

CAITLIN PRESS

WHERE URBAN MEETS RURAL
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WINTER 2025

FEATURING

CECILIA DEROSE &
SAGE BIRCHWATER
ANNA MASKERINE
CHRISTINE LOWTHER
PHILIP SEAGRAM
KATE BRAID
DANIELA ELZA
HEATHER RAMSAY
AL REMPEL

ONE ARROW LEFT

THE MEMOIR OF SECWÉPEMC KNOWLEDGE KEEPER CECILIA DEROSE

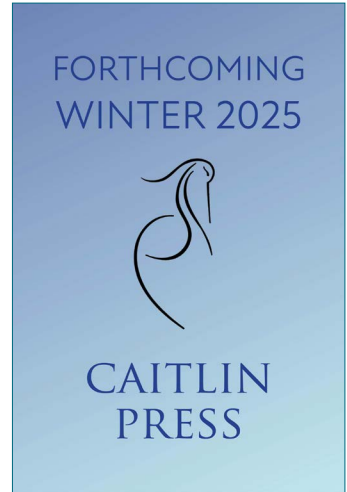
BY CECILIA DICK DEROSE, WITH SAGE BIRCHWATER

SECWÉPEMC ELDER, MATRIARCH AND KNOWLEDGE-KEEPER CECILIA DEROSE PRESENTS HER POWERFUL, HEARTFELT AND INSPIRING MEMOIR OF OVERCOMING RACISM AND ADVERSITY—ONE ARROW LEFT IS A CELEBRATION OF SECWÉPEMC CULTURE, LANGUAGE AND THE IMPORTANCE OF PASSING ON THIS KNOWLEDGE TO FUTURE GENERATIONS

Born in 1935 in the village of Esket, Cecilia DeRose was welcomed into a loving, supportive Secwepemc family. Growing up in an isolated meadow, Cecilia was the fourth of ten children, spending much of her early years caring for younger siblings. At seven years old she eagerly awaited her turn to join her older sister and brother at the mission, where she could escape the drudgery of washing diapers and caring for her younger siblings at home. Nothing could have prepared her for the cruelty of institutionalized life. Dreams of an education that might lead to a career as a teacher, lawyer, or journalist were dashed. Residential school was hell, and Cecilia was left with the scars to prove it.

In 1956, Cecilia married non-Indigenous ranch hand Lenny DeRose and lost her Indigenous status. Nevertheless, Cecilia remained true to her Secwepemc roots and traditions. She eventually regained her status and became an ambassador of Secwepemc language and cultural practices. As she raised her own six children, she took great care to bestow in them the cultural teachings of the Secwepemc identity. She eventually taught the Secwepemc language in the public-school system, fulfilling her dream of teaching and reinforcing her belief that “we have one arrow left in our quiver and that’s education—we must use it wisely.”

Today, Cecilia is recognized nationally as an Indigenous knowledge keeper. She has provided cross-cultural training for hospitals, courts, and law enforcement institutions, and shared her knowledge on projects ranging from ethnobotany research to culturally safe elder care. In 2018, she received the Indspire Award for Culture, Heritage and Spirituality. In 2024, she was honoured by Thompson Rivers University with a Doctor of Letter, *honoris causa*, for her indispensable contributions to language revitalization.



MEMOIR / BIPOC

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WHERE URBAN MEETS RURAL

BENEATH MY SCARS

BY ANNA MASKERINE

FORTHCOMING
WINTER 2025



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**BIOGRAPHY & AUTOBIOGRAPHY /
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AFTER YEARS IN AN ABUSIVE RELATIONSHIP, ANNA MASKERINE, EXECUTIVE DIRECTOR OF A MULTI-SERVICE NON-PROFIT IN BC, LAYS BARE HER EXPERIENCES AND DISPELS COMMON MYTHS ABOUT SURVIVORS OF INTIMATE PARTNER VIOLENCE

