

BC

BOOKWORLD

VOL. 31 • NO. 4 • WINTER 2017-18

REVEALING THE TRUTH

Carys Cragg
confronts the man
who murdered
her father.

PAGE 20



Carys Cragg

BRIAN K. SMITH PHOTO

MYSTERY MASTER

John MacLachlan Gray revisits Vancouver's most
notorious cold case—the perplexing 1924 murder of
Janet Smith—in his novel *The White Angel*.

SEE PAGE 25



Colin Browne
on the unsigned
masterpieces of
Charles Edenshaw.
PAGE 16



Sage Birchwater
chronicles odd
characters in
the Chilcotin.
PAGE 18



Coleman Nye
mixes comics
and politics in
ethnographic fiction.
PAGE 26

Public Service

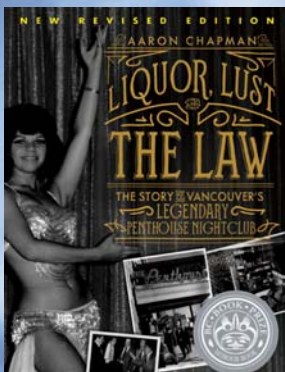


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NEAR DEATH ON **CANADA'S EVEREST** P.11

HOLIDAY TREATS

FROM THE ARSENAL



LIQUOR, LUST, AND THE LAW

AARON CHAPMAN

978-1-55152-714-7; \$26.95

An updated edition of Chapman's colourful history of Vancouver's legendary Penthouse Nightclub.



DUTCH FEAST

EMILY WIGHT

978-1-55152-687-4; \$32.95

A modern take on classic Dutch cuisine by the Vancouver-based *Well Fed, Flat Broke* blogger.

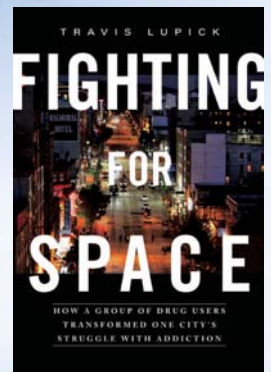


DEAD RECKONING

CARYS CRAGG

978-1-55152-697-3; \$19.95

A gripping and emotional memoir in which the author comes to meet the man who murdered her father twenty years earlier.



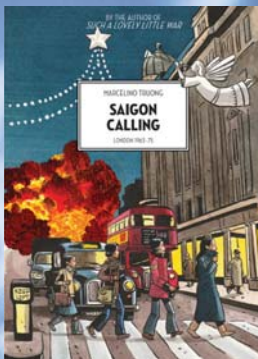
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—Dr. Gabor Maté



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DAVID HOMEL, TRANS.

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BODY MUSIC

JULIE MAROH;

DAVID HOMEL, TRANS.

978-1-55152-692-8; \$28.95

By the author of *Blue Is the Warmest Color*: bittersweet vignettes about love set in the neighbourhoods of Montreal.



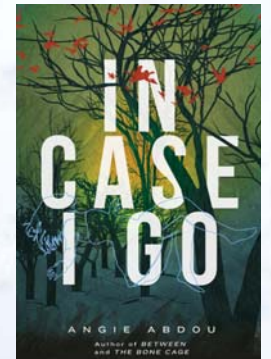
WHAT I THINK HAPPENED

EVANY ROSEN

978-1-55152-695-9; \$17.95

"Rosen takes on not only Napoleon but also much of Western history with a devil-may-care jauntiness in this wickedly funny romp."

—*Booklist*



IN CASE I GO

ANGIE ABDOU

978-1-55152-703-1; \$17.95

"Angie Abdou has written a grown-up work of fantasy, transporting as it is grounded and real."

—Andrew Pyper



DON'T TELL ME WHAT TO DO

DINA DEL BUCCHIA

978-1-55152-701-7; \$17.95

"A confident collection of 15 witty, tightly crafted tales of theft, artisanal doghouses, and funeral crashing."

—*Publishers Weekly* (starred review)



ORACLE BONE

LYDIA KWA

978-1-55152-699-7; \$19.95

"A transfixing narrative that bears the intimate familiarity of a dream with the grandeur of a historical epic."

—Doretta Lau



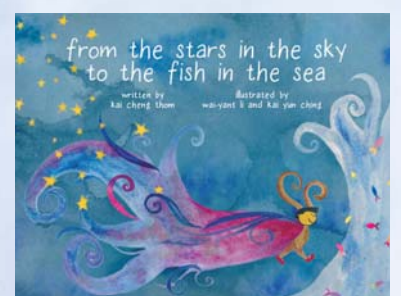
TARRY THIS NIGHT

KRISTYN DUNNION

978-1-55152-705-5; \$16.95

"Immediate and terrifying, Dunnion's fresh new narrative adds to the growing conversation about misogyny and freedom. A surefire hit for fans of Margaret Atwood's *A Handmaid's Tale*."

—*Booklist*



FROM THE STARS IN THE SKY TO THE FISH IN THE SEA

KAI CHENG THOM

978-1-55152-709-3; \$18.95

A beautiful children's picture book about a gender variant child and their mother's enduring love.

ARSENAL PULP PRESS

arsenalpulp.com

BC

TOPSELLERS*

Andrew Struthers
The Sacred Herb / The Devil's Weed
(New Star \$19)

Tony Penikett
Hunting the Northern Character
(UBC Press \$34.95)

Angie Abdou
In Case I Go
(Arsenal Pulp Press \$17.95)

Carleigh Baker
Bad Endings
(Anvil Press \$18)

Maia Caron
Song of Batoche
(Ronsdale Press \$18.95)



Deborah Griffiths has over 30 years experience in museum curation and research.

Deborah Griffiths
The Grant Writing and Funding Coach
(Self-Counsel Press \$17.95)

P.L. McCarron
British Columbia Lullaby
(Sandhill Book Marketing \$12.95)

Monique Gray Smith
**Speaking Our Truth:
A Journey of Reconciliation**
(Orca Books \$29.95)



Pauline Le Bel has been a coastal advocate and singer for 40 years.

Pauline Le Bel
**Whale in the Door: A Community
Unites to Protect the Howe Sound**
(Caitlin Press \$24.95)

**Adrian Southern
& Whelm King**
The Aquaponic Farmer
(New Society \$39.99)

Sylvia Taylor
**Beckoned by the Sea: Women at
Work on the Cascadia Coast**
(Heritage House \$19.95)

Joshua Whitehead
Full-Metal Indigiqueer
(Talonbooks \$28.95)

Richard Wagamese
Embers: One Ojibway's Meditations
(D&M \$18.95)

Aaron Williams
Chasing Smoke: A Wildfire Memoir
(Harbour \$22.95)

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

PEOPLE



Aaron Williams took this photo of his fellow firefighters on the Ootsa Lake barge approaching billowing smoke.

First responders in 2017 were everywhere—dealing with hurricanes, earthquakes and forest fires. **Aaron Williams’ Chasing Smoke: A Wildfire Memoir** (Harbour \$22.95) describes the camaraderie and tactics required to survive 16-hour, high-adrenaline days in apocalyptic fiery landscapes. Born in

Terrace and raised in Prince Rupert, Williams spent eight years fighting forest fires around Canada and in Idaho. His book topped the BC Bestseller List in November.

Previously, **David Greer**, as a squad boss in the British Columbia Forest Service, co-authored *Coming Through Fire: The Wildland Firefighter Experience* (Raincoast, 2001) with **Noel Hendrickson**. 978-1-55017-805-0

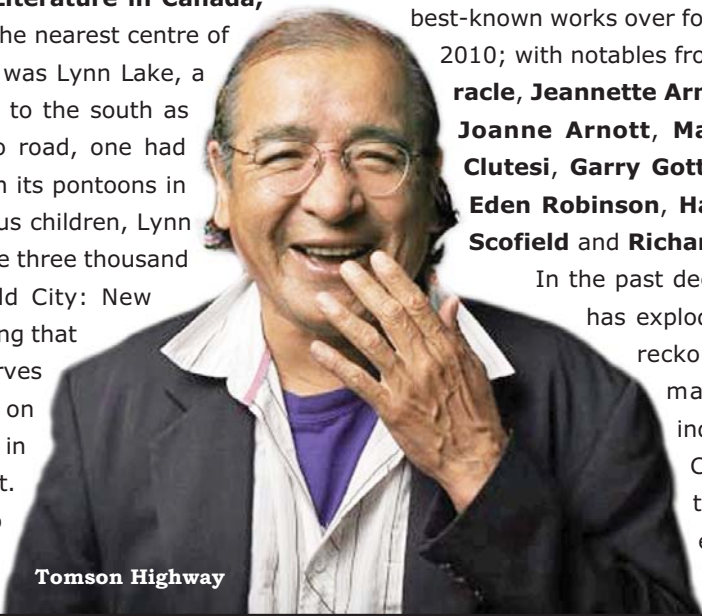
Creedom reigns—Tomson’s library

“When I was growing up,” writes acclaimed Cree playwright **Tomson Highway** in his remarkable prologue to **From Oral to Written: A Celebration of Indigenous Literature in Canada, 1980-2010** (Talon \$29.95), “the nearest centre of white civilization, so to speak, was Lynn Lake, a mining town seventy-six miles to the south as the crow flies. There being no road, one had to fly there, by bush plane with its pontoons in summer, its skis in winter. To us children, Lynn Lake with its population of some three thousand white people was the Emerald City: New York or Paris! All by way of saying that Indigenous languages on reserves like Brochet [where he grew up on the Barren Lands First Nation in northern Manitoba] remain intact. To this day, there are people up

there—my godmother, aunts, uncles, cousins—who speak no English. My mother didn’t speak it.”

Tomson Highway continues to write his plays in Cree. His overview of Indigenous Lit highlights most of the best-known works over four decades of growth until 2010; with notables from B.C. including **Lee Maracle, Jeannette Armstrong, Taiaike Alfred, Joanne Arnott, Marie Clements, George Clutesi, Garry Gottfriedson, Vera Manuel, Eden Robinson, Harry Robinson, Gregory Scofield and Richard Wagamese**.

In the past decade indigenous literature has exploded. For a comprehensive reckoning, you can find information pertaining to 252 indigenous authors in British Columbia alone by visiting the ABCBookWorld reference site. 978-1-77201-116-6



Tomson Highway



Winter 2017-2018
Volume 31 • Number 4

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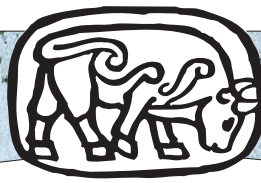


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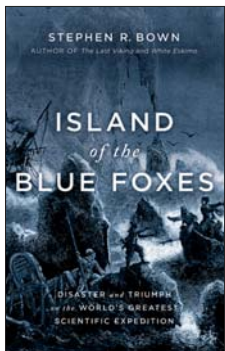
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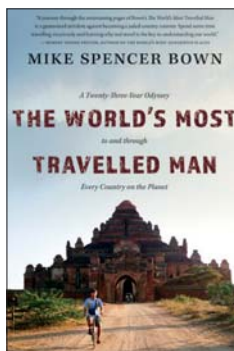


ISLAND OF THE BLUE FOXES

Disaster and Triumph on Bering's Great Voyage to Alaska

Award-winning author **STEPHEN R. BOWN** tells an epic tale of shipwreck and survival from the Age of Sail. **HISTORY | \$34.95**

HARDCOVER • 6" × 9" • 336 PAGES • B&W MAPS AND ILLUSTRATIONS • 978-1-77162-161-8



THE WORLD'S MOST TRAVELLED MAN

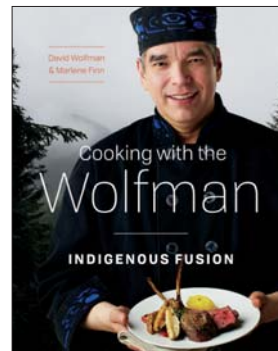
A Twenty-Three-Year Odyssey to and through Every Country on the Planet

In 1990, **MIKE SPENCER BOWN** began a two-decade journey that would take him through

each of the world's 195 countries.

MEMOIR/TRAVEL | \$29.95

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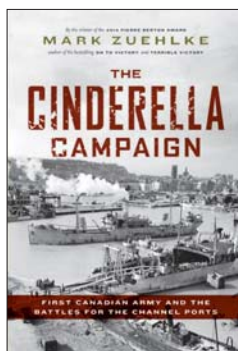
COOKING WITH THE WOLFMAN

Indigenous Fusion

CHEF DAVID WOLFMAN and his wife, **MARLENE FINN**, combine classic cooking techniques with traditional ingredients in their

favourite recipes. **COOKING | \$29.95**

PAPERBACK • 8" × 10" • 280 PAGES • 75 COLOUR PHOTOGRAPHS • 978-1-77162-163-2



THE CINDERELLA CAMPAIGN

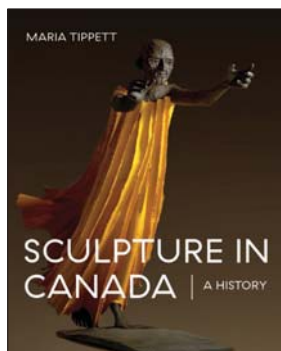
First Canadian Army and the Battles for the Channel Ports

In the twelfth installment of the bestselling Canadian Battle Series, **MARK ZUEHLKE** tells the story of the First

Canadian Army and how they opened the way to Allied victory in World War II.

MILITARY HISTORY | \$37.95

HARDCOVER • 6" × 9½" • 498 PAGES
B&W PHOTOS AND MAPS • 978-1-77162-089-5



SCULPTURE IN CANADA

A History

In this groundbreaking work, **MARIA TIPPETT** offers an authoritative survey of sculpture's coming of age in Canada. **ART | \$39.95**

HARDCOVER • 8½" × 11" • 272 PAGES • 130 COLOUR PHOTOGRAPHS • NOVEMBER • 978-1-77162-093-2

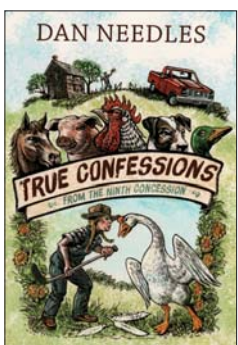


COLLECTED TARTS AND OTHER INDELICACIES

A juicy and much-anticipated volume from humour columnist **TABATHA SOUTHEY**, who understands the psychological struggles of shadowy Russian pee traffickers, recognizes

the PR benefits of puppy throwing and has deeply considered the moral quandaries presented by sea slug penises. **HUMOUR | \$24.95**

PAPERBACK • 6" × 9" • 352 PAGES • 978-1-77162-167-0

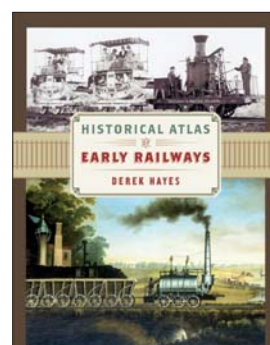


TRUE CONFESSIONS FROM THE NINTH CONCESSION

A funny and affectionate chronicle of rural Canadian life written by *Harrowsmith* columnist **DAN NEEDLES**, author of the Wingfield Farm

series, winner of the Stephen Leacock Medal for Humour and member of the Order of Canada. **HUMOUR | \$22.95**

PAPERBACK, FRENCH FLAPS • 6" × 9" • 240 PAGES
978-1-77162-169-4



HISTORICAL ATLAS OF EARLY RAILWAYS

DEREK HAYES has a passion for old maps and what they can reveal about the past. In this volume, he presents a vivid visual history of railways around the world.

HISTORY | \$49.95

HARDCOVER • 9½" × 12½" • 320 PAGES
770 COLOUR MAPS, PHOTOS AND ILLUSTRATIONS
978-1-77162-175-5



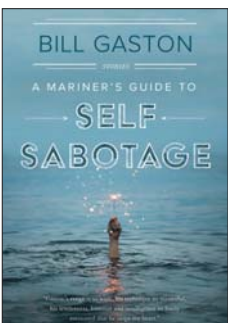
THE WHITE ANGEL

Award winning writer **JOHN MACLACHLAN GRAY** has written a novel based on the true story of the 1924 murder of Janet Smith in Vancouver—a city at the edge of the empire, still reeling from the Great War with a barely functioning police

department and a thriving criminal class.

FICTION | \$29.95

HARDCOVER • 6" × 9" • 296 PAGES • 978-1-77162-146-5



A MARINER'S GUIDE TO SELF SABOTAGE

This short fiction collection from award-winning author **BILL GASTON** is populated by characters who are lonely and alienated—they are holders of

secrets, members (or would-be members) of shadowy organizations, screw-ups, joyriders and runaways. **FICTION | \$22.95**

PAPERBACK, FRENCH FLAPS • 5½" × 8½" • 224 PAGES
978-1-77162-171-7



SPINDRIFT

A Canadian Book of the Sea

This salt-soaked anthology, edited by **MICHAEL L. HADLEY** and **ANITA HADLEY**, celebrates our relationship with the three seas that frame our country. It features 170 pieces of writing from

over 130 of Canada's most significant literary voices. **CANADIANA | \$36.95**

HARDCOVER • 6" × 9" • 360 PAGES
B&W ILLUSTRATIONS • 978-1-77162-173-1

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The hat came back

B.C. is home to some of the most well-preserved human remains in the world.

IN 1999, A HUMAN BODY WAS FOUND in a melting glacier in B.C.’s Tatsenshini-Alsek Park by three sheep hunters.

Radiocarbon dating of the deceased, nineteen-year-old male near the Yukon border determined he died between 170 and 300 years ago (circa 1720–1850 AD).

Scientists say he was travelling in late summer based on pollen and seeds found in his clothing and gut. Minerals from the water he was drinking helped identify which trail route he was



Spruce root hat, circa 1720 to 1850

following from coastal Alaska to the interior. Stable isotope analysis shows he grew up eating a marine diet, most likely on the Alaska coast, but that in the last year of his life his diet was largely inland food.

The belongings found with his body included a walking stick, knife, robe made from about 95 arctic ground squirrel skins sewn together with sinew and the man’s remarkably well-preserved hat woven from spruce root.

Similar gopher skin robes are still made by the Champagne and Aishihik people today, and spruce root hats are made by the Tlingit in Alaska.

Subsequent DNA testing of 240 volunteers from First Nations and Tribes in the areas surrounding his discovery revealed 17 of them were related to the man through their maternal line. For the first time in archaeology it was possible to combine DNA and cultural information to identify the man’s matrilineal clan.

These findings were first discussed at a scientific conference in Victoria in 2008.

The full story is now told in **Kwäday Dän Ts’inchì: Teachings from Long Ago Person Found** (Royal BC Museum \$49.95) edited by **Richard J. Hebda, Sheila Greer, and Alexander P. Mackie**.

In the Southern Tutchone language, the term **Kwäday Dän Ts’inchì** means ‘Long Ago Person Found.’

The book project is a collaboration between the Champagne and Aishihik First Nations, the Royal BC Museum and the BC Archaeology Branch. The book demonstrates how it is possible for archaeologists to work with First Nations while addressing both cultural and scientific needs. Co-editor Alexander P. Mackie is the brother of Richard Mackie, editor of *The Ormsby Review*.

978-0-7726-6699-4



HAT: CHAMPAGNE & AISHIHIK FIRST NATIONS HERITAGE / BOX: SARAH GAUNT (CAPN) PHOTO

This newly carved box was made to hold the cremated remains of ‘Long Ago Person Found’ at the burial site near to where his body was found in Tatsenshini-Alsek Park.

Margriet Ruurs accepting Bolen Prize at Victoria Book Prizes.



GOING GLOBAL FOR SYRIA

Margriet Ruurs has won the 10th annual, \$5,000 Bolen Books Children’s Book Prize for **Stepping Stones: A Refugee Family’s Journey** (Orca Book Publishers, 2016) presented by sponsor **Samantha Holmes** of Bolen Books. Inspired by the stone artwork of Syrian artist **Nizar Ali Badr** that she discovered on the internet, Ruurs made contact and they agreed to collaborate for a story about a family fleeing from the ravages of civil war. With only what they can carry on their backs, they set out to walk to freedom in Europe.

Born in The Netherlands, Ruurs, of Saltspring Island, is herself widely travelled—and now her book has gone global. Foreseen as a charity fundraiser by Orca Books, *Stepping Stones* continues to attract new versions in a wide variety of languages and countries, generating more than \$65,000 for support of organizations that help refugees adapt to life in North America.



Miriam Libicki, the Vancouver Public Library’s new writer in residence, has won the \$10,000 Vine Award for Jewish Literature for her non-fiction graphic novel, **Toward a Hot Jew** (Fantagraphics Books, 2016). Libicki will be at the JCC Jewish Book Festival, November 25-30 in Vancouver.



Vancouver playwright **Hiro Kanagawa** of Vancouver has won the Governor General’s Award for English-language drama for **Indian Arm** (Playwrights Canada Press), a modern rendition of **Henrik Ibsen**’s 1894 play *Little Eyolf*, set at the end of the inlet commonly known as Indian Arm.

