

INTRODUCTION/Ann Rosenberg

In Fall 1975, I joined *The Capilano Review* as its Visual Media Editor. I remember the day-long meetings Pierre Coupey orchestrated and impromptu readings of submitted materials by Bill Schermbrucker who can speak in many tongues, by Daphne Marlatt who articulates a complex phrase as though it were embroidery and by Gladys Hindmarch whose whoops of delight were persuasive forces. Pierre's resignation from *The Review* in 1976 was a shock. His challenge to keep the magazine alive was underlined by his swift dive into the swimming pool behind his house.

When Bill Schermbrucker took over as Editor with issue #10, I became increasingly involved with the overall design and sometimes accompanied him to Victoria to finalize the layout. This was my introduction to Dick Morriss, the industrious proprietor of Morriss Printing, and to his chief assistant, Ron Smith. "Smitty" always took great care with the magazine's appearance. My section of #50 is dedicated to his discerning eye and meticulous service.

With #26, I became Editor of *TCR* and continued as well as Visual Media Editor. This combined role would have been impossible to manage without the help of Dorothy Jantzen who had been Assistant Editor for some time, and the friendly support of Dian Relke who organized the office.

It was inevitable and *right* that Dorothy Jantzen became Editor after my resignation with #33. After #40, our studio arts colleague Barry Cogswell took over as Visual Media Editor. In Spring 1989, I left the College to become curator at the Surrey Art Gallery.

On Good Friday this year when most sensible people were in bed or at church, I met with Bill and Dorothy in Pierre's living room near the swimming pool where he took his dive. Pierre, now the magazine's fifth Editor, had called a meeting to plan the 50th Issue. He has accepted a challenge to alter *The Capilano Review's* direction and format. I wish him success and raise a toast to the journal's new future.

I am hoping, of course, that there will be continuity through change — that the magazine will still be interdisciplinary and in

search of innovative work, that it will continue to involve student Editors in the necessary work.

The most exciting thing about being an Editor is the opportunity it provides to meet artists and writers, some of whom become lifelong contacts. It was extremely difficult to select the few who would stand for the many imaginative and committed people whose work I selected for presentation in *The Review*.

I am most proud, in retrospect, of the projects which were *the killers* — the N.E. Thing Company (issue #8/9); “Wood Sculpture of the Americas,” (issue #12); “GLEN TOPPINGS Remembered,” (issue #13); *Gathie Falk Works* (issue #24/25) and *Robson Square* (issue #40) — but which had to be done.