Beneath My Scars is an emotional and intimate account of Maskerine's escape from an abusive partner and the path that led her to safety. With unflinching honesty, she opens up about the isolating and paralyzing impact of domestic violence, shedding light on the complexities of leaving an abusive relationship. From a young age, Maskerine's feminist ideals and sense of justice were deeply ingrained, and her experience only fortified her resolve. Despite the numerous hurdles she faced, she emerged with a determination to turn her pain into a purpose. At thirty, after fleeing her home and leaving behind a lifetime of connections, she found love, safety, and a calling in establishing a transition house to support other women in similar situations. Her story challenges the common question, "Why doesn't she just leave?" and instead prompts us to ask, "Why does he do that?"

This powerful memoir is not just a testimony of survival but also a story of resilience, belonging, and the transformative power of breaking the silence. Maskerine's narrative is a beacon of hope, illustrating how she transformed her scars into a roadmap for others to find their way to safety and self-discovery. It is also a poignant tale of the enduring love between a mother and her son, whose birth became the compass guiding her to a new life filled with meaning and purpose.

ANNA MASKERINE is the Executive Director of a multi-service non-profit Society in the Southern Interior of British Columbia. As a survivor of high-risk violence, she has committed her life's work to supporting other women who have experienced gender-based violence. She is especially passionate about supporting Indigenous women who are disproportionately affected by GBV through holistic and culturally grounded services. With over thirty years experience working in the domestic violence field, Maskerine was instrumental in the opening of a Transition House in Nelson, BC. She has been a speaker and presenter at numerous domestic violence events and conferences provincially and nationally. She lives in Nelson, BC, where she is a mother, a grandmother to her two Métis granddaughters. *Beneath My Scars* is her first book.

BLOCKADE

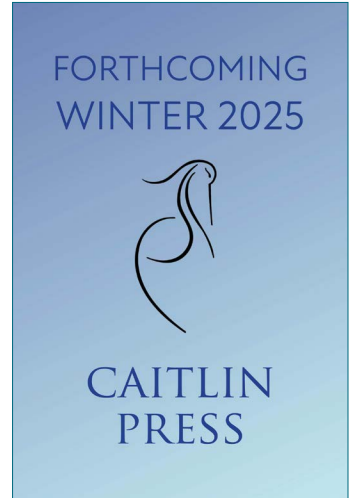
BY CHRISTINE LOWTHER

WEST COAST ACTIVIST CHRISTINE LOWTHER
RETURNS TO HER BLOCKADE YEARS OF THE EARLY
NINETIES, MARKED BY OLD-GROWTH OCCUPATIONS,
LIE-INS AND BARRICADES ON THE FRONT LINES OF
VANCOUVER ISLAND'S ANCIENT RAINFORESTS

In the early 1990s, ancient temperate rainforests on Vancouver Island became the stage for mass blockades against clearcut logging in Nuučaañul territory. Until the more recent struggles at Fairy Creek, Clayoquot Sound hosted the largest act of civil disobedience in Canada. National news coverage at the time showed mothers with their babies, grandparents, business people, and many other unlikely activists standing on the logging road or locked to makeshift structures, risking arrest to defend these rare, evolved ecosystems. Christine Lowther was arrested in 1992 for lying across the Clayoquot Arm bridge while MacMillan Bloedel fallers tried to drive to work with their chainsaws. *Blockade* is her gripping, first-hand account of the joys, struggles, and victories of this historic movement.

Drawing from her daily journals recorded at the time, Lowther recounts the vibrant and tense atmosphere of confronting police and loggers with nonviolent civil disobedience. She vividly describes creative direct actions—themed blockades, lock-downs, nighttime barricade building, occupations of ancient trees and government offices. *Blockade* contemplates the stark realities of the movement, including threats of police violence and the disturbing collusion between the RCMP and extraction corporations. Despite the powderkeg atmosphere, Lowther found wonder by kayaking the inlets and settling down to life in unceded Tlaoquiaht territory where she still gratefully resides.