Illustrator **Julie Flett** of Vancouver has continued her winning ways, this time sharing the G.G. award for Young People’s Literature—Illustrated Book, for **When We Were Alone** (HighWater Press), with text by **David A. Robertson** of Winnipeg.



The new artistic director of the Vancouver Writers Festival is going to be **Leslie Hurtig**, a Western Canadian. From Alberta, she’s the daughter of the pioneering bookseller and publisher **Mel Hurtig**.



Miriam Libicki

WITNESSING THE MISSING

JUST TEN PERCENT OF THE books promoted at the Vancouver Writers Festival this year were published in B.C.

Only one-seventh of the authors featured at the Victoria Festival of Authors had their most recent books published from B.C.

One of the anomalies was **Gregory Scofield**, born in Maple Ridge, published by Nightwood from the Sunshine Coast.



Gregory Scofield

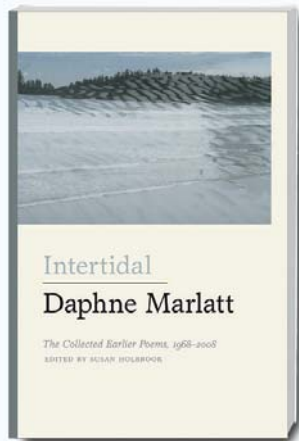
Scofield never knew his father—who later turned out to be Jewish—and he was separated from his mother at age five, sent to live with strangers. He grew up in Manitoba, Saskatchewan and the Yukon. Eventually he learned his parents had married in Whonock, B.C. in 1964.

Eventually Scofield was able to trace his maternal ancestry back to the fur trade and the Métis community of Kinosota, Manitoba, established in 1828. His Métis family of Cree, Scottish, English and French descent has provided an incentive to come to terms with in his troubled life.

In 2016, Scofield received the Latner Writers’ Trust Poetry Prize, a \$25,000 award for a poet in mid-career. Scofield is increasingly involved in publicizing Canada’s Missing and Murdered Indigenous Women (MMIW) on social media, a subject depicted in many of the poems for **Witness, I Am** (Nightwood \$18.95), a collection that also delves into issues of identity and belonging.

978088971-323-9

NEWLY COLLECTED



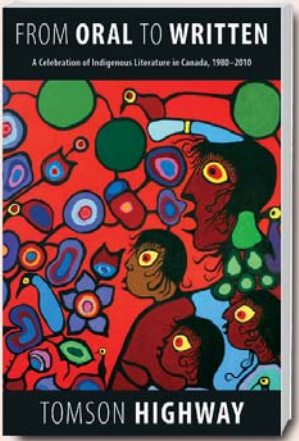
Intertidal
The Collected Earlier Poems, 1968–2008

DAPHNE MARLATT
edited by Susan Holbrook

An early member of the avant-garde TISH group, which turned Canadian poetry for the first time to a focus on language, Marlatt’s career has spanned five decades and a range of formal styles and concerns. *Intertidal: The Collected Earlier Poems* offers Marlatt’s perceptual and Vancouver-centric work of the 1970s, her feminist writing of the 1980s, and her later collaborative explorations of the environment. *Intertidal* collects a broad selection of this poet’s groundbreaking work, including poetry from sixteen published collections and a number of previously unpublished or uncollected poems.

978-1-77201-178-4 • \$49.95 • Hardcover • 608 pages • Poetry

TOMSON HIGHWAY



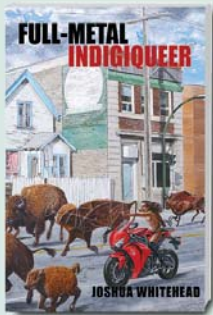
From Oral to Written
A Celebration of Indigenous Canadian Literature, 1980–2010
TOMSON HIGHWAY

Leading Aboriginal author Tomson Highway surveys the first wave of Native writers published in Canada, highlighting the most gifted authors and the best stories they have told, offering non-Native readers access to reconciliation and understanding, and at the same time engendering among Native readers pride in a stellar body of work.

“A beautifully detailed collection of summaries of works by more than a hundred Indigenous Canadian writers.” — Buffy Saint-Marie

978-1-77201-116-6 • \$29.95 • Paperback • 432 pages • Non-fiction
978-1-77201-188-3 • \$39.95 • Hardcover

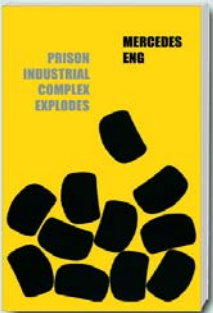
NEW POETRY



FULL-METAL INDIGIQUEER
JOSHUA WHITEHEAD

This poetry collection focuses on a hybridized Indigiqueer Trickster character named Zoa who brings together the organic (the protozoan) and the technologic (the binaric) in order to re-beautify and re-member queer Indigeneity. A Two-Spirit / Indigiqueer invention, Zoa infects, invades, and infests as a virus inside canonical and popular works in order to re-centre the lives of Two-Spirit individuals.

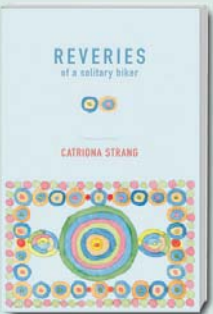
978-1-77201-187-6 • \$18.95 • 136 pages • Poetry



Prison Industrial Complex Explodes
MERCEDES ENG

Combining text from government questionnaires and reports, lyric poetry, and photography, *Prison Industrial Complex Explodes* examines the possibility of a privatized prison system in Canada leading up to then Prime Minister Harper’s Conservative government passing the Anti-Terrorism Act, also known as Bill C-51.

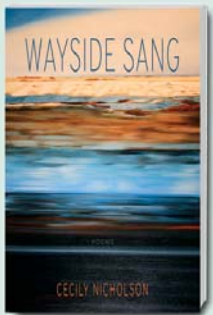
978-1-77201-181-4 • \$17.95 • 112 pages • Poetry



Reveries of a Solitary Biker
CATRIONA STRANG

After Jean-Jacques Rousseau’s *Les rêveries du promeneur solitaire*, translated as *Reveries of the Solitary Walker* (or *A Solitary Walker*). Biking around Vancouver, Strang returned to several issues of lifelong interest, her own version of Rousseau’s obsessions. *Reveries of a Solitary Biker* collects her poetic responses.

978-1-77201-180-7 • \$16.95 • 88 pages • Poetry



Wayside Sang
CECILY NICHOLSON

Wayside Sang concerns entwined migrations of Black-other diaspora coming to terms with fossil-fuel psyches in times of trauma and movement. This is a poetic account of economy travel on North American roadways, across the Peace and Ambassador bridges and through the Fleetway tunnel, above and beneath Great Lake rivers between nation states.

978-1-77201-182-1 • \$16.95 • 128 pages • Poetry

ALASKA HIGHWAY BEFORE GPS

They came, they saw, they disappeared.

Destruction Bay Lodge,
historic mile 1083.1, 1960s

**Beyond Mile Zero:
The Vanishing Alaska Highway
Lodge Community**
by Lily Gontard and Mark Kelly
(Harbour Publishing \$24.95)

BY HEATHER
LONGWORTH
SJOBLUM

TO MARK THE 75TH anniversary of the construction of the Alaska Highway through B.C., the Yukon, and Alaska, Lily Gontard teamed up with photographer Mark Kelly to document over seventy lodges, past and present, along the highway north of Dawson Creek in **Beyond Mile Zero: The Vanishing Alaska Highway Lodge Community**.

They drove 8,113 kilometres over six years to research these motor inns—no easy task on a 1,422-mile (2,288 km) long highway where Mother Nature has reclaimed several abandoned lodges.

Kelly took over 5,000 photographs and they interviewed over forty lodge owners, or descendants of owners.

Having filled its wartime military supply purpose, the Alaska Highway was opened to tourists in 1948.

Soon lodges sprang up along the route, often with gas stations and mechanics on hand to repair vehicles rattled and shaken on the rough and unpaved road.

After introducing the highway's construction and the history of Alaska Highway lodges, Gontard and Kelly present individual lodges in geographical order as they



Abandoned Summit Lodge in B.C., at Mile 392. Mile Zero (below), Dawson Creek, B.C.



follow the highway north from Mile Zero at Dawson Creek to Delta Junction, Alaska.

Among the humorous stories and characters are **Trapper Ray** who operated the Liard Hotsprings Lodge near Mile 496.

Also known as **Ray Puttonen**, he habitually told his visitors about the fur spider, a

cross between an insect and a rodent. He convinced so many visitors of the existence of this mythical creature that exasperated park rangers at Liard Hotsprings constantly had to deny its existence.



OVER SIXTY YEARS, THE DEMAND for roadside accommodation gradually shrank.

As road conditions and capabilities of vehicles increased, lodges were no longer needed every twenty-five miles. Gradually they closed due to the need for costly maintenance, the lack of people willing to take over, and the rerouting and upgrading of the highway.

For every operating lodge,

today's traveller sees at least two that are abandoned or for sale.

Many of the interviewees expressed nostalgia for the lodging community that will never again witness its mid-twentieth century heyday.

Some lodges, with people, resources, and customers in place, are in prime locations to continue for years to come. Others will close within the next decade with no one to take over or carry out repairs.

As a Yukon resident Gontard is most familiar with lodge history in that territory; now more work remains to be done to document this part of B.C. history.

The smaller archives along the Alaska Highway could be combed for more information and back issues of *The Milepost* and other travel magazines could be scoured to compile a conclusive historical list of highway lodges.

Gontard and Kelly are aware that their work is not yet over. Anyone with stories to contribute, especially about roadside establishments that aren't included in the book, are invited to contact the authors.

Meanwhile, the 325,000-plus tourists who drive the Alaska Highway each year would do well to pick up a copy of this book. 978-1-55017-797-8

Heather Longworth Sjoblom is the manager and curator of the Fort St. John North Peace Museum. She has an MA in history from the University of Victoria, and a post-graduate certificate in museum management and curatorship from Fleming College.

British Columbia by the Road: Car Culture and the Making of a Modern Landscape by Ben Bradley (UBC Press \$34.95)

BY DAN FRANCIS

UNTIL THE FRASER Canyon highway opened in 1927 there was no road connection between the coast and the interior of the province.

It took another thirteen years before motorists could drive from Alberta to the coast entirely within B.C. via the Big Bend Highway.

And then, in 1949, the much-delayed Hope-Princeton Highway finally opened a southern route through the province.

The story of these three highways—their construction and their relationship to park development and historical sites—forms the core of **Ben Bradley’s** engaging **British Columbia by the Road**.



BEN BRADLEY CONTENTS THAT PROVINCIAL parks were developed largely as an extension of the highway network.

In the case of the Hope-Princeton, the road was built to provide motorists with access to Manning Park.

Located in the Cascade Mountains east of Hope, it was established in 1941 and named for **Ernest C. Manning**, former chief forester and parks promoter who had died in a plane crash earlier in the year. (Manning was the father of **Helen Akrigg**, author of the handy *British Columbia Place Names*, 1997).

Scenic lookouts were built and signs of industrial activity hidden. The Manning Park “wilderness” was in fact a carefully crafted “natural” landscape in which sights were manipulated to show B.C. at its best.

As the “crown jewel of the park system,” writes Bradley, “few other provincial parks were as carefully and lavishly tended as Manning was.”



NEXT ON BRADLEY’S ITINERARY IS the decidedly less edifying story of the Big Bend Highway.

By 1927 a single gap remained in the road between Calgary and Vancouver, a 110-kilometre stretch between Golden and Revelstoke across the Selkirk Mountains. Engineers considered it impassable.

Instead, the province and Ottawa agreed on an alternative route, almost three times as long, following the “Big Bend” of the Columbia River.

Built during the Depression as an unemployment relief project, the road took ten years to complete, finally opening in June 1940.

A year later the province created Hamber Provincial



Yale, B.C. stop of interest.

Park, a huge wilderness area on the eastern flank of the new highway contiguous to the Rocky Mountain parks already established by Ottawa.

Neither the park nor the highway worked out as intended.

The Big Bend was a frightening drive that most travelers chose to avoid. It was a narrow, dusty, gravel road with precipitous drop-offs and no one to come to a stranded motorist’s rescue. Snow closed it during the winter.

One journalist called it “the loneliest road in North America” and recommended that anyone travelling between Revelstoke and Golden ship their vehicle by rail instead.

Hamber Park was equally disappointing. The province had intended all along that the federal government should take it over but Ottawa had no interest in doing so and the park languished: remote, not particularly scenic, without historic or natural attractions. Eventually, the province gave in to pressure from loggers and sharply reduced the size of the park.

In 1962 the Rogers Pass route replaced the road around the Big Bend; hydro dam construction flooded most of the old highway during the 1970s.

Instead of a wilderness playground like Manning Park, Big Bend country and the bulk—98 percent—of Hamber Park were sacrificed

HIGHWAYS TO TELL

One of the ways we experience our past is by driving through it.

to the demands of loggers and hydro engineers.



LASTLY, BRADLEY EXAMINES THE Fraser Canyon Highway and the development of historical resources in the Cariboo, chiefly Barkerville Historic Town.

The road through the canyon follows the route pioneered by the famed Cariboo Wagon Road, completed in 1865 to provide access to the gold camps of the Cariboo Mountains. The original road was later degraded by railway construction but it was resurrected for motorists in the 1920s.

With the road in place all the way to Prince George, entrepreneurs stepped in to establish a variety of roadside accommodations and attractions for the motor-

ing public. When the centennial of the foundation of the colony of B.C. rolled around in 1958, it proved a perfect excuse to ramp up historical activities along the highway, including a new set of plaques designating “Stops of Interest” and the restoration of the old townsite of Barkerville as an historic park.



FOR ALL THE FREEDOM OF THE open road, it is the state that

chooses what motorists see and experience along the way.

By 1970, Bradley observes, “the highways of the B.C. Interior seemed to be increasingly awash with old-timey ghost town parks, outdoor museums, living museums, and local museums.”

Bradley suggests that roadside attractions, from kitschy souvenir shops and bogus ghost towns like Three-Valley Gap, to state-sponsored parks like Barkerville, nonetheless played a crucial role in building historical awareness.

Especially after 1958, “the view from the road” was carefully curated to represent a benign, uncontentious version of provincial history.

“It was important,” writes Bradley, “that history be eye-catching, lively and accessible but not that it be necessarily accurate or profound.”

For an academic book, *British Columbia by the Road* is refreshingly free of jargon and smoothly written; it also presents a thought-provoking new perspective on the history of B.C.’s interior.

Dan Francis is perhaps the province’s hardest-working and most prolific popular historian. He edited the most essential book about the province, the Encyclopedia of British Columbia (Harbour, 2000), having previously worked as an editor for Mel Hurtig’s Encyclopedia of Canada.



DAN FRANCIS

YES, SURREY

WE DON'T KNOW FOR CERTAIN HOW Surrey got its name, but there is an anecdotal story that it was named after Surrey in England, now part of the City of London, as a consequence of its location across the river from (New) Westminster. Now "our" Surrey has taken another step towards getting the respect it deserves as B.C.'s second-largest city—destined to surpass Vancouver in population by 2041.



K. Jane Watt

Completed in only fifteen months, **K. Jane Watt's** amazingly affordable, 295-page pictorial history, **Surrey: A City of Stories** (City of Surrey \$25), is an expansive coffee table book, in celebration of Canada 150, about the youthful city wherein one-third of its population is under age 19. When you think of Surrey, think diversity. More than 100 languages are spoken in Surrey and it welcomes 1,000 new residents each month.

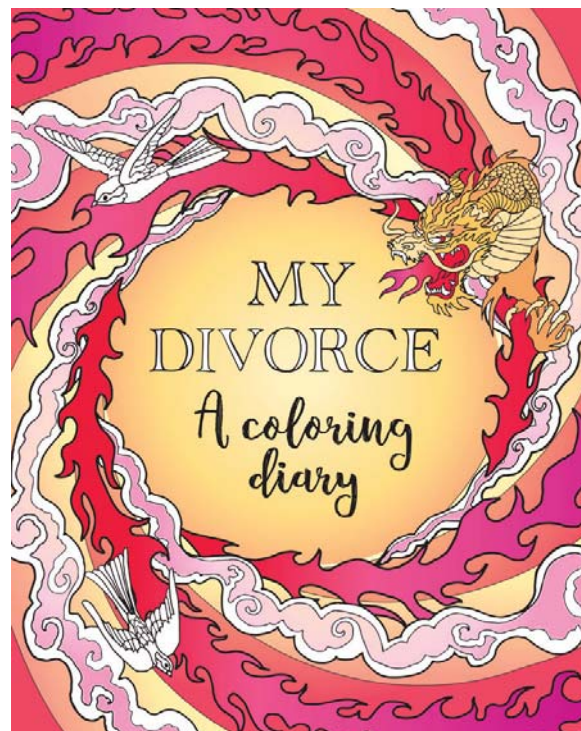
Watt is president of the B.C. Historical Federation and book review editor for *BC History*. 978-0-9739109-1-9

A man paddles his canoe near the shoreline of Kikait, later subsumed by Surrey, in the 1860s, with New Westminster across the river.



NWA IHPG18 PHOTO

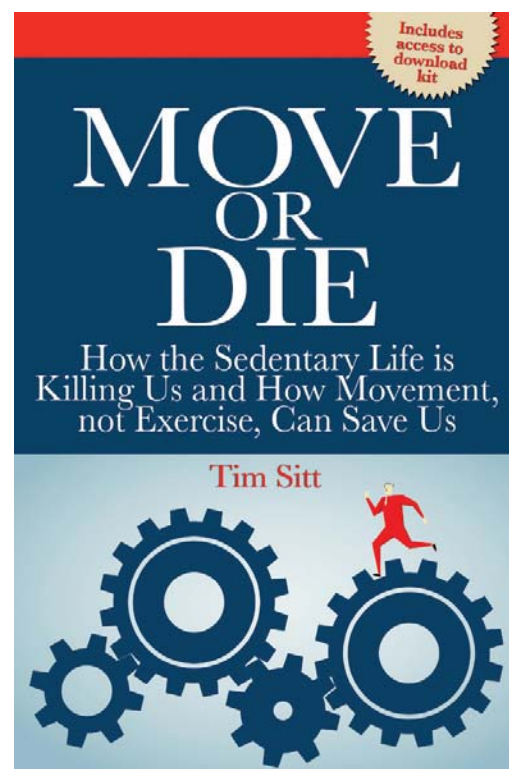
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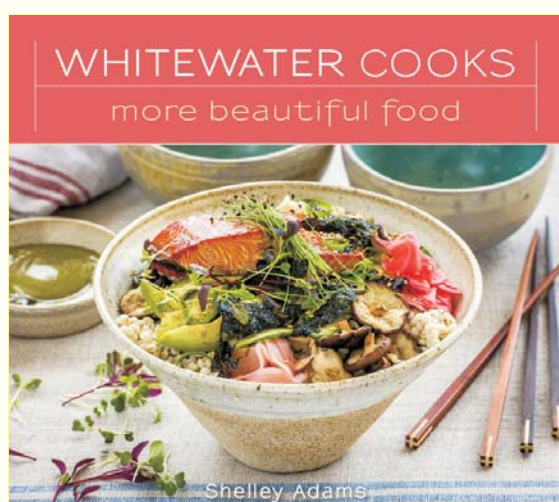
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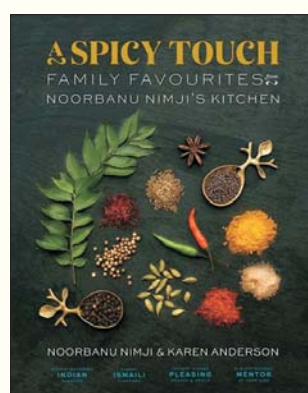
Also available in this series: *Whitewater Cooks Pure, Simple and Real Creations from the Fresh Tracks Cafe, Whitewater Cooks at Home, Whitewater Cooks with Friends, Whitewater Cooks with Passion*. Find them all at your local book store or kitchen shop.

