser, Jack Spicer, and many of the other poets associated with the "San Francisco renaissance" and the New American Poetry.

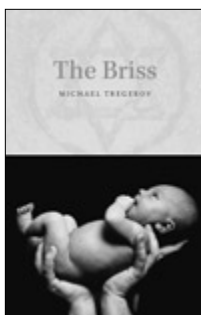
A memoir and a reader, *Robin Blaser* is also an illustrated account of the remarkable life of the poet, with dozens of previously unpublished photographs included.

'The book has, of course, a depth of philosophical inquiry that will help many unravel the mysteries of Blaser.' — KEVIN KILLIAN

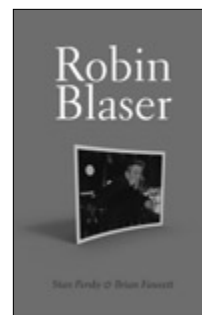
'What comes across best (the two essays sandwiching a series of black and white photos of Blaser over the years, which are quite lovely) is the level at which Blaser demanded, by example, that those who paid any attention to him become thoroughly engaged with multiple facets of the world, questioning whatever came across their path.' — ROB MCLENNAN



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— MILESTONES REVIEW

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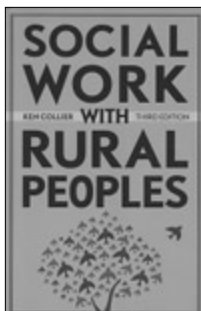
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Transmontanus 15
JUDITH WILLIAMS
Clam Gardens

Aboriginal Mariculture
on Canada's West Coast

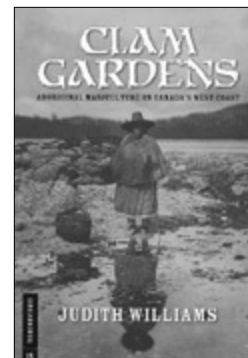
For many years archaeologists were unaware of the ancient clam terraces at Waiatt Bay, on Quadra Island. Author Judith Williams was advised of their existence by a Klahoose elder named Elizabeth Harry (Keekus).

Williams has amassed evidence that the rock structures seen only at the lowest tides were used by native peoples for the purpose of cultivating butter clams.

Her research does much to challenge the notion of pre-contact West Coast indigenous peoples as hunter-gatherers alone.

'Essential reading.'
— VANCOUVER
REVIEW

*'No one else writes
about the coast with
such sympathy for
local knowledge.'*
— GEIST

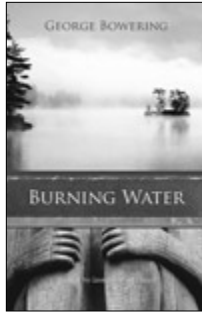


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— STAN PERSKY,
FROM THE
INTRODUCTION

Transmontanus 17

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— BC STUDIES

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It is a beautiful read.' — ROBIN
RIDINGTON

Transmontanus 10

GRANT SHILLING **The Cedar Surf**

An Informal History
of Surfing in British
Columbia

Grant Shilling's popular survey of the surf scene on Vancouver Island's west coast where BC surfers have been paddling out to catch waves at Sombrio Beach, Tofino, Ucluelet and Jordan River for over forty years.

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JOURNAL

'An absorbing read, full of wild characters and events, written with the same verve and energy one would need to wade into the frigid surf in the first place.' — TREK

GEORGE BOWERING **Shoot!**

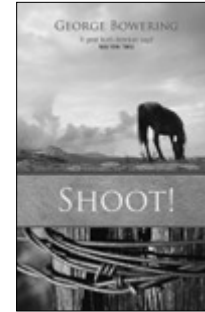
With an Afterword by
Sherrill Grace

Cowboys and Indians, sometimes one and the same, occupy the landscape of George Bowering's *Shoot!* In the Okanagan frontier of the late 19th century, the McLean brothers – Allan, Charlie, and Archie – and their sidekick Alex Hare get drunk. Then they kill two men. The brothers and their ally are quickly brought to justice – or are they?

A comic novel about murder and hanging, *Shoot!* is also a compassionate political tale of race relations in the interior of British Columbia. The McLean Gang's misadventures are part of history. George Bowering's imaginative recreation of their world soars into the realm of exhilarating speculation.

'A great North American saga.'

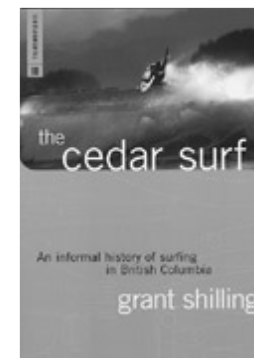
— NEW YORK
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'This is more than just fuzzy talk from the anarchist's cookbook. . . . [Hern] is the most charismatic trash talker in town, and he's used that gift to win support from city councillors, bureaucrats, and soccer moms for an experiment [Vancouver Car Free Festival] that will turn this city on its head. . . . Changing the way we divide and share our public spaces—that's the pot of gold at the end of Hern's festival rainbow.' — VANCOUVER MAGAZINE

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Does institutionalizing our children for six hours a day, five days a week, really bring out the best in them?

Matt Hern argues that there are effective alternatives to school as we know it. Hern believes that local communities are in the best position to decide what kind of schooling their children need. In suggesting ways that we can leave the traditional school model behind, he sketches

a future in which personal autonomy and social change go hand in hand. In the process he shows how children can thrive outside of school and make every day a field day.

ANNE GAGNON, W.F. GARRETT-PETTS & JAMES HOFFMAN **Last Best West**

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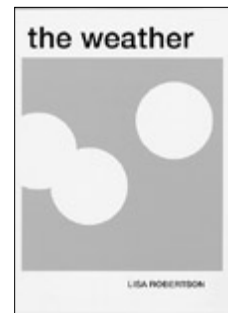
BARRY MCKINNON
In the Millennium

In the Millennium is a thirteen-part sequence written over the last ten years that measures a wide range of the poet's experience. The writing emerges in response to human processes, conditions, and places: love, sex, death, the insecurities and pressures of the inner and outer world, and the politics of person and place that act as prompts for whatever he, as the poet, is given to reveal.

Much of the poetry in *In the Millennium* is also informed by the abrasive grit and beauty of the north.

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— PUBLISHERS WEEKLY

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The poems are driven by images of the north: the wealth of rivers, the sodium lights of long winters, the broken concrete foundations of

abandoned mills; these are the things that are the source of the poet's ideas

The poems seem to say nothing, but the energy contained within themselves is permanent; everything else is temporary, subject to erosion.

GEORGE STANLEY

Vancouver: A Poem

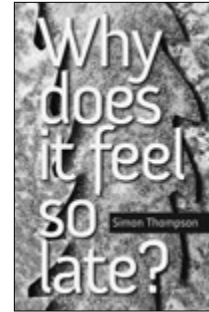
George Stanley's ode to his adopted hometown of Vancouver. The city of Vancouver.

Spotting chestnuts on the sidewalk or reading William Carlos Williams's *Paterson* on the Granville Street Bridge, Stanley travels along the inlet, past the mountains, under the trees, pulling the local world into shape with his words.

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