Blockade is a celebration of resilience and a powerful account of successful environmental activism. It highlights the continuing threat to old-growth forests, with a nod to Fairy Creek, and commends the June 18, 2024 announcement of 76,000 hectares of new conservancies in Clayoquot (Tlaoquiaht) Sound, nearly doubling the protected temperate rainforest within this iconic region. Thrilling, evocative, and necessary, *Blockade* showcases the need to defend remnant intact crucial ecosystems hand in hand with the Indigenous peoples whose ancestral gardens these lands are. It is a rallying cry of hope for all those who stand up for the natural world and a roadmap for future generations of defenders.



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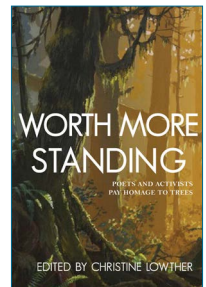
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Also by Christine Lowther:



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NO JUDGMENT

AND OTHER BUSKING STORIES

BY PHILIP SEAGRAM

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MEMOIR

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**BIOGRAPHY & AUTOBIOGRAPHY /
Music**

IN *NO JUDGMENT AND OTHER BUSKING STORIES* FORMER PROVINCIAL COURT JUDGE PHILIP SEAGRAM TAKES READERS ON AN INSPIRING EIGHT-WEEK JOURNEY ACROSS CANADA, SHARING HEARTFELT ENCOUNTERS AND THE PROFOUND CONNECTIONS FORGED THROUGH THE POWER OF MUSIC

At the height of the pandemic, BC provincial court judge Philip Seagram faced a personal reckoning. His work had been consuming so much of his life he was unaware even of his own son's university graduation. The internal turmoil felt by Seagram reflected the chaos of the outside world: the pandemic wore on; BC was ravaged by heat domes, massive floods, and forest fires; Canada's divisions were deepening; increasingly, social media was being used as a weapon instead of a means of connection. He came to the blunt realization that he needed to leave his career.

In the spring of 2022, as the pandemic wound down and the war in Ukraine ramped up, Seagram embarked on a cross-Canada journey, busking on the sidewalks of major cities. The sign he placed before him as he played invited people to give or take money from his guitar case. Anything left over was donated to Ukraine humanitarian relief.

In *No Judgment and Other Busking Stories*, Philip Seagram recounts his eight-week busking venture. He chronicles the challenges faced and insights gained while driving from city to city and meeting people through his street performances. Canada, vast as it is, began to feel smaller as he connected with strangers through music. And by extension, so did the world. At its core, *No Judgment* is a tale of human connection in a disconnected world and the part music can play in this. Busking, Seagram learned, is both an expression of trust and an invitation. The busker, like any musical performer, asks, "Do you feel this too?"

PHILIP SEAGRAM is a former criminal lawyer and provincial court judge who has lived and worked in Vancouver's Downtown Eastside, the Okanagan/Similkameen, and the West Kootenay. Now a late-blooming singer-songwriter, writer, and cross-country ski instructor, he lives with his wife, two horses, a dog and a cat on a small acreage near Nelson, BC.

WHERE URBAN MEETS RURAL

THE EROTICS OF CUTTING GRASS

ESSAYS ON A WELL-LOVED LIFE

BY KATE BRAID

KATE BRAID RETURNS WITH HER SIGNATURE WIT, WARMTH AND BOLDNESS TO TACKLE SUBJECTS BEYOND HER UNCONVENTIONAL CAREER—STEP-PARENTHOOD, TRAVEL, AND EMBRACING THE UNFAMILIAR AT ANY AGE

Kate Braid has never been one to follow the beaten path. In 1977, she broke barriers by stepping—or rather, stumbling—into the male-dominated world of construction. With two beloved memoirs, *Journeywoman: Swinging a Hammer in a Man's World* and *Hammer & Nail: Notes of a Journeywoman*, she's shared her journey as a trailblazer in the trades. Now, Kate is back with her signature blend of guts, wit, and warmth, tackling the fresh territory of women, bodies, and aging in her latest memoir, *The Erotics of Cutting Grass*.