978-0-9811424-3-2 \$34.95 Alicon Holdings Ltd



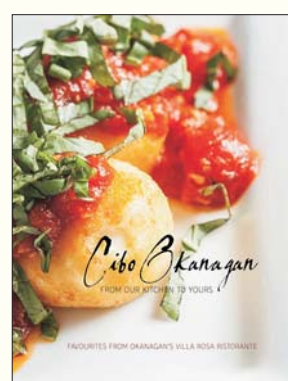
Inspired Cooking
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Get inspired with a cookbook that features an all-star cast of 21 of Canada's finest celebrity chefs. These chefs share stories on how cancer has touched their lives and influenced their cooking styles. Each has contributed delicious and super healthy recipes that range from vegetarian, poultry and fish, to desserts and drinks. Here, too, are inspirational stories of cancer survivors. Proceeds from the book go to InspireHealth Supportive Cancer Care.
9780981228112 \$35 pb FreshAir Publishing



A Spicy Touch
Family Favourites from
Noorbanu Nimji's Kitchen
Noorbanu Nimji with Karen Anderson

This award-winning cookbook captures the distinct flavours of the Ismaili culture's unique dishes. Nimji has been cooking for her family for over 60 years and this book features their most treasured favourites. Each recipe is communicated with care so that cooks can continue the legacy of signature dishes being passed down through the generations – whether as a cultural touchstone for the Ismaili or lately as a discovery of new flavours by those not familiar with its nuances.
9780969315926 \$34.95 hc A Spicy Touch



Cibo Okanagan
From Our Kitchen to Yours
Nicole Gable

Cibo in Italian means "food" and chef Nicole Gable shares favourite recipes from her family's Villa Rosa Ristorante, one of the Okanagan's top Italian restaurants for over 10 years. Beautiful photographs illustrate mouth-watering, easy-to-follow classic Italian recipes from appetizers to entrees and desserts.

9780995241817 \$26.95 hc Villa Rosa Ristorante

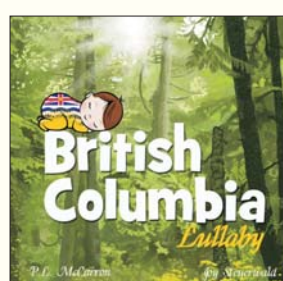


**Granny
Get Your Glue Gun**
How to Have Fun with
Your Grandchildren

Maureen Goulet & Diana Budden

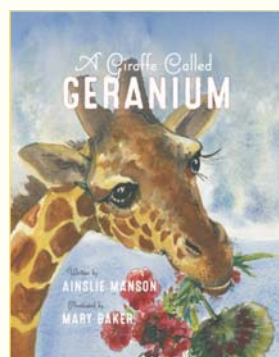
Named in the top 10 best books of 2017 for grandparents by Grand Magazine.
Get creative with kids and crafts this winter! Two wanna-be grannies give you their tips for making everything from wine cork boats, to fun in the kitchen (chocolate cake in a mug), great games to play (dancing ping pong balls, a treasure hunt) or how to make an easy birdfeeder.

9780994809704 \$19.95 pb MADI Publishing



BC BESTSELLER!
British Columbia Lullaby
P. L. McCarron • Illus Joy Steuerwald

This lovely portrait of BC celebrates baby animals set amidst iconic regions from forests and vineyards to the vast coast of the Pacific Ocean from Haida Gwaii to Tofino. The text is a gentle lullaby for the very young set against gorgeous paintings to introduce them to the wonders of BC. There's a lullaby book for almost every province - ask at your local bookstore.
9780991946389 \$12.95 board Baby Lullaby

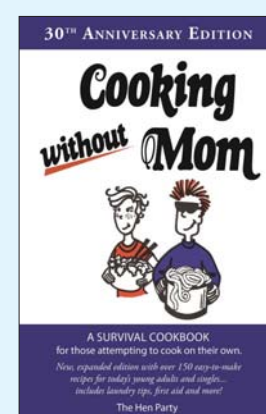


**A Giraffe
Called Geranium**
Ainsley Manson • Illus by Mary Baker

One day, on the west coast of Canada, a giraffe steps gracefully over the garden gate and into Susanna's life... This beautifully illustrated book will enchant kids with the story of what happens when Susanna adopts Geranium as her pet and how she is ultimately able to return the giraffe to her African homeland.

9780993734106 \$19.95 hc Red Diamond Bks.

30th Anniversary
Edition!



**COOKING
without MOM**

A Survival Cookbook
for those attempting
to cook on their own
The Hen Party

For 30 years, *Cooking without Mom* has been a classic cookbook for those leaving home for the first time, a standard text for college students, a life saver for individuals who have lost their partners and a starting point for retirees taking up the challenges of the kitchen. It's the grad gift every parent wants their child to have and the perfect companion for stay-at-home Dads.

In this new edition, recipes better reflect today's cooking trends. Now with over 150 recipes, this is a cookbook that new cooks will return to again and again.

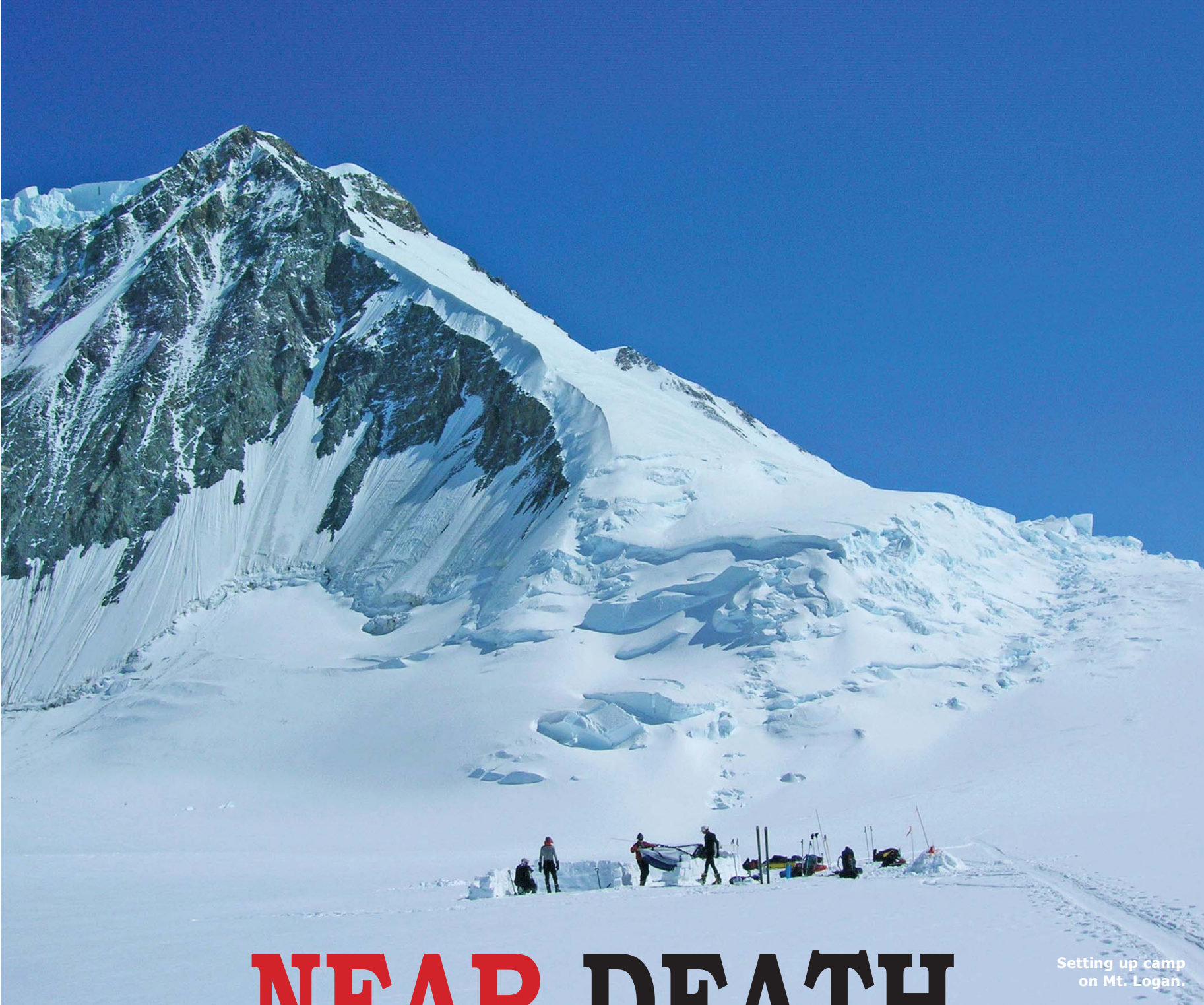
More than a cookbook though, *Cooking Without Mom* is also a survival guide to domestic life, with useful information on essential grocery items, kitchen terms, food storage, how to do laundry, first aid basics, fire prevention and more.

9780920923122 \$18.95 pb Sandhill Publishing.



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Setting up camp on Mt. Logan.

NEAR DEATH ON CANADA'S EVEREST

Desperation strikes **Erik Bjarnason** on Mt. Logan in the Yukon, as recalled in a page-turner about hypermasculinity, triumph over adversity and compassion.

Surviving Logan
by Erik Bjarnason
and Cathi Shaw
(Rocky Mountain Books \$28)

BY PEARLANN
REICHWEIN

IN MAY OF 2005, A TEAM OF Canadian mountaineers became trapped by an extratropical cyclone on Mt. Logan (5959 m), Canada's highest peak.

Now fans of suspense and action in mountaineering literature need look no further than **Surviving Logan** for a gripping read.

This memoir is co-authored by **Cathi Shaw** and her cousin and climber **Erik Bjarnason**, a career firefighter in the North Vancouver City Fire Department and a volunteer member of the North Shore Rescue (NSR).

It describes Bjarnason's recovery from a disfiguring disability caused by severe frostbite.

In this multi-faceted book, Cathi Shaw's foreword also describes Erik Bjarnason's Icelandic origins.

Oddly, she reports having "strange dreams of the cold and the sound of howling winds" just as her cousin was

undergoing his near-death experience.



THE EXPEDITION FOR MT. LOGAN WAS made up of a crack team of experienced NSR volunteers and elite mountaineers from Vancouver.

Mt. Logan, in contrast to North Shore mountains, is wild and remote, in the Yukon's St. Elias Range, some 175 km north of the border with B.C.

Its first recorded ascent was in 1925. Today it remains without airborne rescue service at high elevation in Klunane National Park. Mountaineers rely on themselves, but this has a double meaning.

Surviving Logan recounts how and why three climbers had to cling to Prospector Col

for sheer survival when besieged by cyclone-force winds of 140 km/h.

Bjarnason literally freezes to a rock. But he survives thanks to unexpected and timely intervention from search-and-rescue (SAR) personnel involving Vancouver NSR, Alaska Air Guard, Denali National Park, Parks Canada, and the RCMP.

Along the way *Surviving Logan* captures the beauty and brilliance of glaciers and high altitudes as the team skis up the King Trench.

We get inside Bjarnason's mind in the opening half of the book as he reflects on his children and family in ways not often found in high-altitude thrillers. He atones for past mistakes and hopes they know he loves them and will

remember him, a sentiment expressed near death and again in survival.

Bjarnason fights his way back against the storm, the mountain, and his own sense of self, but there's also a tale of sexist and discriminatory institutions as well as bullying.

Bjarnason also speaks to the caring of his fellow climbers, an admirable trait infrequent in hypermasculine climbing stories.

This unforgettable high-altitude mountain adventure serves as a shout-out to the dedicated work of North Shore Rescue volunteers and many first responders.



LATER, IN DESPAIR, ERIK BJARNASON is confined to hospitals and a burn unit during multiple

surgeries to rebuild his hands.

Hope returns with renewed outings to Mt. Seymour and his determination to climb again.

Meanwhile conventional masculinity is persistent and hampers his own beliefs about manhood and disability.

Bjarnason trains tirelessly to prove himself to the fire department and, in doing so, confronts obstacles often faced by women—physical adaptations to operating equipment, jeers about his inferior body, and responsibilities as a single parent on the job. Ultimately, his return to active service as a firefighter is limited due to his reconstructed hands.

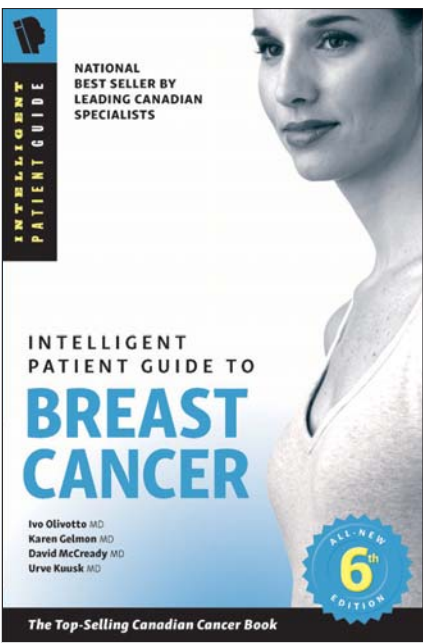
His union and a few good men help him win the day down at the fire hall.

In the background, his insightful Icelandic-Canadian mother and relatives help him push forward, to climb again and to resume a new normal.

Only a year after his injuries, he climbs Mt. Elbrus, Russia, on Canada Day 2006, with quiet and caring support from his NSR rope mates.

9781771601924

Historian PearlAnn Reichwein, Ph.D., teaches at the University of Alberta.



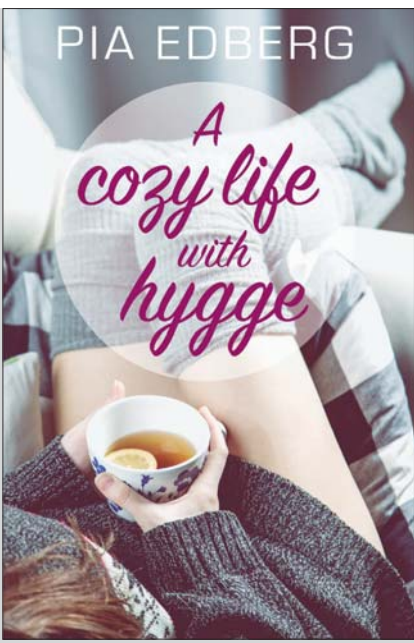
978-0-981159-9-35 (in French soon)
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This fully-revised edition helps you to understand the diagnosis, ask the questions that need to be asked and make the appropriate decisions. Written by Canadian experts, this trusted resource is highly recommended by doctors and patients across the country. Also in this BC-based series, look for *The Intelligent Patient Guide to Prostate Cancer 4th ed.* (978-0-981159-9-28).

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978-1-926991-89-4
978-1-926991-90-0 (e-book)

BC author Pia Edberg believes that her home country, Denmark, is rated the happiest country in the world partly because of hygge (n/vb, /HOOGah/). This concept refers to a quality of coziness, of feeling warm, comfortable, and safe by doing simple things such as lighting candles, baking, or spending time at home with your family and friends.

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GRANVILLE ISLAND
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review

THEATRE

FROM STAGE TO PAGE

Bard on the Beach has become an institutionalized success story.

All The World's a Stage: The Story of Vancouver's Bard on the Beach by Jayne Seagrave (Heritage House \$29.95)

BY GINNY RATSOY

TRAVEL WRITER AND ACADEMIC Jayne Seagrave communicates her adoration of Bard on the Beach and its founder and leader, Christopher Gaze in *All The World's a Stage: The Story of Vancouver's Bard on the Beach*.

Founded in 1990 with a production of *A Midsummer Night's Dream* in a rented tent, the Bard on the Beach Theatre Society now produces four of Shakespeare's plays a year at its two outdoor stages in Vancouver's Vanier Park, with a backdrop of English Bay and the North Shore Mountains. Audiences totalling 100,000 now attend 200 performances across the four months of summer.

All the World's a Stage affords a rare opportunity for a theatre company: to publicize its archives beyond the walls of a building or a website. Handsome, neatly organized, and accessible to a general audience, the book teems with photographs showcasing the Vancouver landscape, Vanier Park, and productions from Bard's inception to the present.

Seagrave employs a dramatic pattern of organization: the chapters are arranged into five acts (complete with scenes) that are complemented by a foreword, prologue, epilogue, and appendices. Liberally sprinkled with Shakespeare's words, Seagrave's book is easy on the eyes and ears.

Act One: Scene One, entitled "The Protagonist: Christopher Gaze," establishes Gaze as the full-blown hero that he remains throughout the text. Seagrave chronicles Gaze's "blue-blood" upbringing in England, his theatrical apprenticeship there and in Canada (where he arrived at 23), the revered Scottish actor Douglas Campbell's influence on him, and the inception of Bard on the Beach. After interviewing over forty people, she concludes, "everyone I spoke to loves Christopher Gaze."



THE REMAINING CHAPTERS PROVIDE a production history, an examination of the company's administrative and production sites, a detailed overview of Bard participants (from the actors through the administrators, board, staff, and audience) and a description of the company's multi-pronged educational outreach.

The epilogue summarizes Seagrave's take on the reasons for the company's success—a "family" culture, sound finances with a budget heavily supported by patrons, accessibil-

ity through education and low ticket prices, and a convenient, clean, and attractive location.

These chapters inform readers about the many components of play production—from what precisely the set designer does to the various roles for the approximately 250 Bard volunteers. Seagrave is particularly to be commended for recognizing the fundamental part that volunteers, to whom she dedicates the book, play in theatre companies.

Seagrave effusively praises virtually every aspect of Bard on the Beach—from its productions to its refreshments. Bard is repeatedly referred to as "unique" and compared favourably to other (unnamed) theatre companies: it is more accommodating of its actors, it provides a longer rehearsal period, it has better attendance, Gaze is "very

different to other artistic producers in Vancouver," and attending its performances is a "one-off."

While a company that has sustained popularity for almost thirty years, survived despite few grants and a lack of Canada Council support, and coped with the vagaries of outdoor theatre in rainy Vancouver clearly has much going for it, I

found the constant praise wearisome, particularly when it came at the expense of those anonymous companies.

Virtually any theatrical venture in Canada is brave and admirable—from regional theatres to alternative troupes. As Anne Nothoff and Gaetan Charlebois state in *The Canadian Theatre Encyclopedia*, "Every year, new indie theatre companies are created by graduates from Canada's theatre programs ... most with ... courageous, talented actors, directors, and designers."

Theatre Passe Muraille, Native Earth Performing Arts, Teesri Duniya, and Vancouver's own Theatre for Living, to name but a few, have succeeded by presenting original and often experimental works that reflect diverse Canadian experiences.

In 2016, Seagrave notes, "77 percent of Bard's income was earned revenue (ticket sales, gift shop, concession), 16 percent was gained through fundraising, and only 4 percent from government grants."

All the World's a Stage would have benefitted from less adoration and a more informed comparative context.

That said, *All the World's a Stage* is an interesting addition to popular writing on Shakespeare and a useful account of the operations of one of B.C.'s largest theatre companies and its relationship to its city.

Seagrave's venture into writing about west coast theatre is sure to be a hit with Bard fans.

9781772031768

Ginny Ratsoy is an associate professor at Thompson Rivers University.

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On the *Break Free from Fossil Fuels* day of action, climate change activists surround Kinder Morgan Westridge marine terminal in Burnaby in 2016 to protest the Trans Mountain pipeline expansion.

THOU DOTH **NOT** PROTEST TOO MUCH

MOST OF *CITY ON EDGE: A Rebellious Century of Vancouver Protests, Riots, and Strikes* (Greystone Books \$32.95) provides images taken by *Vancouver Sun* and *Province* photographers of Vancouverites rising up to make their opinions, and often their anger, known to the powers-that-be. An accompanying Museum of Vancouver exhibition of the same name provides greater historical context. In *City On Edge* the emphasis is pictorial—it's a parade of images from :

Squamish Chief **Joe Capilano** with a delegation of chiefs leaving North Vancouver to petition **King Edward VII** for First Nations rights in 1906; to the bloodied faces of relief camp workers demanding better jobs in 1938; to Grey Cup rioters in 1966; to pussy-hatted women supporting the Women's March in Washington in response to President **Donald Trump's** inauguration in 2017. There's a brief foreword from **Charles Demers** and a short intro by **Kate Bird** who helped manage the photo library at Pacific Press for twenty-five years.



People for the Ethical Treatment of Animals (PETA) protest the meat industry in 2010 in downtown Vancouver.



Sara Fralin, age seven, plants a tree at a rally in 1991 to protest the cutting of trees in Vancouver to make way for the Skytrain route to YVR.

New from
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Residential Schools and Reconciliation
Canada Confronts its History
by J.R. Miller

'This book explains how, in a quarter of a century, the Indigenous peoples' version of the history of Indian Residential Schools has left the margins and moved to the centre of our understanding of Canadian history.'

Donald B. Smith,
University of Calgary

CANADA'S ODYSSEY
A COUNTRY BASED ON INCOMPLETE CONQUESTS
Peter H. Russell

Canada's Odyssey
A Country Based on Incomplete Conquests
by Peter H. Russell

In *Canada's Odyssey*, renowned scholar Peter H. Russell provides an expansive, accessible account of Canadian history from the pre-Confederation period to the present day.

THE CONSTITUTION IN A HALL OF MIRRORS
CANADA AT 150
David E. Smith

The Constitution in a Hall of Mirrors
Canada at 150
by David E. Smith

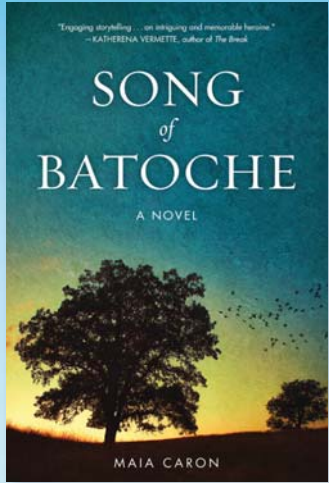
In this book, David E. Smith analyzes the interconnectedness of Canada's parliamentary institutions and argues that Parliament is a unity comprised of three parts and any reforms made to one branch will, whether intended or not, affect the other branches.

RESPONDING TO HUMAN TRAFFICKING
Dispossession, Colonial Violence, and Resistance among Indigenous and Racialized Women
JULIE KAYE

Responding to Human Trafficking
Dispossession, Colonial Violence, and Resistance among Indigenous and Racialized Women
by Julie Kaye

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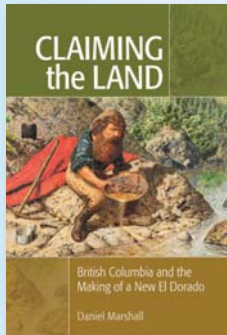


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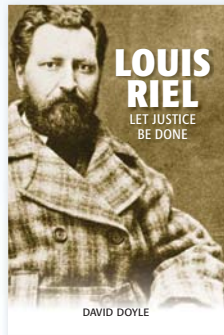
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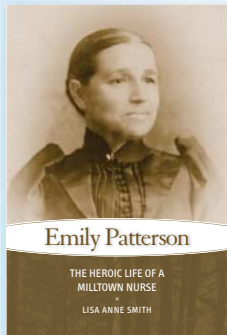
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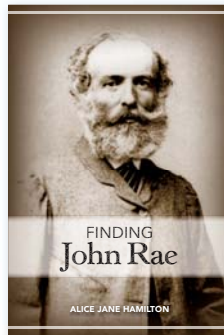
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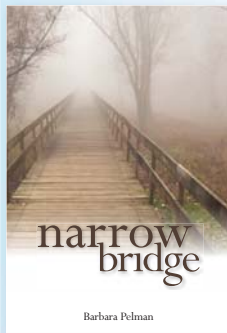


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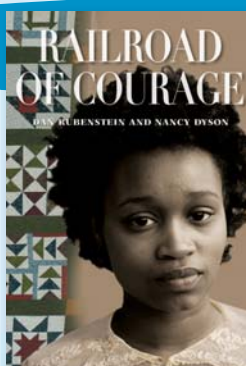


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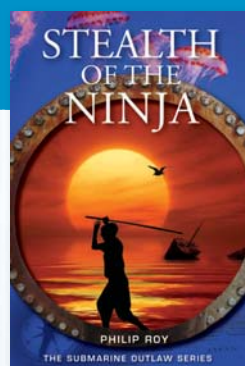


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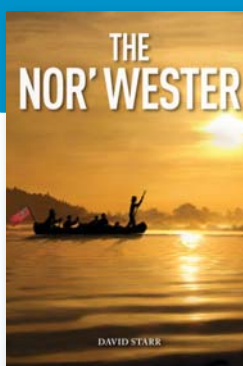


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Everything Shuswap
by Jim Cooperman
(Shuswap Press/Playfort \$35)

BY MARK FORSYTHE

WEARING HIS Adams River Salmon Run baseball cap, a man is bent low to the water and snapping photos of sockeye salmon thrashing near his feet. His smile seems as wide as the river itself.

This is how and where I first encountered outdoors enthusiast, environmental campaigner and fish lover, **Jim Cooperman**, in 2010, when a record sockeye run was painting the Adams River red, and people from around the world were fanned out along its banks to experience a magnificent bounty in Rod-erick Haig-Brown Park near Salmon Arm.

Jim Cooperman has lived at nearby Lee Creek for 48 years. He recently explained to CBC Radio that he was faced with a decision in 1969: “Go to jail, Vietnam or Canada—which would you choose?”

Cooperman headed north, built a log home with his wife, and raised five children. In addition to working at teaching, log home building and environmental advocacy, he began writing an outdoors column called Shuswap Passion for the *Shuswap Market News*, a personal dispatch mainly about environmental stewardship.

Now, after a dozen years, his column has shapeshift-

ed into a 240-page book, **Everything Shuswap**, spanning geographic and human history: geology, ecosystems, watersheds, early contact with Secwepemc people and the tide of fur traders, gold seekers and pioneers who followed.

Once promoted as the “New Eldorado” to prospective fruit farmers in Europe and the U.S., the Shuswap landscape has been shaped by industrial development, dams, logging and agriculture.

Some of its finest features have also been preserved in provincial parks, like Huna-kwa Lake, “arguably the largest unroaded, protected wilderness lakes in the interior of North America at low elevation.”

Along the way there were boomtowns (some have retreated into bush), stern-wheelers and railways that carried thousands into the region; historical and ecosystem maps, graphs and abundant archival and contemporary images—all represented in *Everything Shuswap*.



JIM COOPERMAN GUIDES US THROUGH each watershed, pausing at key parks, valleys, old growth forests (including an interior



MARK FORSYTHE

rainforest), providing relevant historical context along the way. Early chapters on ecology and geology trace the physical landscape, while stories and profiles of indigenous peoples and settlers occupy most of the

pages. There is a strong sense of place throughout.

“The underlying concept behind this book is called bioregionalism—or politics of place, a term coined in the 1970s by **Peter Berg** and **Raymond Dasmann**,” he writes.

“Bioregionalism is a way of life that focuses on regional self-sufficiency, environmental and economic sustainability, and a political structure that encourages citizen participation in local decision-making...”

“The Shuswap is well-situated to achieve bioregional objectives, as this region is blessed with rich farmland, plentiful and clean sources of water, a stellar cultural scene, stunning landscapes, and many close-knit communities.”

To shape the early contact period, Jim Cooperman draws on detailed writings of ethnographer **James Teit** (who later campaigned for restitution for aboriginal people), Hudson’s Bay Company journals, and explorer/surveyor **George**

Mercer Dawson (who wrote the first study of Shuswap culture).

Inland Sentinel newspaper accounts, local archives and the voices of pioneers themselves unravel the story of settler culture. The aptly-named first settler at Enderby in 1866, **Alexander Fortune**, reportedly said, “Thank God... this is better than gold.”

THE SHUSWAP WATERSHED IS A VAST, 15,521 square kilometre jigsaw puzzle of sub-drainages between the Thompson Plateau and Monashee Mountains. Its southern rivers and creeks stretch into what many consider the North Okanagan (at Grindrod).

It includes the Shuswap River, Adams River and Lake (second deepest in B.C. and nursery for 20% of the Fraser River sockeye runs), the Salmon, Spallumcheen and Eagle Rivers—plus half a dozen others. Sandwiched between the more famous Okanagan, Kootenay and Thompson areas, the Shuswap is a region unto itself.



AMONG THE HISTORICAL FIGURES profiled is English painter, **Charles John Collings**, whose work hangs in Canada’s National Gallery and London’s Royal Academy. After being

compared to British artist **J.M.W. Turner** once too often, he pulled up stakes in 1910 to homestead with his family at the remote hamlet of Seymour Arm. He continued to paint in western Canada, becoming famous as the “Recluse of the Rockies.”

Arguably most extraordinary was Neskonlith Chief **George Manuel** who survived residential school in Kamloops and later rose to prominence with the National Indian Brotherhood to become the first president of the UN affiliate, World Council of Indigenous Peoples. He was nominated for a Nobel Prize three times.

Pioneer conservationist **Scotty Mitchell** worked at Granite Creek Hatchery and one hundred years ago wrote about the demise of the precious sockeye runs. He wanted a halt to fishing until the stocks recovered and, “criticized the early settlers who pitch forked wagonloads of salmon to fertilize their crops and who wantonly shot the hawks and ospreys that prayed on the ling cod.”

It’s often said that British Columbia is remarkable for its geographic diversity; with a foreword by **Alan Haig-Brown**, *Everything Shuswap* makes a convincing case for better understanding and appreciation of one of this province’s best kept secrets.

Set your compass—or GPS—for the Shuswap.

9780995052208

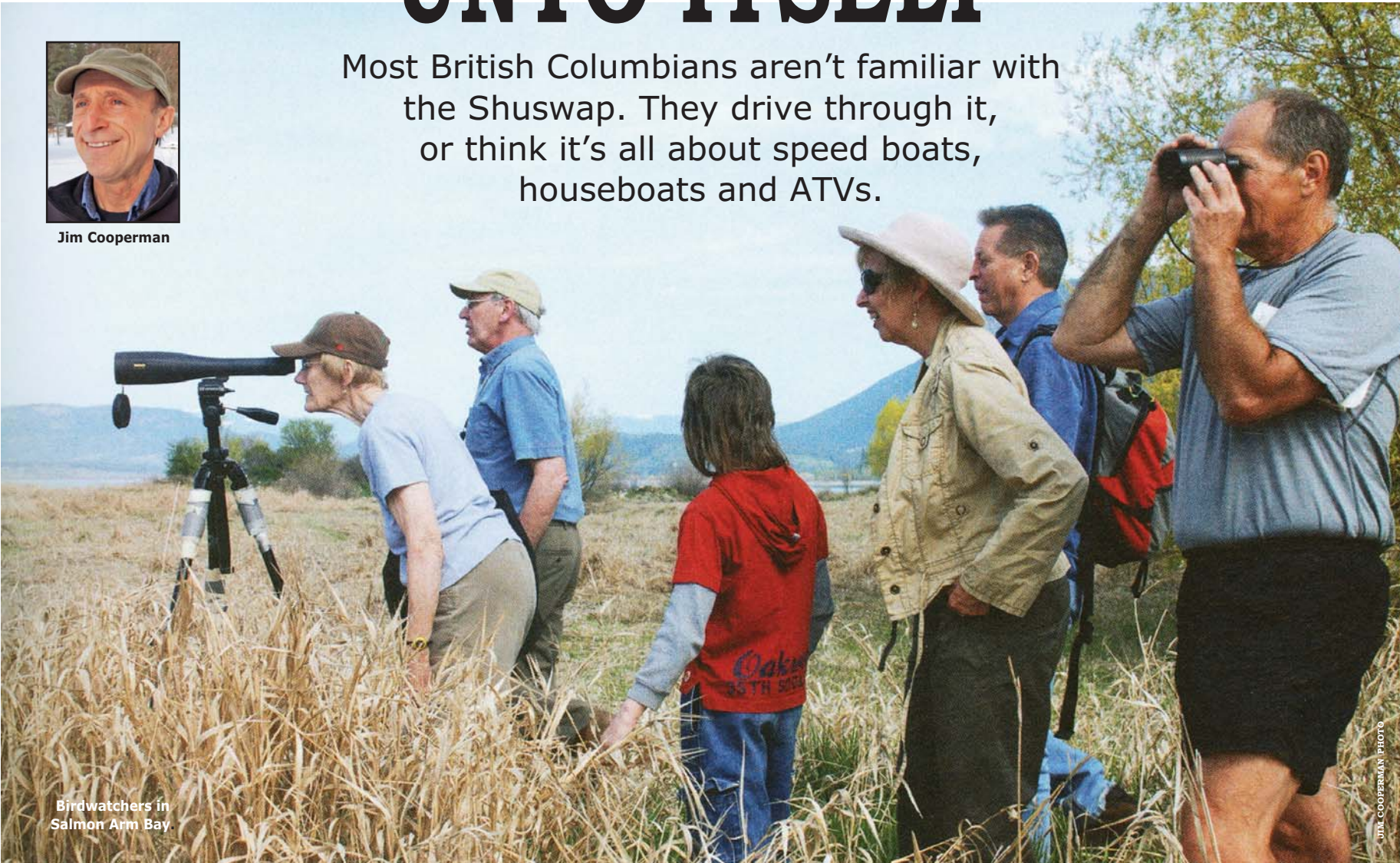
Mark Forsythe is the former host of CBC Radio’s *Almanac*.

AN ELDORADO UNTO ITSELF

Most British Columbians aren’t familiar with the Shuswap. They drive through it, or think it’s all about speed boats, houseboats and ATVs.



Jim Cooperman



Birdwatchers in Salmon Arm Bay

JIM COOPERMAN PHOTO

**Entering Time:
The Fungus Man Platters
of Charles Edenshaw**
by Colin Browne
(Talonbooks \$19.95)

BY ALAN L. HOOVER

CHARLES EDENSHAW (c.1867-1920) is perhaps the most recognized and acclaimed Northwest Coast Indigenous artist of the late nineteenth and early twentieth centuries.

An outstanding feature of his work that separates him from both his contemporaries and forebears is his innovative portrayal of episodes from the foundational Haida cosmological narrative *Xuuya Kaaganngas*, “Raven Travelling” or “Raven Walking.”

This narrative records the culture hero’s instrumentality in the creation of Haida Gwaii (the homeland of the Haida people) the mainland of the north coast, and human beings.

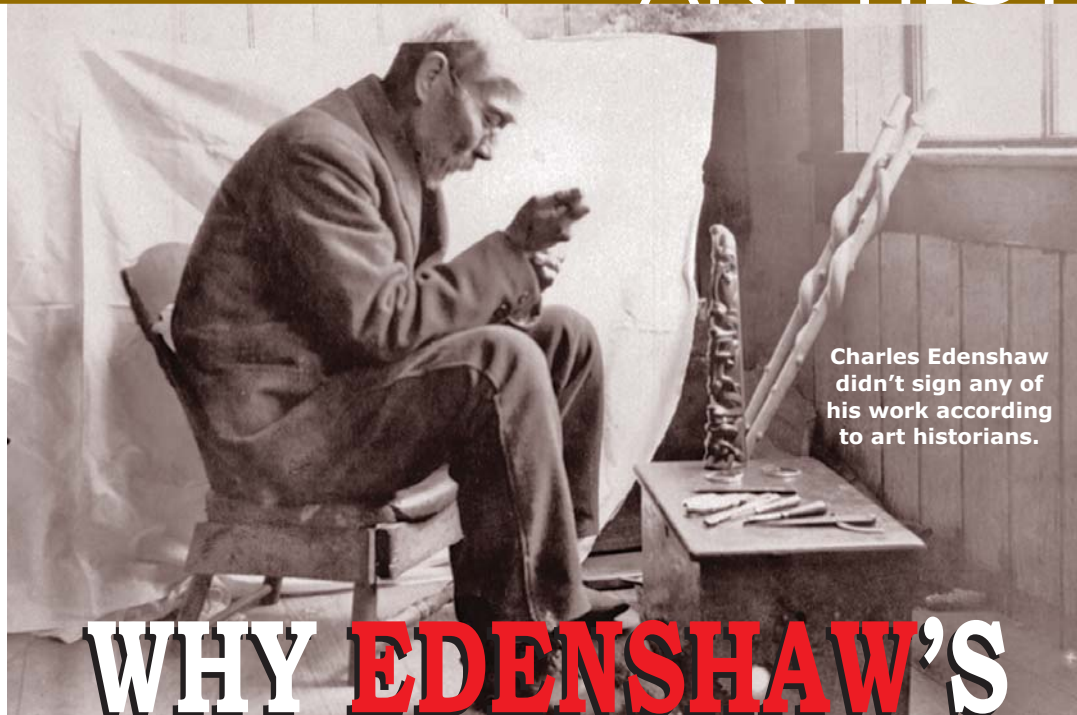
Colin Browne discusses in detail, in **Entering Time: The Fungus Man Platters of Charles Edenshaw**, one particular episode from this narrative: Raven’s hunt for female genitalia.

After creating human beings, or rather discovering them emerging from a cockle or clam shell, Raven is asked by the newly-created women to provide them with the ability to continue human life. Edenshaw illustrates the hunt for female sexual organs on three circular engraved argillite platters and a small engraved silver band.

Each object depicts a canoe with a humanoid Raven in the bow armed with a spear, a steersman identified as Fungus Man in the stern, and below the canoes—the object of Raven’s quest—female genitalia.

Browne discusses the differences between the three plates and speculates, as others have, on the meaning of these differences, and he attempts to clarify the sequence in which the plates were made. He also includes detailed discussion about why an animated fungus was chosen as a steersman.

Browne is intrigued by Edenshaw’s decision to embed this creation story in four different objects, at least three of which were produced for sale to outsiders. It can be explained as one of economic necessity: the production of art-for-sale became an essential strategy for professional artists like Edenshaw as his pool of Haida clientele was diminished by population loss, by Christian missionary hostility, and by government prohibition to Haida ceremo-



Charles Edenshaw didn’t sign any of his work according to art historians.

WHY EDENSHAW’S PLATTERS MATTER

Charles Edenshaw was the foremost Northwest Coast Indigenous artist of the late 19th and early 20th centuries.

nial practice—which previously had driven the market for traditional and larger-scale ceremonial objects.

Why he produced multiple versions of this traditional narrative in argillite and silver is not known but it may be related to Edenshaw’s apparent desire to preserve tangible evidence of the richness of Haida mythology, which was being lost by the encroachment of colonial belief systems.

Edenshaw was working at a time of huge cultural stress brought

about by catastrophic population loss and by the state and church, which actively denied basic human rights and which may, in fact, have engaged in a

In 1993, YVR paid \$3 million for a copy of Bill Reid’s ‘The Spirit of Haida Gwaii.’ Bill Reid’s canoe image owes much to The Chicago Platter made by Charles Edenshaw one hundred years before.

program of cultural genocide.

The reality of this hostile environment has been taken into account by other authors, but what is notable about Browne’s approach is that he locates his own settler family in the same cultural milieu as Edenshaw and all Indigenous people in nineteenth century British Columbia.

Browne points out that the racist structures and forces that justified the appropriation of land and resources also worked to separate Indigenous and Settler



ARGILLITE PLATTER, 35.2 x 5.8 CM, FIELD MUSEUM, CHICAGO, 17952

populations physically, with the result that Browne’s family lived as strangers beside their Indigenous neighbours in their Cowichan Valley homes. Browne notes that relations between settlers like his own family and Indigenous people all over the British Empire “were shaped by a colonial culture in which dispossession and inequality were enforced by law.”

Browne then asks how could Edenshaw negotiate an art practice in an environment of “rapacious imperialism” fraught with race-based inequality enforced by colonial and then by Canadian law?

Perhaps one answer can be found in an important aspect of Edenshaw’s life that Browne references, his strong Anglican faith, but which he does not seem to consider a major factor in Edenshaw’s ability to thrive in spite of all the negative forces surrounding him.

Edenshaw converted to Christianity in 1885, and although Browne suggests that his “theological beliefs do not appear to have entered into his carving and painting,” two small sculptures (not included here) attributed to Edenshaw can be interpreted as Mary and Joseph figures that combine allusions to the traditional Christian belief in the virgin birth of Jesus Christ and the traditional Haida belief that Raven was born before the world existed.

While many collectors of Northwest Coast art have assigned Edenshaw’s argillite work to the denigrated category of inauthentic “tourist art,” Browne recognizes its vitality and authenticity. He is to be congratulated on treating Edenshaw’s work not as a separate “ethnographic” art but as modernist hybrid work that mirrored what was going on in the Haida world in late nineteenth and early twentieth century B.C.

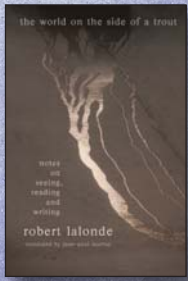
Browne’s detailed discussion of Charles Edenshaw’s platters—and the political, social, and economic environment in which that creation took place—is informed by his dependence on the knowledge and insight of contemporary Haida scholars and artists and also by his extensive reference to academic discussion.

Colin Browne’s insatiable curiosity and enthusiasm for Edenshaw’s exploration of this intriguing creation narrative make this wee book a delight to read and an accessible and lively introduction to the twists and turns of Haida mythology.

9781772010398

Alan L. Hoover worked for 33 years at the Royal B.C. Museum as a curator and manager.

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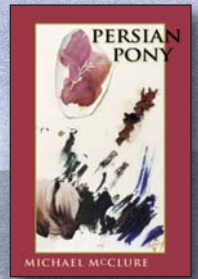
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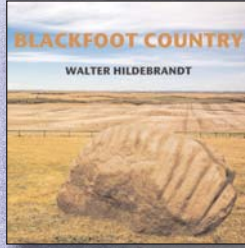
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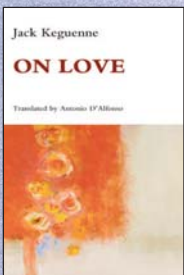
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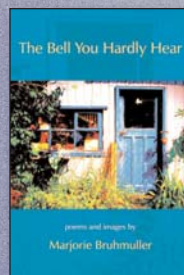
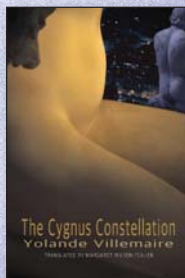
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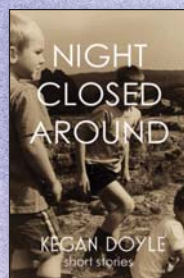
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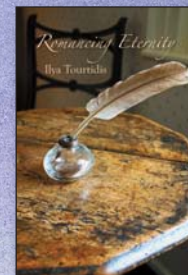
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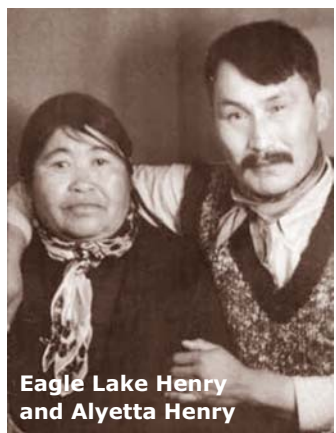
AN ACCOMPLISHED JOURNALIST AND author of nine previous books, including his classic, *Chiwid* (New Star, 1995), **Sage Birchwater** is one of a small group of writers like **Paul St. Pierre**, **Chris Czajkowski**, and **Irene Stangoe** to focus on the Cariboo Chilcotin region.