Forget everything you think you know about growing older. Kate Braid's perspective is anything but conventional. In these love stories to life and living, Kate dismantles the tired clichés about aging and the female body. From weightlifting in her senior years to questioning why older people in love are seen as “cute,” but not “hot,” and even delving into the mysteries of “remembering” past lives, Kate's stories are a refreshing take on what it means to age with audacity.

Travel with Kate as she adventures through France, still gets “checked out” on the street, picks up a new instrument, and has a secret love-affair with a ride-on Husqvarna grass cutter. She also navigates the role of step-mother and contemplates how second- and third-generation immigrants in a new world can truly make this land feel like home. Each chapter is filled with insight, candour, and a rebellious spirit that's sure to resonate with non-traditional women who refuse to be defined by society's expectations.

The Erotics of Cutting Grass is a celebration of life's later chapters, written with the same unique mix of humour, frankness, and vulnerability Kate's readers have come to know and love. Join her on this smart, thought-provoking journey that redefines what it means to embrace ageing on your own terms.



MEMOIR / FEMINISM

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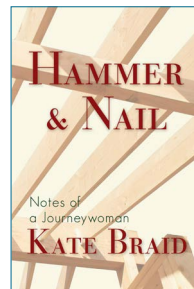
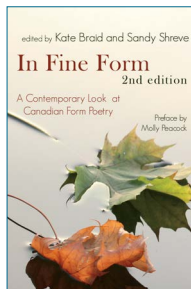
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Also by Kate Braid:



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IS THIS AN ILLNESS OR AN ACCIDENT?

BY DANIELA ELZA

IN HER DEBUT PROSE COLLECTION, DANIELA ELZA GIVES VOICE TO THE “THIRD CULTURE CHILD”—BORN IN ONE CULTURE, RAISED IN ANOTHER, BUILDING HER LIFE IN A THIRD—CAPTURING THE WHOLE THROUGH FRAGMENTS OF SIGNIFICANCE

When asked, “But where are you really from?” Daniela Elza responds with a challenge: “How much time do you have?” *Is This an Illness or an Accident?* is a profound exploration of belonging, identity, and the question of home. Drawing on the bleak and occasionally absurd moments encountered in being forced to label oneself on document after document, Daniela Elza’s evocative memoir challenges the conventional narrative of cultural integration, focusing instead on the concept of the world citizen. Elza’s allegiance is not to a single country, but to the land, the trees, and soil of our shared planet, pushing back against the rising tides of nationalism and tribalism. The way nature cannot be hacked into its parts and expected to function, this book captures an ecology of being and identity. Not only do the facets of who we are need to collaborate within each of us in an ecosystem of being and thought, but we also need to collaborate amongst each other for our survival.

This book explores the conflicts and contradictions of what it means to belong, to work, and to find home. It questions societal practices, challenges the status quo, and insists on the complexity of our identities. With a curious and critical eye, Elza captures the beauty of the moment while refusing to be confined by others’ definitions. Through her unique perspective, Elza reframes the conversation around identity, urging us to see ourselves as wholes, far more interesting and intricate than our separate parts. *Is This an Illness or an Accident?* is a timely and necessary read for anyone grappling with the notions of belonging, identity and symbiosis in an increasingly divided world.

DANIELA ELZA lived on three continents before immigrating to Canada. She is involved in protecting and growing affordable homes in her community located on the unceded territories of the xwməkwəyəm, Skwxwú7mesh, and səlilwətal Nations, also known as Vancouver. She works as an editor, mentor, and creative writing instructor.