When he was about to leave Williams Lake for “the Chilcotin wilderness” as a young man, Sage Birchwater was advised by playwright **Gwen Pharis Ringwood** to “keep a record.”

Now **Chilcotin Chronicles** is Birchwater’s copiously illustrated attempt to do just that.

In addition to his own photographs, Birchwater includes a generous selection of archival photographs including portraits by **Frank Swannell**, **Cliff Kopas**, and a superb photograph of **Old George Turner**.

The anthology contains thirty stories and anecdotes framed by four “Contact” narratives, and an afterword, together with an account of reconciliation in relation to the Chinlac massacre. There are comprehensive timelines and Birchwater acknowledges the publishers of *Stew Magazine* in Williams Lake, where many of the stories first appeared in print.



HARRY HAYNES PHOTO

Eagle Lake Henry and Aiyemta Henry

Chilcotin Chronicles: Stories of Adventure and Intrigue from British Columbia’s Central Interior by Sage Birchwater (Caitlin Press \$26.95)

BY LORRAINE WEIR

FOR **CHILCOTIN Chronicles**, **Sage Birchwater** covers an area that extends past the Chilcotin plateau, down the old Nuxalk-Dakelh grease trail to Bella Coola.

Along with its vast geographical and historical scope *Chilcotin Chronicles* captures the complexity of larger-than-life figures like **Bullshit Val-leau** whose “disagreeable nature” and criminal shenanigans made him notorious in the West Branch Valley in the 1920s and 30s.

After a lively account of **Valleau**, who was said to have been “dead against Indians,” comes possibly the best chapter about **Eagle Lake Henry**, a Tsilhqot’in man who is still spoken of today with great respect.

Birchwater contextualizes this story within what he calls “the sharp divide that

separated the Indigenous and settler realities in the Cariboo Chilcotin,” which was intensified as settlers arrived with homesteading grants and asserted property rights to Indigenous land.

Determined not to lose his land, Eagle Lake Henry opted, in the language of the time, for his “white rights,” giving up his Indian status so he could buy crown land and provide security for his family at Henry’s Crossing, as it’s still known today.

Stressing that Eagle Lake Henry was no less Tsilhqot’in for having given up his status, Birchwater rightly celebrates his subject’s ingenuity and business sense.

However, while Birchwater inflects the phrase “white rights” with irony, he doesn’t problematize the racism that is explicit in the phrase and in the process that Eagle Lake Henry felt compelled to choose in order to protect his own land from settlers.

Preferring the steady, reliable voice of the narrator/chronicler, Birchwater stresses the common ground between settlers and Indigenous people rather than elaborating on the power-imbalanced,

Sage Birchwater’s

CHILCOTIN CONNECTION

still-colonial relations between settlers and Nuxalk, Dakelh, and Tsilhqot’in peoples.

Of course Birchwater’s collection also includes **Chiwid**, the Tsilhqot’in loner who was said to have shamanistic powers and spent much her life living in the wilds year-round.

Sage Birchwater has my gratitude for taking good care of so many stories over the years.

978-1-987915-33-4

Lorraine Weir is working on an oral history of the Tsilhqot’in Aboriginal title and rights case with Chief Roger William (Xeni Gwet’in). She teaches Indigenous Studies at UBC Vancouver and is a professor in the English Department there.

“There was always a sense of mystery about **Old George Turner** (above) which he took to the grave with him. And dozens of rumours. One mean little tale is that he killed his father-in-law Chief One-Eye because the old chief didn’t want him marrying his daughter Louisa One-Eye. I don’t believe this for a moment. Old Turner asked to be buried next to the old man at One-Eye Lake, which suggests reverent respect, not contempt.”

—Sage Birchwater

NO WASTE
NO WEEDS

Aquaponics affords harvests year-round.

**The Aquaponic Farmer:
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by **Adrian Southern and Whelm King**
(New Society \$39.99)

BY BEVERLY CRAMP

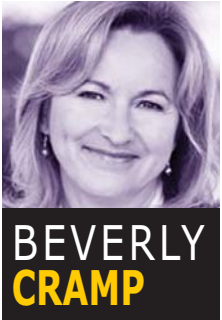
AFTER A CANADIAN-OWNED FISH farm near Seattle broke apart in August, eco-activists and First Nations leaders once again had to remind us that farmed fish can spread diseases to wild Pacific stocks and also weaken them through crossbreeding. More than 160,000 farm-raised Atlantic salmon escaped, and lots of ‘em decided they, too, didn’t want to live any longer in the Excited States.

All the more reason to care about a food growing system called aquaponics.

Having experimented for three years before starting Raincoast Aquaponics in 2012, **Adrian Southern** has co-written **The Aquaponic Farmer: A Complete Guide to Building and Operating a Commercial Aquaponic System** to spread the word about an ancient method of raising fish (aquaculture) together with growing vegetables in nutrient-rich water (hydroponics).

“The Aztecs had advanced techniques of aquaponic farming called Chinampas,” he says, “that involved creating islands and canals to raise both fish and plants. This system of sediments never required manual watering, achieving up to seven harvests per year for certain plants.”

Now Southern is growing vegetables and raising rainbow trout in a 36-foot x 80-foot greenhouse in the Cowichan Valley with his company co-owned by his co-



BEVERLY CRAMP

author **Whelm King**. Annually they’re producing approximately 30,000 heads of “vibrant, delicious lettuce” and 750 kg of tender pink trout, using a closed loop system that is waste-free.

“All the fish wastes are either used by the plants or processed into liquid fertilizer for sale,” Southern says. “and all the crop compost is fed to pigs and recycled into garden beds for producing other crops that can’t be grown hydroponically.”

“We raise pigs almost entirely on compost and produce fish fertilizer that we bottle and sell to local farmers and gardeners.”

Southern—who now makes his living selling his products at the year-round Duncan Farmers Market, as well as to Duncan’s strictly vegetarian Garage Café and occasionally through the Cow-op (sic)—got his start in traditional farming in Nanaimo, selling at local farmers markets. The work was physically demanding and not very profitable.

“I calculated I was earning about \$2 per hour,” he says.

Then in 2009, Southern toured the Fisheries and Aquaculture program at Vancouver Island University in Nanaimo. The school had recently set up a small aquaponics system as a demonstration for the concept.

With aquaponics, he realized he could raise both plants and fish sustainably, all year round, with water use cut by 90% or more, without arable land, without weeds.

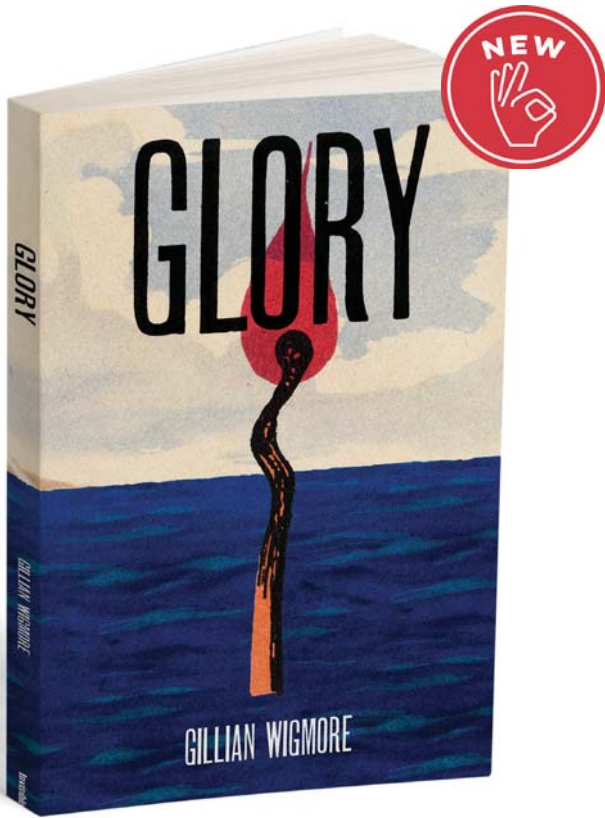
“It was a moment of epiphany that would change my life,” he says. “I was immediately hooked. I knew my days as an urban soil farmer were over.”

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Beverly Cramp is associate editor at BC BookWorld.



Adrian Southern



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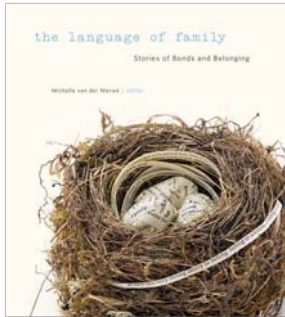
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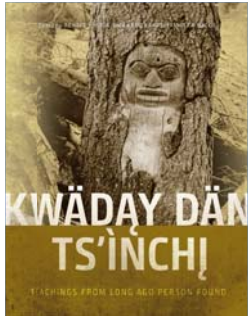
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**Dead Reckoning:
How I Came to Meet the Man
Who Murdered My Father**
by Carys Cragg
(Arsenal Pulp Press \$19.95)

BY JOAN GIVNER

AT 4:20 ON THE MORNING of September 16, 1992, an intruder, high on drugs, broke into the Calgary home of Dr. **Geoffrey Cragg**, a resident in orthopaedic surgery, and brutally stabbed him.

Eleven-year-old **Carys Cragg**, the eldest of the doctor’s four children looked downstairs at the bloody scene and, following her mother’s instructions, called 9-1-1. Her

training and experience in counselling young people. She uses the vocabulary of her profession, which sometimes comes across as jargon (the terminology of most professions strikes outsiders as jargon), and speaks in the first person. Being familiar with the protocols, she accepts from the outset that her contacts with the offender will be mediated by three counsellors, two working on her behalf, one on his.

★

INTERSPERSED WITH THE CHAPTERS detailing her communications with Klatt are sections describing her memories of

loved one. Both Dave and Sandi, her two counsellors, are present when she reads the first reply. Sometimes, Klatt’s counsellor attaches a warning on the fax cover page—“He does write a bit about the actual crime, so she may want a heads-up about that.”

As the letters go back and forth between British Columbia and the minimum security institution in Drumheller, Alberta, the prisoner is transformed in her mind from a ghost-like entity to a human being who becomes clearer each time he writes. He writes fluently and she determines



to him. Was that a random or a deliberate choice?

By a strange coincidence, it had been her father who was the emergency physician who once treated him in the hospital after he was injured in a car accident.

★

THE DRAMATIC CLIMAX IN *Dead Reckoning*, as one might expect, is their face-to-face meeting in the prison at Drumheller. Carys is accompanied on the flight to Calgary by her counsellor, Dave, and she reads over the letters in her hotel room the night before the nine o’clock meeting. The session lasts all day, resuming in the afternoon after a lunch break.

At first there is awkward-

statements but, at the same time, senses that he is fragile and precarious.

When he tells her about his experience as her father’s patient she realizes that all along he has been waiting to tell her this. His description of her father is accurate and she writes, “Right then I got it—I knew that Sheldon knew what he had taken away.”

The meeting ends on a cordial note with a handshake, the question of future letters being left unresolved. If she takes the initiative to write again, he will reply.

On the way home, she experiences the euphoria of having survived a dreaded ordeal. “I’ve just met my father’s murderer. And if I can meet



Carys Cragg is a faculty member in the Child, Family & Community Studies program at Douglas College.

father died in hospital of his wounds shortly afterwards.

The murderer, twenty-two-year old **Sheldon Klatt**, was apprehended the next day. He received a life sentence with eligibility for parole after twenty-five years. The sentence was unusually harsh because he denied his guilt and tried to blame the murder on a friend.

Twenty years later, Carys Cragg resolved to make contact with the man responsible for her father’s death. As a “registered victim,” she had received documents detailing the court hearings and later appeals but had paid little attention to them. Looking back after two decades, she felt frustrated by knowing so little about the event that destroyed her family. As a professional in child and youth care, she was familiar with restorative justice and understood how difficult the process would be, but she was determined to find out what happened and why it happened.

The complicated nature of her journey is reflected in the various voices that emerge in her narrative. The predominant one reflects her academic

“I’ve just met my father’s murderer. And if I can meet my father’s murderer, I can do anything.” **CARYS CRAGG**

her father. Here, she uses the third person, the references to her younger self as “she” serving to acknowledge the idealized nature of her memories. She recalls her father teaching her to ski, taking the family sailing and creating a celebratory dinner for her mother.

A different voice emerges when she begins to write letters. These are long and carefully crafted messages that will be monitored by three counsellors. The first letter is hard work, and the response is anticipated nervously as one might wait for the autopsy report after the death of a

to overlook the typos, spelling and grammar errors, but his psychiatric treatment has left traces which she dismisses as “psychobabble.”

At first, they are wary of each other, and she postpones asking hard questions until they become more comfortable. Later she becomes frustrated by his evasiveness. She wants to make sure he knows the man he killed and the enormity of the loss inflicted on the family. And there is a mystery she hopes to solve; why on that summer night, did he choose her particular home in a section of town unfamiliar

ness on both sides. Fearing that his appearance, partly because of his size, is intimidating, he sent a photograph but she avoided looking at it. He announces that he’s “as nervous as hell.” Both make polite overtures.

“I was going to bake muffins,” he said. “But they said no.”

“Thank you for the thought,” I replied.’

When they feel more at ease, he surprises her by launching into a full account of what happened on the night of the murder. She notes discrepancies everywhere in his

my father’s murderer, I can do anything.”

But it is not over. In retrospect, she feels that he still hasn’t accepted full responsibility for his crime; after 138 days she writes to him and the correspondence resumes only to increase her frustration. Yet she realizes that his inability to tell the whole truth comes from shame at what he has done.

Later, along with her mother, she attends a parole hearing, which is unsuccessful. A second one is successful and this time she concludes that finally his remorse is deep and genuine.

This book is characterized as True Crime/ Biography/ Memoir. It combines the suspense and mystery of the first genre with the human interest of life-writing. Its major achievement, however, is in powerfully conveying the long and arduous nature of the restorative justice process for both parties involved.

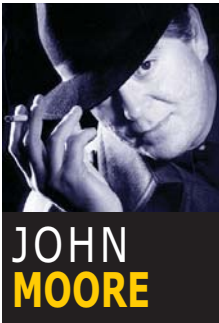
9781551526973

Joan Givner is a biographer and novelist based in Victoria.

Useless Things (REDACTED)
A novella. By Charles Tidler
(Ekstasis Editions \$19.95)

BY JOHN MOORE

LAST SEEN NINE YEARS ago in **Charles Tidler's** novel, *Going to New Orleans* (Anvil Press, 2004), the itinerant, de-ranked horn-player named Lewis King is now pursuing a comically perverse love affair with the lubricious Ms Sugarlicq in **Useless Things (REDACTED)**. Now on the cooler shores of Victoria, the passions of our protagonist still run hot as a **W.C. Handy** riff. Into his late sixties, Lewis is trying to acquire the sage-like calm supposedly conferred by age and wisdom, but his mojo ain't workin.' His current squeeze, Lostlove, has dumped him for a pedal-jock he refers to as Bicycle Boy. He is one of those obnoxiously athletic dudes who roll on European racing bikes and show off their junk in tight black spandex shorts that a guy Lewis's age would describe as 'panty-girdles.' Despite her sexual treachery, Lostlove still wants to



used as tools of power in relationships. Lewis employs them all as a way of punishing Lostlove by controlling and reducing her access to him. The title? Well, achieving serenity by refusing to be distracted by useless things is a basic teaching of Lewis' chosen spiritual master, the 13th century Chinese sage, **Wumen Huikai**, compiler of zen koans and author of *The Gateless Gate*, who once wrote, "If useless things do not hang

SEXUAL TREACHERY VS. FRIENDSHIP

Jazz riffs from a leaky lifeboat...

"be friends." Lewis reacts the way most of us do when mustered to that leaky lifeboat.

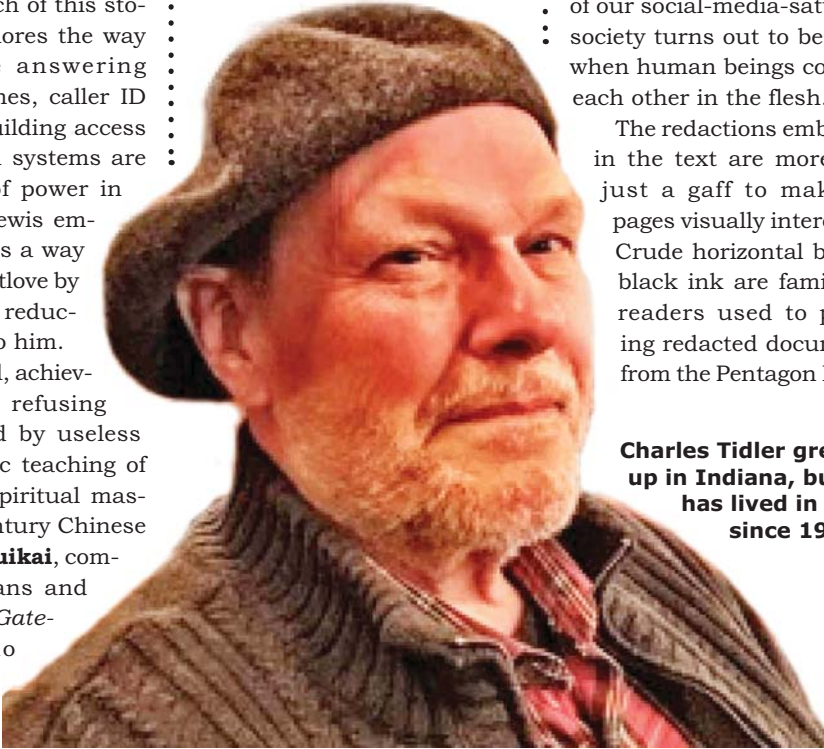
Much of this story explores the way phone answering machines, caller ID and building access control systems are

in your mind, any season is a good season for you."

Ironically, it is "things," techno-gadgets, that initially appear to give Lewis more

control of his life, eliminating distraction created by emotions, the ultimate "useless things." It's a nicer irony of the novel that the virtual armour of our social-media-saturated society turns out to be tinfoil when human beings confront each other in the flesh.

The redactions embedded in the text are more than just a gaff to make the pages visually interesting. Crude horizontal blots of black ink are familiar to readers used to perusing redacted documents, from the Pentagon Papers



Charles Tidler grew up in Indiana, but has lived in B.C. since 1969.

to files accessed under freedom of information acts and Wikileaks. Employed as a narrative tool in fiction, the blackouts reflect Lewis's struggle to reduce his emotional suffering by redaction. The redactions in *Useless Things* subtly but significantly progress from truly irrelevant brand and place names at the beginning of the novel to emotionally-loaded words and phrases by the end. A short novel, *Useless Things* is a card-cut challenge to writers to prove that less is more. Sixty thousand words is a verbal straight-jacket that leaves little wiggle-room for the leisurely plot and character development too often indulged in by contemporary novelists obsessed with narrative style, psychology or point of view; 19th century concepts that still seem to be the stock in trade of many creative writing programs. Charles Tidler's strength as a novelist is that he is a dramatist by trade, a working playwright whose tools are dialogue and action, a small but effective kit marked show, don't tell in non-redacting high-lighter. 978-1-77171-200-2 John Moore writes from Garibaldi Highlands.

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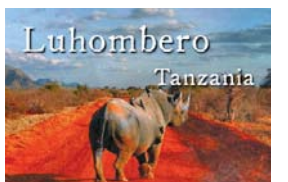
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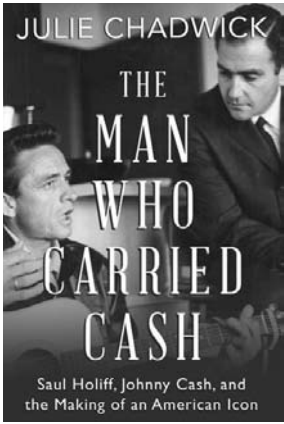
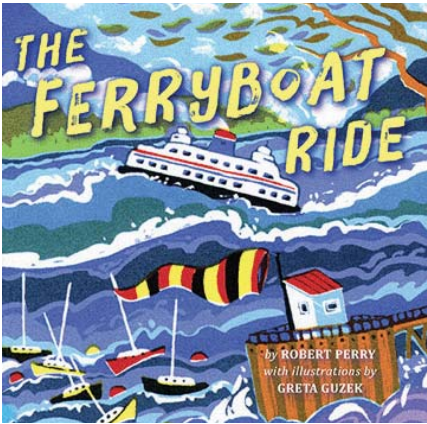
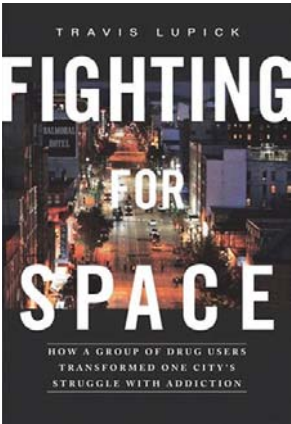


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Stepping Stones: A Refugee Family's Journey by Margriet Ruur with art by Nizar Ali Badr



Inspired by stone arrangements by Syrian artist **Nizar Ali Badr**, **Margriet Ruur**’s unlikely best-seller **Stepping Stones: A Refugee Family’s Journey** (Orca \$20), republished worldwide, has raised more than \$65,000 to support refugee re-settlement organizations across North America.

Travis Lupick’s **Fighting for Space: How a Group of Drug Users Transformed One City’s Struggle with Addiction** (Arsenal \$24.95) highlights the upside of the Downtown Eastside, how residents have helped drug users get basic housing, clean needles and a supervised injection site to save lives.

The Ferryboat Ride (Nightwood \$9.95) has been re-released as a board book. **Greta Guzek**’s illustrations for *The Ferryboat Ride* and the *Ferryboat Ride Colouring Book* have made those titles into bestselling children’s titles on the BC Ferries, with rhyming text by **Robert Perry**.

After **Saul Holiff** committed suicide in Nanaimo in 2005, a vast archive about his client **Johnny Cash** was left in a storage locker. Nanaimo journalist Julie Chadwick has revealed how the singer’s rise to fame owed much to the guidance of his unheralded Canadian manager in **The Man Who Carried Cash: Saul Holiff, Johnny Cash, and the Making of an American Icon** (Dundurn \$19.95).

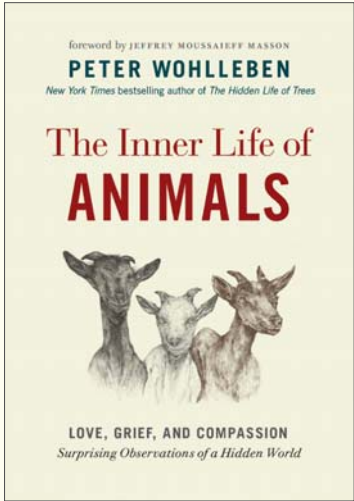
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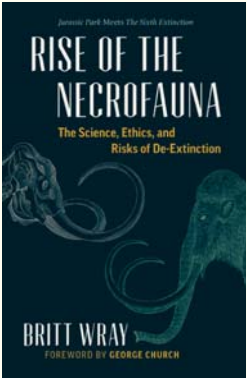
The Inner Life of Animals

Love, Grief, and Compassion—Surprising Observations of a Hidden World

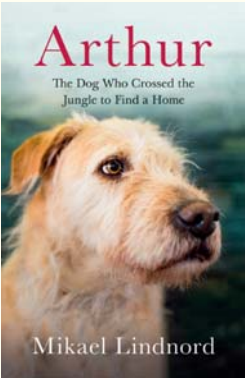
PETER WOHLLEBEN
foreword by **JEFFREY MOUSSAIEFF MASSON**
978-1-77164-301-6 • \$29.95 • HC

“Surprising, humbling, and filled with delight.”
SY MONTGOMERY, author of *The Soul of an Octopus*

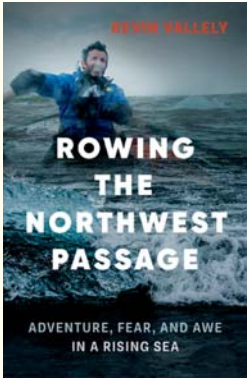
Holiday Books
for Giving
(and Getting)



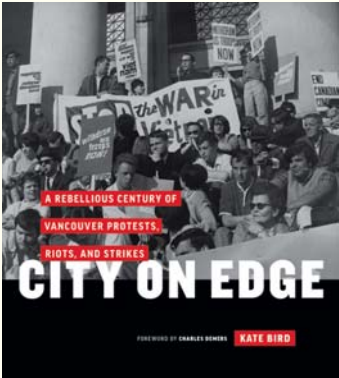
Rise of the Necrofauna
The Science, Ethics, and Risks of De-Extinction
BRITT WRAY
Foreword by **GEORGE CHURCH**
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Arthur
The Dog Who Crossed the Jungle to Find a Home
MIKAEL LINDNORD
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Rowing the Northwest Passage
Adventure, Fear, and Awe in a Rising Sea
KEVIN VALLELY
978-1-77164-134-0 • \$24.95 • PBK



City on Edge
A Rebellious Century of Vancouver Protests, Riots, and Strikes
KATE BIRD
Foreword by **CHARLES DEMERS**
978-1-77164-313-9 • \$32.95 • HC

JOHN MACLACHLAN GRAY’S ABILITY to reveal the erosion of Canadian innocence during World War One was at the heart of his success for his hit musical, *Billy Bishop Goes To War*. An argument can be made that with *The White Angel*, Gray has brilliantly and shrewdly returned to similar content but on a domestic stage.

The White Angel
by John MacLachlan Gray
(D&M \$29.95)

BY GINNY RATSOY

WHEN THE Point Grey constabulary entered the laundry room of the posh Shaughnessy Heights home of Vancouver import-export dealer **Frederick Baker** in 1924, they found a bullet hole in the head of **Janet Smith** and a gun near the corpse’s hand.

The first official verdict of suicide was met with disdain by the media, the public, and, particularly, the local Scottish community. There were indications that police and other officials were inept.

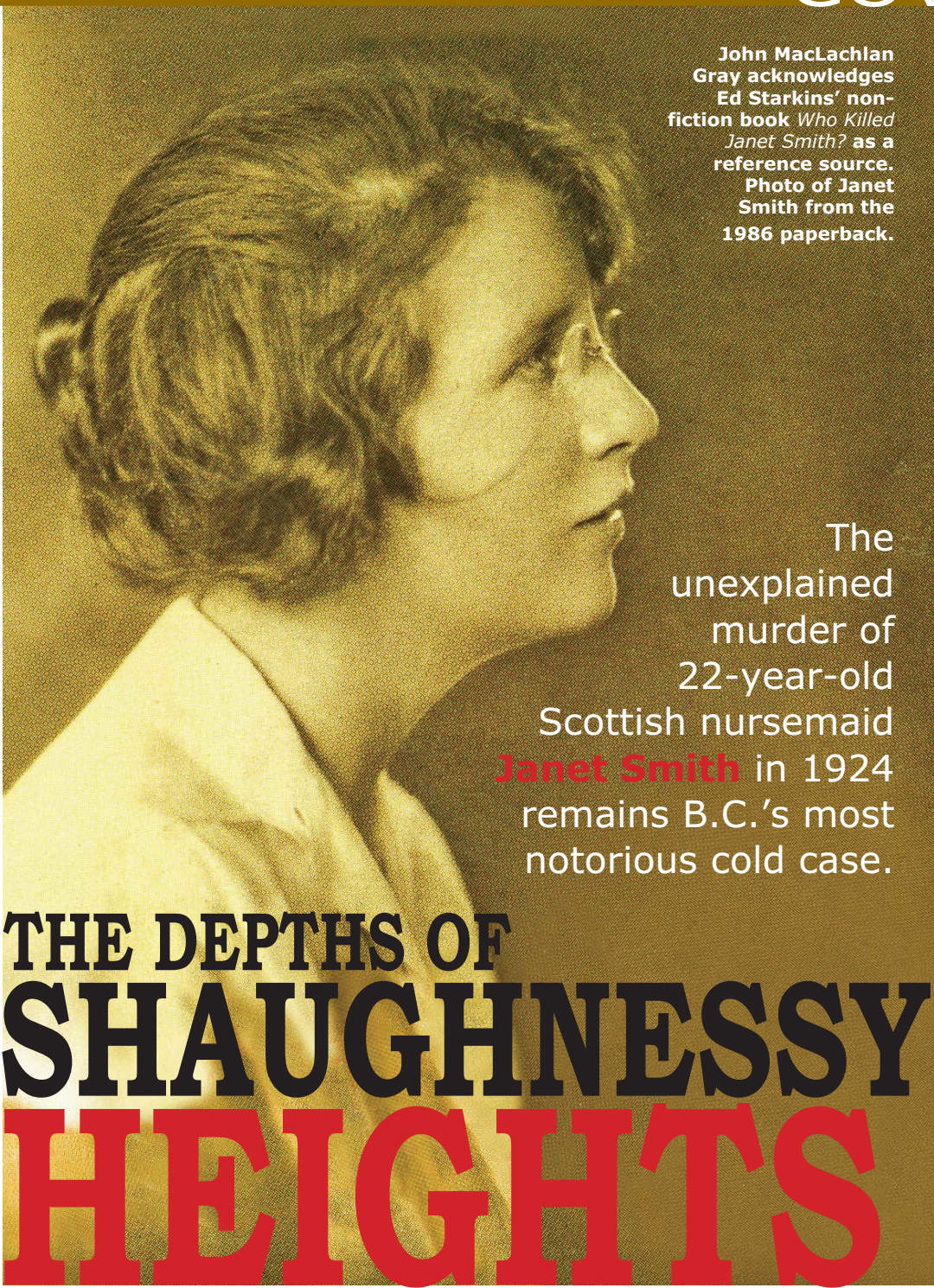
Bowing to public pressure, officials had Smith’s body exhumed and held another inquest, which concluded that Smith had been murdered, but could not ascertain by whom. The media and public remained unsatisfied, many pointing fingers at **Wong Foon Sing**, a houseboy employed by the Bakers.

Wong Foon Sing was arrested and imprisoned, but later released because of insufficient evidence to warrant a trial. Race, gender, and class all played significant roles in the responses to the investigations, which led to the (ultimately unsuccessful) introduction of a bill in the B.C. legislature designed to prohibit employment of white women and Asian men in the same household.

According to “The Janet Smith Bill of 1924 and the Language of Race and Nation in British Columbia,” a 1999 *BC Studies* article by **Scott Kerwin**, the case was “... a social drama for the young metropolis of Vancouver and White British Columbia.”

John MacLachlan Gray is quick to distance himself from the historical case in ***The White Angel***. In his author’s note, he states “any resemblance to actual persons living or dead is fragmentary and incidental.” Gray leads readers interested in a “factual account” to the meticulous account by **Edward Starkins**, *Who Killed Janet Smith?* (Macmillan 1984, paperback 1986; 2nd edition, Anvil 2011).

Instead, Gray excels at using the suspected homicide to reveal Vancouver society at its seamiest. A character in the novel summarizes Gray’s approach: “like flipping over



John MacLachlan Gray acknowledges Ed Starkins’ non-fiction book *Who Killed Janet Smith?* as a reference source. Photo of Janet Smith from the 1986 paperback.

The unexplained murder of 22-year-old Scottish nursemaid **Janet Smith** in 1924 remains B.C.’s most notorious cold case.

THE DEPTHS OF SHAUGHNESSY HEIGHTS

a flat rock, just to see what crawls out from underneath.” What crawls out is by turns shocking, insightful, revealing, evocative, entertaining, and even astounding.

Vancouver in 1924 is rife with corruption and inequality, some of which may resonate with Canada in 2017, although, as Gray (perhaps wryly) observes in the author’s note, “some progress has been achieved.”

The Old Boy’s Club is alive and well. Men hold virtually all positions of power, off-duty policemen beat up political agitators, news editors are in bed with the political elite, police bow to businessmen, physicians are in the pockets of the police, and politicians make short-sighted decisions in the interests of re-election.

Add overt racism, strict post-prohibition liquor laws that led to flourishing bootlegging, the presence of the Ku Klux Klan, and the fact that women are largely restricted to the roles of housewife, housemaid, and menial clerical work, Gray, as social critic, has a bounty of material at hand. Incisive as this social critique is, it does not come at the expense of depth of characterization or credibility—no mean feat, considering the size and social diversity of the cast.

Each major character, whether they served or not, is profoundly coloured by World War One. This collective Post-Traumatic Stress Disorder is manifested as an assortment of physical, emotional, and moral disfigurements, and an almost universal tendency toward disguise and performance.

To this reader, the show is stolen, not by the most powerful characters, but by those that are sociologically peripheral, or even outcast. Among the most compelling of these creations is Wong Sin Chi; the houseboy obdurately reveals almost nothing of himself—a survival tactic for a Chinese immigrant in a culture both alien and hostile where, he learns early on, “one must deceive for success.”

Wong Sin Chi endures not only verbal slings, but also a brutal abduction by the Ku Klux Klan. The vitriol against the Chinese in Vancouver—from reporters, members of the public, and government officials alike—is shocking in its frequency and degree; a constable’s early observation that “Rice-eating animals is how I see them,” recurs in

speech and action throughout the novel.

Fear of miscegenation among whites of all classes was widespread. Wong Sin Chi unfolds, gradually, as a character whose adaptation leaves his principles intact.

☆
FOR COMPLEX REASONS—BUT LARGE-ly to expose corruption in high places—an unlikely trio works to solve the crime: Howard Sparrow, undertaker and social agitator, hideously deformed by the war; his girlfriend, Mildred Wickstram, upper-class English import and sporadic transvestite; and Sparrow’s friend, Edward McCurdy, poet manqué, newspaper reporter, and lonely man.

This trio meets in various speakeasies that showcase underground Vancouver, including Hogan’s Alley, known as “the coloured part of town,” which had become an amusement park for affluent young people from other parts of Vancouver. From the sidelines, the three are given ample opportunities to deduce while appearing detached.

Sparrow, an ambulance driver in the war—wounded while comforting a patient—is

physically put back together in the Masks for Facial Disfigurement Department at London General Hospital. The reconstruction, presented in considerable detail, exemplifies Gray’s prose at its strongest: no-holds barred, bristly, and lovely in its candour.

Howard Sparrow emerges as a stutterer who, despite (or perhaps because of) damaged eyesight, is a seer with a thirst for justice that takes precedence over friendship and love. As Sparrow says, women, when forced to relinquish their jobs when men returned from the war, “went underground and became dangerous.”

Mildred Wickstram, a fighter for women’s rights, uses her training in an English girls’ school and the war to assume various guises (including male, to infiltrate a men’s club) and to make the best of a job for which she is overly qualified.

As a switchboard operator at the Hotel Vancouver, Mildred Wickstram amuses herself by eavesdropping, and reporting, on the exchanges of the political and business elite over the case. Wickstram, top brain of a pretty brainy trio, is not atypical of Gray’s female cast members: self-assured, wily, under-employed truth seekers. They are a far cry from the dainty-things-in-need-of-protection that societal forces construe them as.

McCurdy, not above masquerading as Sparrow’s assistant undertaker to get story leads, owes his damage, in part, to not having served in the war—being refused because of extreme shortsightedness, which had earlier caused him to be bullied, and was largely responsible for him embracing poetry: “since then, he has tried to style himself after James Joyce, with limited success.”

Edward McCurdy’s wry and insightful accounts of the establishment’s bungling of the case lead to his being manipulated by his editor, and abducted and drugged by others when he gets uncomfortably close to the truth.

With all the hallmarks of a good “true crime” novel—a plausible, stirring plot, a dreadful death, a complex web of clues, a host of suspects, and a satisfying solution built up to, but not fully revealed, until the final pages—*The White Angel* succeeds on the suspense level.

But even more impressive is John MacLachlan Gray’s ability to capture a time and place—replete with enduring personalities—with unabashed, life-affirming wit and honesty.

978-1-77162-146-5

Ginny Ratsoy is an associate professor of English specializing in Canadian literature at Thompson Rivers University.



GINNY RATSOY

WHY FRANCIS IS NO SAINT

Brother, where art thou, in 1990s Scarborough, Ontario

Brother by David Chariandy
(McClelland & Stewart \$25)

BY **CHERIE THIESSEN**

DAVID CHARIANDY'S second novel, **Brother**, like his first, is embedded in his Caribbean roots, but the difficult and marginal existence of his characters is fictional.

The two main characters, Michael and his brother Francis, were born in Canada, the offspring of a doomed marriage, after their father and mother left Trinidad, presumably in search of a better life.

The elder brother, Francis, was only three and Michael, the narrator, a year younger, when their father abandoned them, leaving his exhausted and unskilled wife to fend for herself and her sons.

The father still lives in the same city, Toronto, but the boys never see him again. Years later, when the brothers track him down, he refuses to acknowledge or see them.

The mother is too worn out for rage; she can't afford it. Travelling to her cleaning jobs and trying to keep her two boys from being toughs is all she can manage. Michael, the peacekeeper, is a gentle and generous soul who adores his sibling and who recognizes that the rage fomenting in Francis is dangerous.

They live in Scarborough, east of Toronto, growing up in the '80s with labeling by neighbours and police as 'ragamuffins,' 'hooligans' and 'gangsters' as they raid dumpsters and slink into forbidden places to spy and explore, snowballing cars in winter and climbing trees in summer.

With no money for ice cream or comics, they're hounded out of shops and carefully watched elsewhere. One of their favourite hangouts is also their mother's, the Rouge Valley, a wild patch of nature and debris where they can play without judgment or fear.

Francis has nightmares. A bright boy, he knew how to read at seven and, much to his younger brother's awe, could also read faces. Francis kept them both safe in dangerous places. He can't, however, keep himself safe from the demon rage growing within him.

"And as Francis began to approach adulthood, he grew dissatisfied with the world and with his destined place in it," Chariandy writes.

By 18, Francis has been

expelled from school and begins to hang out with older boys who Michael doesn't know, frequenting a fringe barbershop filled with boys supposedly known to police. This barbershop hangout and these friends, labeled as shady and 'no good,' are the most positive things in his life.

When violence explodes outside their apartment, and both boys are witness to it, the two youths are roughly picked up and taken to the police station for questioning. Even though they're innocent and allowed to go home, thereafter they're viewed suspiciously as criminal. Tired of being harassed by the police, tired of being labeled as a gangster and a thug, Francis is headed for a fall.

We see his anger when he and Michael were picked up by the police. It will erupt when he and his close friend, Jelly, are routinely dismissed when auditioning for a music contest they have worked so hard to win.

★
TEN YEARS AGO, WHEN David Chariandy's debut novel, *Soucouyant* (Arsenal Pulp), was nominated for ten literary prizes, including being shortlisted for the Governor General's Literary award and long listed for the Giller prize, he said he already knew the plot and the title of his second book. So the incubation for *Brother* has been slow and very, very carefully wrought.

The story vacillates between the '80s and the '90s, when Michael is a young man, still living at home while working and caring for his stricken mother who has yet to

David Chariandy's *Brother* has been shortlisted for the Rogers Writers Trust Fiction Prize and longlisted for the Giller Prize. He lives in Vancouver



CHERIE THIESSEN

get over some unrevealed horror—likely something to do with Francis.

The attractive Aisha arrives, invited by Michael to stay with him and his mother while she attends the funeral of her father. She

and Michael once were lovers. As she re-acquaints herself with the neighbourhood that she fled years ago, she begins to get on his nerves with her insistence that there are better ways to look after his mother.

With flashbacks, we begin to learn about what happened with Francis. He has acted aggressively, challenging the status quo even when he knew he'd pay the price in a beating, but Francis' most unwise act was protecting his friend Jelly, instinctively, just as he has always done with his brother.

For Francis and his marginalized friends in the Toronto of the 1990s, the best redemption came from their

music. This was a time when rap went mainstream, when DJs were replaced by pre-recorded tracks, when innovators and sound hounds found, assembled, and created their own mixes.

It was a brave new world and Francis and his friend Jelly were in the middle of it, working with cross-faders and equalizers to connect one style with another, across countries and across time. Their passion, their dedication and their skill, entitled them to succeed.

But...

"I've set my novel in the early nineties," Chariandy writes in a foreword, "when a group of young black men and their allies found shelter for themselves in old music and the new technologies of sound." He hopes, "... that my novel will help reveal how toughened young men, too often viewed as threats, have nevertheless braved great acts of tenderness and love."

978-0-7710-2290-6

Cherie Thiessen reviews from Pender Island.