FORTHCOMING
WINTER 2025



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MEMOIR

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A ROOM IN THE FOREST

BY HEATHER RAMSAY

LEAVING ALBERTA FOR A TREE PLANTING JOB, NINETEEN-YEAR-OLD LILY EMBARKS ON A COMING-OF-AGE JOURNEY THAT UNEARTHS SURPRISING CONSEQUENCES. FORMER REPORTER HEATHER RAMSAY'S FICTION DEBUT DELIVERS HIDDEN SECRETS, CLASHING CULTURES AND MYSTERIOUS FIGURES AGAINST THE ANCIENT FORESTS OF HAIDA GWAI

Nineteen-year-old Lily knows she doesn't belong at a dead-end job in her father's small-town Alberta furniture store, not when she's been offered a job in the ancient forests of Haida Gwaii. But her search for a sense of place becomes more complicated when a band of tree planters she meets on the road question her assumptions about whose land she is moving towards. Once at the logging camp, the rugged work and her rough co-workers make her even more uncertain about where she fits in.

While measuring trees, Lily sees a mysterious figure who disappeared into the forest years before. Is he a man or a myth? Everyone has a different opinion. With a logging protest looming, Lily's coworker and sometimes-friend, Chaz—a young half-Haida man whose white father owns the logging camp—ditches his job thanks to his uncle's influence. As she meets more locals and learns about the community, Lily discovers surprising secrets about her estranged mother's time in the area—and that her connection to this place may not be what she thought. Do the rumours Lily keeps hearing about a mysterious hermit have anything to do with her? As more and more questions rise to the surface, Lily plunges deeper into the forest to find out.

Former Haida Gwaii reporter and freelance writer Heather Ramsay makes her fiction debut with a startling coming-of-age novel about challenging old beliefs and finding one's place in the world.

HEATHER RAMSAY lives and writes in unceded Ts'elxwéyew territory and is heavily influenced by place: the ten years she lived on Haida Gwaii; seven years in Wet'suwet'en territory; her childhood in Treaty 7 - Tsuut'ina and Blackfoot Territory. She has an MFA in Creative Writing from UBC and has been published in *The Fiddlehead*, *The Antigonish Review*, *Canadian Geographic* and more.



FICTION

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SPROCKET

POEMS

BY AL REMPEL

THE POEMS IN AL REMPEL'S SPROCKET RETURN TO THE FREEDOM OF LONG, ENDLESS SUMMERTIME DAYS, WHEN, AS LONG AS YOU WERE HOME BY SUPPERTIME, YOU COULD GO ANYWHERE ON YOUR BIKE

Sprocket is a series of breathless prose-poems capturing poet Al Rempel's childhood adventures spent roaming free in the idyllic setting of Arnold, BC, a small farming community tucked into the corner of Vedder Mountain, near the US border. Each poem presents a snapshot of one or two memories, sometimes involving the author's siblings, his two "summertime only" school friends, or any number of other local characters. From climbing up the mountain "with handholds wet with moss and banana slugs" to finding the best way "to run full blast through a cornfield just before harvest," Rempel takes his readers through an age where, as long as you were home by suppertime, you could go almost anywhere on your bike.

AL REMPEL's books of poetry are *Undiscovered Country*, *This Isn't the Apocalypse We Hoped For*, and *Understories*, along with four chapbooks: *Behind the Bladed Green*, *Deerness*, *Four Neat Holes*, and *The Picket Fence Diaries*. His poems have also appeared in a variety of journals and anthologies, most recently, the *Cascadia Field Guide* and *Sweetwater: Poems for the Watersheds*. Rempel has collaborated in the creation of a number of video poems with other artists; *We Have Become Children* and *I've In the Rain* were screened at film festivals in North America, and *Sky Canoe* was screened in North America as well as internationally at festivals in Dublin and Bristol. Some of Rempel's poems have been translated into Italian and Spanish. Rempel was awarded the Prince George Regional Arts and Culture Award for poetry in 2012 and shortlisted for the Fred Cogswell award for excellence in Poetry in 2013. His poems have been included twice in the Poetry in Transit project in Vancouver and shortlisted in 2015 for *Arc's* Poem of the Year. In conjunction with the Federation of British Columbia Writers, he has led a series of online poetry workshops under the banner of Interior Dialogues. More information can be found at his website: www.alrempel.com

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WHERE URBAN MEETS RURAL

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