JOY VAN TIEDEMANN PHOTO



Unrest in Cairo, from *Lissa*

GRAPHIC FICTION

Lissa: A Story about Medical Promise, Friendship, and Revolution by Coleman Nye and Sherine Hamdy
(UTP \$24.95)

Coleman Nye, an assistant professor of Gender, Sexuality, and Women's Studies at SFU, has co-authored an unusual graphic novel, **Lissa: A Story about Medical Promise, Friendship, and Revolution**. Co-written with University of California associate professor **Sherine Hamdy**, it's unusual because it's the first book in the University of Toronto Press ethnoGRAPHIC series that explores ethnographic research (the study of people in their own environment) in graphic novel form—not the sort of thing academic presses are known to do.

With art by **Sarula Bao** and **Caroline Brewer**, this fictional story incorporates anthropological research in a comic book format to foster greater understanding of global politics, inequalities, and social life.

Lissa conveys an unforeseen friendship between two young women in Cairo; one is dealing with kidney failure and organ transplantation in Egypt, and the other is concerned with breast cancer genetics and prevention in the US. Anna is the daughter of an American couple working in Cairo. Layla is the daughter of the doorman in Anna's apartment building. While their family problems cannot be ignored, there is revolutionary unrest in the streets.

978-1-4875-9347-6

DECK THE SHELVES

First, We Brunch

Recipes and Stories from Victoria’s Best-Loved Breakfast Joints

Rebecca Wellman

Victoria is the official brunch capital of Canada. Whether you’re looking for a budget breakky, jonesing for a hearty vegan breakfast, or desperate for a day in, this gorgeous new guide—featuring stories and recipes from more than 60 of Victoria’s most celebrated eateries—will satisfy all of your mid-morning hunger pangs.

TouchWood Editions | \$30 hc | \$12.99 ebook

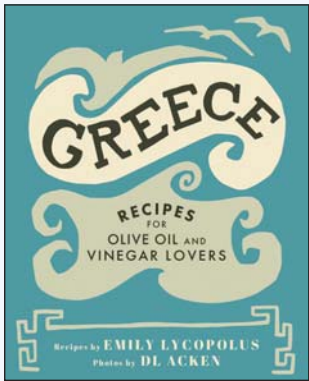


Italy

Recipes for Olive Oil and Vinegar Lovers (#1)
Emily Lycopulus, photography by DL Acken

Flavoured olive oils and balsamic vinegars can take your Italian cooking to the next level. Whip up authentic bruschetta, pasta, panna cotta, and more with just four specialty products and this beautiful new cookbook.

TouchWood Editions | \$22 hc | \$12.99 ebook



Greece

Recipes for Olive Oil and Vinegar Lovers (#2)
Emily Lycopulus, photography by DL Acken

Take the guesswork out of Greek cuisine with this brand new cookbook. With just two olive oils and two balsamic vinegars and this brand new cookbook, you’ll be whipping up classic dishes like calamari and baklava in no time.

TouchWood Editions | \$22 hc | \$12.99 ebook

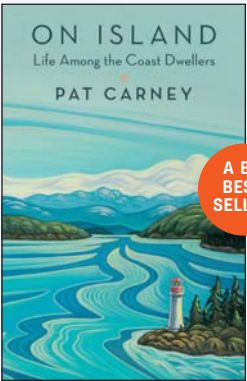


An Old, Cold Grave

A Lane Winslow Mystery (#4)
Iona Wishaw

When her neighbours discover skeletal remains in their root cellar, Lane Winslow must dig into the past of King’s Cove to uncover the sordid details of a cold-case murder.

TouchWood Editions | \$16.95 pb | \$7.99 ebook



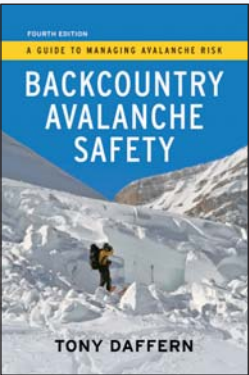
A BC
BEST
SELLER

On Island

Life Among the Coast Dwellers
Pat Carney

Written by long-time islander and former politician Pat Carney, this collection of short stories celebrates the characters and dramas that capture life in small coastal communities.

TouchWood Editions | \$21.95 pb | \$7.99

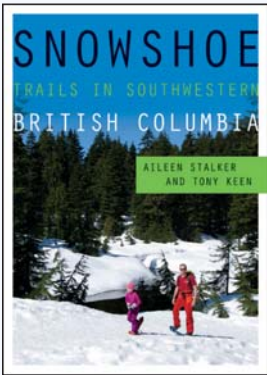


Backcountry Avalanche Safety—4th Edition

A Guide to Managing Avalanche Risk
Tony Daffern

With colour photos, charts and graphs, this new edition is essential reading for all outdoor enthusiasts who venture into mountainous terrain where avalanches are common.

RMB | Rocky Mountain Books | \$25 pb

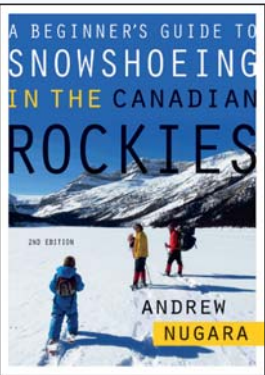


Snowshoe Trails in Southwestern British Columbia

Aileen Stalker and Tony Keen

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

RMB | Rocky Mountain Books | \$30 pb

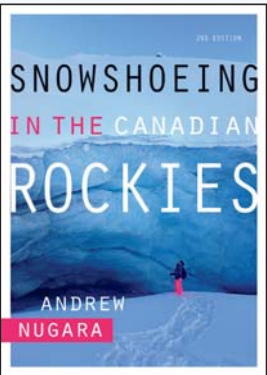


A Beginner’s Guide to Snowshoeing in the Canadian Rockies—2nd Edition

Andrew J. Nugara

This second edition has almost doubled in content and now describes 75+ great treks for new or beginner snowshoers. Features colour photos and maps.

RMB | Rocky Mountain Books | \$35 pb

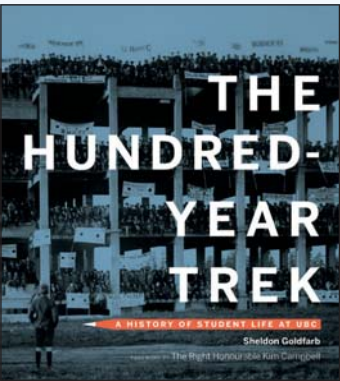


Snowshoeing in the Canadian Rockies—2nd Edition

Andrew J. Nugara

Featuring colour photos and maps, this new edition describes 100+ great routes for snowshoers of all levels who are looking for new challenges.

RMB | Rocky Mountain Books | \$35 pb



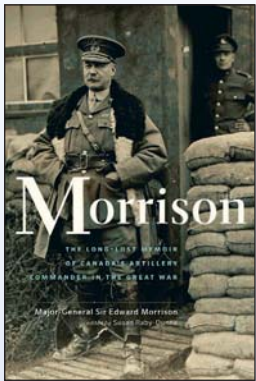
The Hundred-Year Trek

A History of Student Life at UBC

Sheldon Goldfarb

Archivist Sheldon Goldfarb delves deep into the annals of the Alma Mater Society to create this amusing timeline of student life on BC’s oldest university campus.

Heritage House | \$32.95 pb

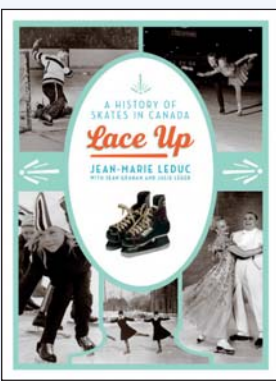


Morrison

The Long-Lost Memoir of Canada’s Artillery Commander in the Great War
Edward Morrison; Susan Raby-Dunne (ed.)

A gripping account of life on the Western Front by the Ottawa journalist who rose to the top ranks of the Canadian Army Corps.

Heritage House | \$22.95 pb | 17.99 ebook

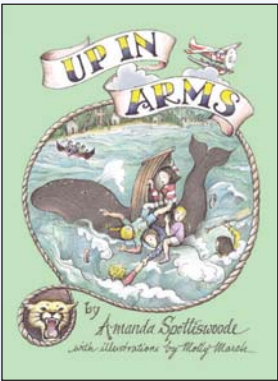


Lace Up

A History of Skates in Canada
Jean-Marie Leduc, with Sean Graham and Julie Léger

Renowned skate expert Jean-Marie Leduc traces the history of the humble skate and its role in our national imagination.

Heritage House | \$19.95 pb | \$15.99 ebook



Up in Arms

Amanda Spottiswoode
Illustrated by Molly March

The communities of Tofino and Alert Bay circa 1940 are featured in this rollicking adventure about a group of British children sent to BC for safe haven during the war.

Heritage House | \$12.95 pb | \$9.99 ebook



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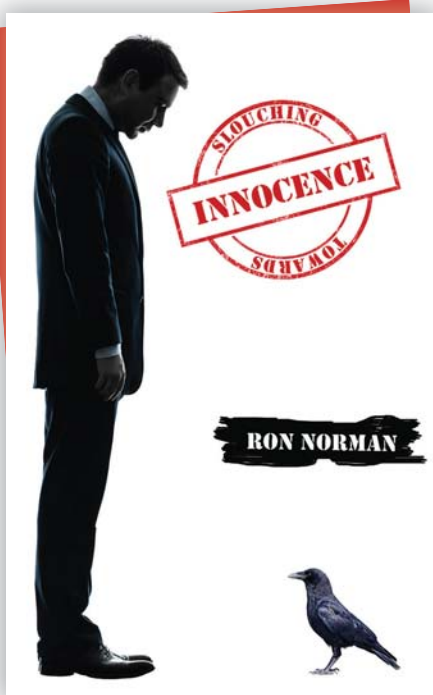


touchwoodeditions.com

“Ron Norman brings an insider’s eye and a skillful hand to the always quirky netherworld of BC politics.”
—**TERRY FALLIS**, TWO-TIME WINNER OF THE STEPHEN LEACOCK MEMORIAL MEDAL FOR HUMOUR

“*Slouching Towards Innocence* commences at a rip-roaring pace and maintains it throughout. When it comes to British Columbia politics, **RON NORMAN** is the consummate insider—and it shows. This sharply-observed novel radiates authenticity on each and every page. Fans of *Yes, Prime Minister* and *House of Cards* will especially respond to a singular comic vision that’s both satirical and deeply human.”

—**ADRIAN CHAMBERLAIN**, BOOKS AND ARTS WRITER, VICTORIA TIMES COLONIST



ISBN: 978-1-988098-37-1 | \$19.95



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FICTION

Meteor shower of praise

THE METEORIC RISE OF VANCOUVER-BORN **Eliza Robertson** began in 2013 when she accepted the Commonwealth Short Story Prize from **John le Carré** at the Hay Festival in Wales for a story that had appeared in *Granta*.

The New York Times subsequently dubbed her first story collection, *Wallflowers* (Hamish Hamilton, 2014), as “captivating” and she became a finalist for the CBC Short Story Prize and Journey Prize. Even though she was a novice author, she was invited to numerous literary festivals.

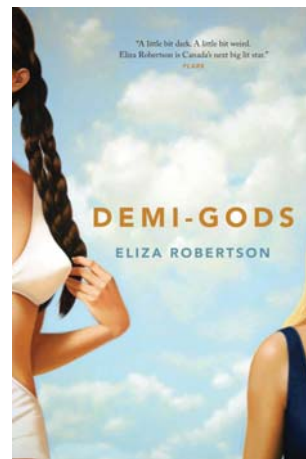
So the pump is well primed for **Demi-Gods** (Hamish Hamilton/ Bloomsbury \$29.95), a debut novel in which we follow the relationship between a step-sister and a menacing, step-brother into an adult landscape of sexually charged malevolence, set partially on Saltspring Island during the 1950s and ’60s.

Eliza Robertson became fascinated with the era after looking over her family archives, as she confided in an excellent interview with **Shelagh Rogers** on CBC’s *The Next Chapter*.

978-0670068272



Canadian cover (above);
UK cover (below).



SHARI NAKAGAWA PHOTO

Yasuko Thanh
at the Victoria
Book Prizes gala

★
Yasuko Thanh has won the 14th annual City of Victoria Butler Prize for **Mysterious Fragrance of the Yellow Mountains** (Hamish Hamilton, 2016) presented by Victoria Mayor **Lisa Helps** and sponsor **Brian Butler** (Butler Brothers Supplies).

In *Mysterious Fragrance of the Yellow Mountains*, Thanh transports readers into a Vietnam filled with chaotic streets, teeming marketplaces, squalid opium dens and angry ghosts. Her book previously won the Rogers Writers’ Trust Fiction Prize and was nominated for the Amazon.ca First Novel Award. Prior to winning the Journey Prize for her short story “Floating Like the Dead” in 2009, Thanh

earned her living as a busker, an opium dealer, a cleaner of goat pens, a bed & breakfast operator, a housekeeper, and a panhandler. Yasuko Thanh completed her Bachelor of Arts as well as a Masters of Fine Arts at UVic. The awards gala was held at the Union Club of British Columbia and was emceed by journalist **Jo-Ann Roberts**.

★
Prince George-based **Gillian Wigmore**, born in Vanderhoof, has released her first novel, **Glory** (Invisible \$19.95), about a woman in a boomtown struggling to deal with misogyny and her limited opportunities. When she meets a couple of bar-singing cousins, one named Glory, the trio fight for footing against all the odds.

The story is told through several characters and a cast of people from the community, all of whom spin their own tales of reality. Sounds like the makings of a great TV series. (In 2006, CTV produced 13 half-hour episodes for *Alice, I Think*, based on Nanaimo author **Susan Juby**’s books about growing up in Smithers.)

978-1926743981



Gillian Wigmore

★
George Fetherling’s **The Carpenter from Montreal** (Linda Leith Publishing \$19.95) is a cinematic noir-like novel featuring a large and mysterious protagonist called The Carpenter, a fixer, mediator and manipulator of Montreal. 978-1988130477

★
Bill Gaston’s short fiction collection **A Mariner’s Guide to Self Sabotage** (D&M \$22.95) contains funny, poignant and absurd stories of characters who are lonely, alienated, holders of secrets, screw-ups, joyriders and runaways. 978-1-77162-171-7

★
Carleigh Baker has won the 2017 City of Vancouver Book Award for her novel **Bad Endings** (Anvil Press, 2017). The \$3,000 prize was established in 1977 as a permanent legacy for Vancouver writers and publishers. *Bad Endings* was also nominated for the Rogers Writers’ Trust Fiction Prize.

KAT ROSE CATALOGUE

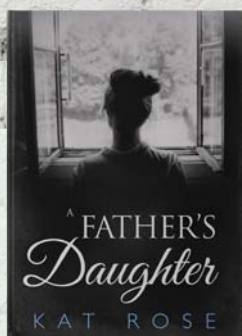
*Captivating tales about
LIFE, LOVE, LOSS
and everything in between.*



The Loss

Ryleigh Carter struggles to maintain a positive attitude after a break up leaves her pregnant and alone, at a crossroads in her life.

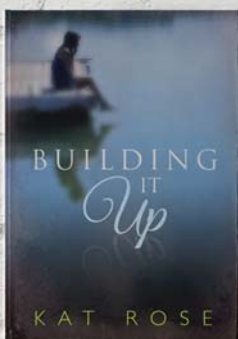
ISBN: 9781515174868 Pages: 246
Publication date: 2015 Size: 6x9
Publisher: Kat Rose Price: \$12.99
Format: Trade Paperback



A Father’s Daughter

Abigail’s need to help her younger sister Cara brings her back to her father Jack and she soon finds herself drowning in her new role.

ISBN: 9781530420520 Pages: 210
Publication date: 2016 Size: 6x9
Publisher: Kat Rose Price: \$12.99
Format: Trade Paperback



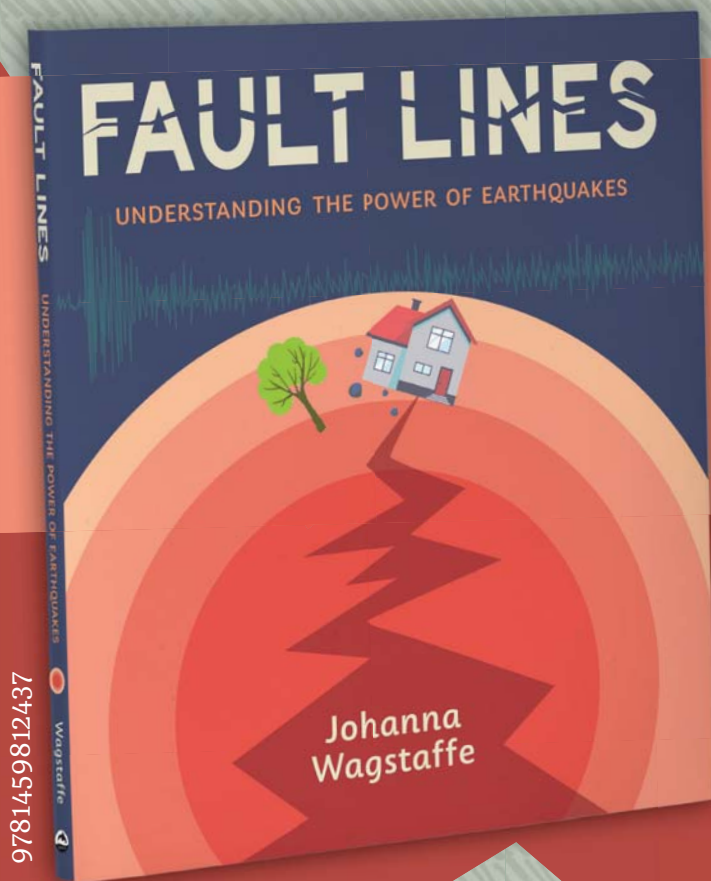
Building it Up

A perceptive, ghostly tale after a tragedy claims a life. Two long lost lovers struggle to overcome their grief and struggle to find their way back to each other.

ISBN: 9781517061401 Pages: 230
Publication date: 2015 Size: 6x9
Publisher: Kat Rose Price: \$12.99
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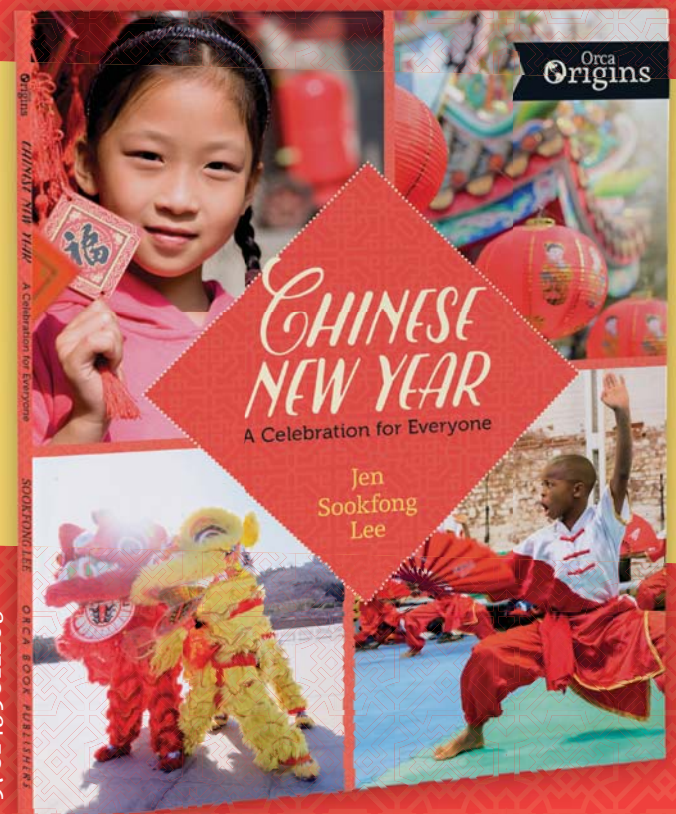
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Feb. 16, 2018

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Song of Batoche by Maia Caron
(Ronsdale Press \$18.95)

BY CHERIE THIESSEN

WHEN MAIA Caron’s father was a child, he would find old bullet cartridges in his great-grandfather’s fields in Batoche, Saskatchewan. His mother threw them away, saying, “we had nothing to do with those rebel Métis.”

For generations, that’s how it went. **Louis Riel**, the Métis leader of the so-called North-West Rebellion, was vilified as a traitor in government propaganda and school materials—that is if the Métis of Manitoba and Saskatchewan were mentioned at all.

Few people knew or cared that Riel, a federal MP and spokesperson for the Métis of Red River, was responsible for bringing the area into Confederation as Canada’s fifth province in 1870. He also negotiated the *Manitoba Act*, which promised the Métis 1.4 million acres of land. When delays, ineptitude, and speculation denied them their ancestral lands, entire Métis families, including the Carons, were dispersed to Batoche, in the North-West Territories.

When Prime Minister **John A. Macdonald** wanted that rich agricultural land to be farmed by European settlers, the Métis fought for what was rightfully theirs—and were defeated by government forces during the North-West Resistance. Many Métis families fled the area, but **Jean Caron Sr.** and his children remained until 1943, hiding their Métis identity to avoid racism and discrimination. Maia Caron’s father was born and grew up in Batoche.

“In 2010,” Maia Caron told *BC BookWorld*, “I came across **Wallace Stegner**’s autobiography, *Wolf Willow*,” in which he says the story of the North-West Resistance was the stuff of an epic and should be told by a Métis “with the distance



FINDING THE PASSION OF LOSS

of history and the passion of personal loss and defeat.”

“I took this as a challenge. I knew I had to tell the story my grandmother didn’t want us to know, that we were those ‘rebel Métis.’”

Up until 1980, Maia Caron

the Rebellion, describing her burdens. A priest told her to bear the suffering, but she knew she had to write down her secrets. After reading the memoir, it would take Caron five years of research and writing to complete her task.

“The Canadian government broke the Métis Nation in Batoche and the story is tragic.” —**MAIA CARON**

hadn’t even been told she was Métis.

“But my first attempt at research was like going down the rabbit hole. The Canadian government broke the Métis Nation in Batoche and the story is tragic. I could hear my great-great-grandmother, **Marguerite Caron-Dumas**, and other women who were around Louis Riel and **Gabriel Dumont** whispering their secrets to me, but it was too painful to consider writing their story, so I put it away.”

Her desire to write her debut novel, *Song of Batoche*, was also kindled by a memoir she found, written by a woman who had lived during

“I relied heavily on a multitude of primary sources in my research,” she says. “For example, I immersed myself in Louis Riel’s diaries and writings and had them open right up until the last day of edits.”

From **Lawrence Barkwell**’s book, *Veterans and Families of the 1885 Northwest Resistance*, she learned that Marguerite Caron-Dumas had confronted Riel, and that her great-great-great grandfather, **Pierre Parenteau**, was president of Riel’s provisional government. Both are supporting characters in the novel.

“It was a privilege to write about them,” she says.

Most Canadians still don’t

know that Louis Riel, forced into exile by John A. Macdonald, had been living in Montana for fifteen years before a delegation led by Gabriel Dumont arrived to ask him to return to Canada to help the Métis write a petition for their legal rights. Riel came with his wife and two children, with no arms or ammunition on a peaceful mission.

In *Song of Batoche*, Caron takes the reader to the South Saskatchewan plains where the Métis struggle against drought, illness, extreme heat and cold, crop failures, prejudice and the demands of the unrelenting Catholic Church.

Only when John A. Macdonald refused to respond to the petition, and the Métis learned that Ottawa had sent in **General Middleton** with his troops, did the Métis decide they had to fight to protect their lands, resulting in the three-month-long North-West Resistance. They held off Middleton at Batoche for four days before being overrun in their rifle pits. Riel surrendered, believing he could win his case in Quebec, only to find that he was to be tried in Regina.

One of the innovative quali-



Maia Caron (at left) and her great-grandfather **Jean Caron, Jr.** (above) in Batoche in the 1930s. His father’s house was destroyed on the first day of the Battle of Batoche in 1885.

ties of this account of the 1885 Resistance is that so much of it is told from the perspective of the Métis women, with **Madeleine Dumont** (Gabriel’s wife) and **Marguerite Riel** (Riel’s wife) playing major roles. In addition to these historical women and many more, Caron creates the character of the feisty and intuitive Josette Lavoie, far too bright for her own good, as the fictional heroine. Only aspects of her relationships with Riel and the military leader Gabriel Dumont veer from the historical records. Hers is a well-paced story including dynamic characters and a strong sense of place. It is the women who take us deep into Riel’s dream of a new North-West, with his own church at its head.

The Batoche Historic Site hosted Caron’s book launch for *Song of Batoche* at the former home of her great-great-grandfather, **Jean Caron, Sr.**, now preserved as a museum. Her father attended, wearing a Métis sash for the first time on their ancestral homeland.

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Cherie Thiessen writes fiction reviews from Pender Island.

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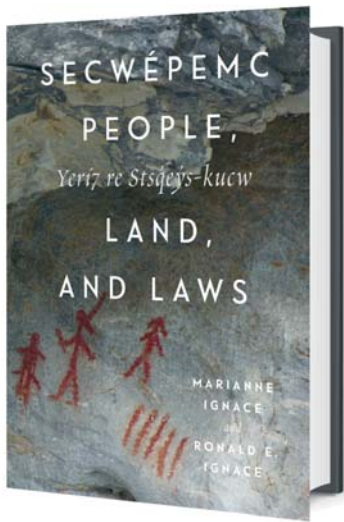
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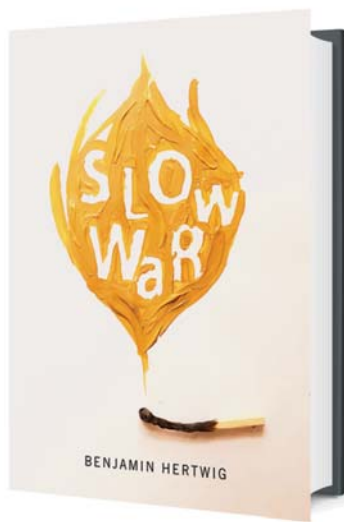
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Marianne Ignace and Ronald E. Ignace
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Leanne Hinton, University of California, Berkeley



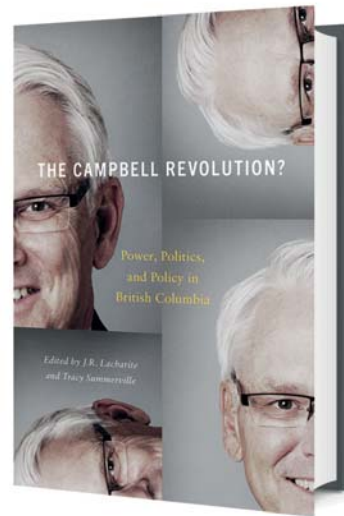
Slow War Benjamin Hertwig

Paperback • 134pp

Shortlisted for the Governor-General's
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"Post-Traumatic Stress Disorder was once called "soldier's heart." The term may not be scientifically precise, but it's metaphorically apt. Benjamin Hertwig served in the Canadian Armed Forces in Afghanistan, and this hard-hitting debut collection is the record of a soldier's heart, before, during and after war."

Toronto Star

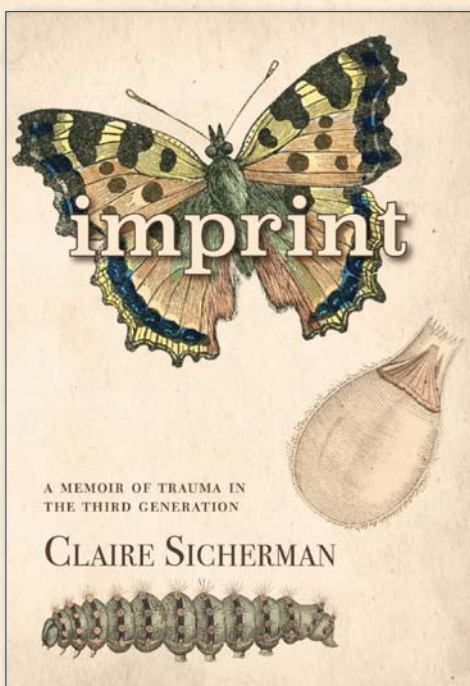


The Campbell Revolution? *Power, Politics, and Policy in British Columbia*

Edited by J. R. Lacharite
and Tracy Summerville
Paperback • 368pp • cloth available

More than just a narrative of the career of an enigmatic public official, this book looks at specific public policy examples and asks whether Campbell led a revolution or simply rode a wave of change that had begun years before he came to power.

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A braided narrative, *Imprint* is testimony of the psychic journey Sicherman underwent to integrate all aspects of herself: a woman, a wife, and a mother, she is also the granddaughter and great-granddaughter of those who survived and *did not* survive the Holocaust. There is no way *Imprint* will not imprint itself upon every single person who decides to read it.

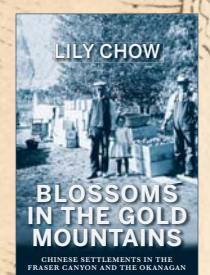
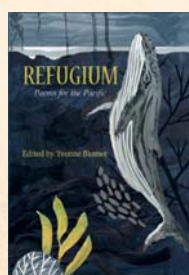
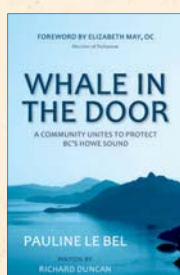
— Sarah Elizabeth Schantz
author of *Fig*

In interwoven lists, letters to [her son] Ben, journal entries, memoir and story, Sicherman examines and then interrogates her family history and her own experience in that sharp and beautiful way that only writers who work in the spaces between genre can do. *Imprint* is about Sicherman's ancestors, about Sicherman herself, about generational trauma, about the lingering ghosts of the specific event of the Holocaust, about how important it is that we do not forget. Sicherman's first book bears witness to that inheritance—and to the possibilities for healing.

— Sarah Hahn Campbell, author of *Grief Map*



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review

YOUNG ADULT

BEYOND POCAHONTAS

#NotYourPrincess: Voices of Native American Women
edited by Lisa Charleyboy & Mary Beth Leatherdale
(Annick \$14.95)

WITH MEXICAN AND ABORIGINAL Tsilhqot'in ancestors, **Lisa Charleyboy**, raised in Abbotsford, has co-edited **#NotYourPrincess: Voices of Native American Women** with **Mary Beth Leatherdale**.

This young adult anthology demonstrates how Indigenous women can break down stereotypes through essays, stories, music, poetry, and art. Charleyboy dedicates her book, "For every Indigenous woman who has ever been called 'Pocahontas'."

"I came to terms with what it meant to be an Indigenous woman in my twenties," she writes, in *#NotYourPrincess*, "around the same time as the trial of

a male serial killer who targeted vulnerable Indigenous women dominated the news. I was shattered by the very presence of those headlines, because I knew that with one simple twist of fate, I myself could've been listed as one of the victims.

"I had spent most of my life up to that point filled with self-loathing and a sense of aimlessness. I hadn't yet realized that the key to finding my direction was directly tied to my finding my place—and pride—as an Indigenous woman.

"Too often I've seen, we've all seen, those headlines that send shivers down spines, spin stereotypes to soaring heights, and ultimately shame Indigenous women. Yet when I look around me, I see so many bright, talented, ambitious Indigenous women and girls, full of light, laughter and love."

Charleyboy has been named by *The Huffington Post* as one of three Aboriginal Millennials to watch, and her writing has appeared in *The Guardian*.



PAMELA J. PETERS (NAVAJO)

Daja Jones (Eastern Shoshone) channels Ava Gardner in *#NotYourPrincess* so as to disrupt and decolonize clichéd portrayals of Native Americans by replacing film icons with contemporary Native American actresses.

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The Receiver

SHARON THESEN

"The body is the receiver of all that is; poetic imagination the transmitter of the world."

Sharon Thesen is a three-time Governor General's Award finalist; this is her thirteenth book of poetry, and the first since *Oyama Pink Shale* (2011).

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Towards a New World in the Yalakom Valley

JUDITH PLANT

"Judith Plant's memoir of the fleeting achievements and many uncommon good times of Camelsfoot — a philosophical commune out back of beyond — glows with wisdom, complexity, and compassion."

—Stephanie Mills, author of *Epicurean Simplicity* and *In Service of the Wild*

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The Most Dangerous Thing
by Leanne Lieberman
(Orca \$14.95)

BY CAROL ANNE SHAW

SIXTEEN-YEAR-OLD SYDNEY LIVES in and out of the Fog—a word she uses to describe the smothering depression and anxiety that so often takes hold of her. But she’s trying; she really is, and most of the time she can keep things under control.

Sydney’s life is growing more and more complicated and lately the Fog has changed from paltry to pea soup. Why can’t things just be easy? And why is the entire world so pre-occupied with sex?

Take Abby, for example, Sydney’s outgoing sister; she’s staging her version of *The Vagina Monologues* for a school drama project. Why does she have to be so “out there”? It’s so embarrassing!

And then there’s Zeyda, Sydney’s cranky and misunderstood grandfather. She’s got to keep her eye on him. After all, Bubbie, her grandmother, recently passed away. Who can blame her Zeyda for being so crotchety? But while he’s old and lonely, he regains his spark when Syd comes to visit—particularly when he shares tips about the stock



LOVING IN A TEENAGE FOG

Leanne Lieberman addresses female desire in her YA novel in a way that feels both honest and non-judgmental.

market with her.

But the biggest problem is Paul, a boy at school who Sydney has known for a long time. He’s really nice, makes Syd’s heart cartwheel, and seems to want more than just a friendship. But Sydney doesn’t know the first thing about dating; she’s never even kissed a boy! Still, she really likes Paul, and the sudden rush of feelings she begins to experience throws her com-

pletely off balance.

One minute she finds herself growing closer to Paul, and the next, she is retreating. Wanting a boy in this new way is pretty scary, not to mention totally confusing!

Leanne Lieberman’s portrayal of a teenager’s sexual awakening in **The Most Dangerous Thing** is done realistically and with great sensitivity. Her forthright way of tackling the issue of

mental illness is spot on. I also enjoyed the special relationship Syd shares with her grandfather, Zeyda, as well as her strong connection to her immediate family; also the attention given to certain Jewish traditions and customs. I learned a little more about Passover, not to mention a few Yiddish words.

While Sydney does learn coping strategies, and is able eventually to utilize the re-

sources available to her, Lieberman makes it clear that depression and anxiety are simply a part of who Sydney is.

There is no access to a magic eraser or to a wonder pill, but with courage and support, we learn we can all accept our individual challenges and even rise above them. Our struggles are part, but not all, of who we are.

This book felt very real to me—accurate in its emotional content. Its voice is poignant and believable. It reminded me of how perplexing it felt to fall in love for the first time.

I must also high-five Leanne Lieberman for the wonderful way she addresses the issue of female desire; it’s done in a way that feels both honest and non-judgmental.

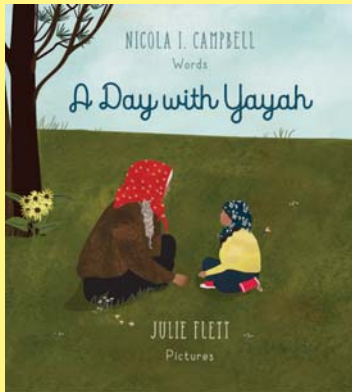
The Most Dangerous Thing is the story of a sensitive girl who successfully overcomes some pretty big life challenges, and in doing so, finds herself well on her way to discovering (and celebrating) who she really is.

Teens will relate to this story on many different levels. Those grappling with anxiety and self-esteem issues will most certainly find a kindred spirit in Sydney. 9871459811843

Carol Anne Shaw is the author of the “Hannah” books, from Ronsdale Press.

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A Day with Yayah
by Nicola Campbell
illustrated by Julie Flett
picture book

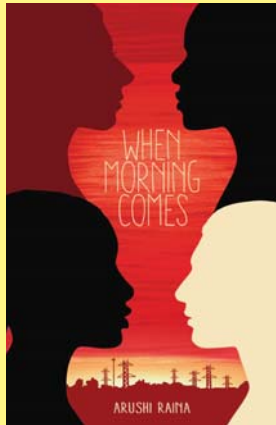
Nicola Campbell is the recipient of the TD BookPrize, the Marilyn Baillie Picture Book Award and the Anskohk Aboriginal Children’s Book of the Year. Julie Flett is a three-time recipient of the BC Book Prize and has won the Aboriginal Literature Award.



On My Walk, On My Bike and On My Skis
by Kari-Lynn Winters
illustrated by Christina Leist

“... books that young children will easily remember and recite.”—*Kirkus Reviews*

“The illustrations in these books use beautiful colour schemes that reflect the seasons.”—*CM Review*

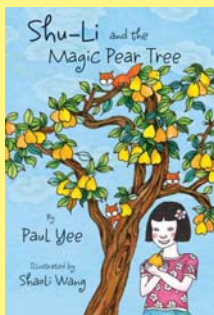


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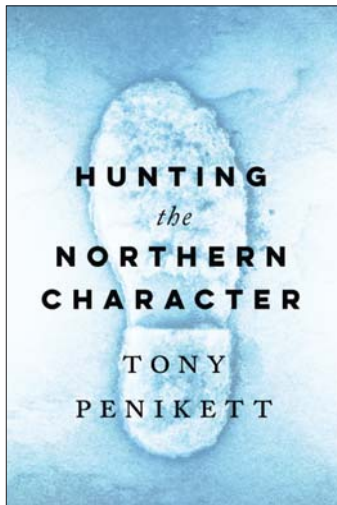
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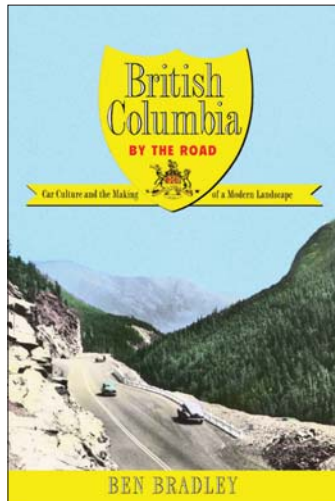


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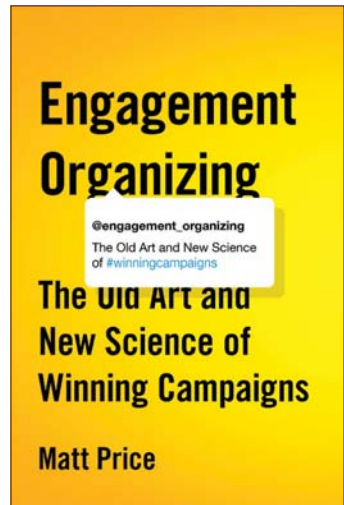
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SUSTENANCE: WRITERS FROM BC AND BEYOND ON THE SUBJECT OF FOOD

edited and with a Foreword by Rachel Rose

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by Carleigh Baker

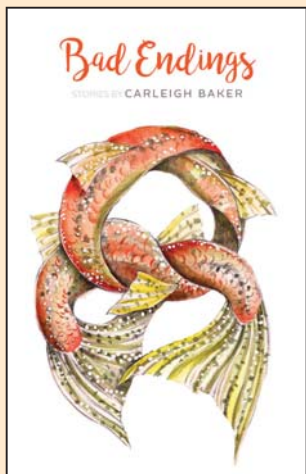
Winner: City of Vancouver Book Award

Finalist: Rogers Trust Fiction Prize

“In *Bad Endings*, Carleigh Baker has created a skillfully woven tapestry of stories, centred on strong, contemporary female characters battling for agency over their own lives. ... These stories are not about happy endings—they are about powerful endings, and we found them nothing short of electrifying.”
— 2017 Rogers Writers' Trust Fiction Prize Jury

“Stumbling through the fogs of loneliness, Carleigh Baker's finely drawn characters find respite in the particular intimacy afforded by ephemeral relationships. A renewal of connection with the more-than-human world offers the characters sustenance amidst the demands of an ever-accelerating city.”
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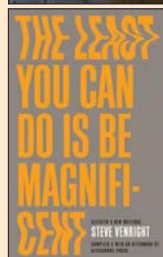


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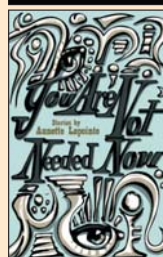
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Shu-Li and the Magic Pear Tree
by Paul Yee & Shaoli Wang
(Tradewind Books \$10.95)
AGES 6-9

BY BEVERLY CRAMP

SCHOOLGIRL SHU-LI'S best friend Tamara may have to move and leave her Commercial Drive school in Vancouver because her mother's landlord put up the rent.

Another friend, Diego, has a puppy with a stomach ailment. The dog keeps getting sick even though it is taking medication prescribed by a veterinarian.

Neither of the girls can text their friends because they don't have cell phones. When a fellow student named Joey tells them to text him, they have to admit they can't.

"Then get one," Joey retorts. "Everyone has one."

But Shu-Li and Tamara's parents believe that people need time off computers and gadgets.

It's all part of the world of pre-teens created by Governor General Award-winning author **Paul Yee** in his new young adult fiction story, **Shu-Li and the Magic Pear Tree**.

This is a prequel to his multi-cultural Shu-Li series illustrated by **Shaoli Wang**



WISHING ON A PEAR TREE

Times are troubling
on The Drive

which includes *Shu-Li and Diego* (2009) and *Shu-Li and Tamara* (2007).



THE PEAR TREE OF THE TITLE IS IN THE back yard of an elderly widow, Mrs. Rossi, to whom Shu-Li and Tamara read books as part of a volunteer program sponsored by their school. Mrs. Rossi tells Shu-Li and Tamara stories about magic pears that grow on her pear tree.

One day, Diego goes with Shu-Li and Tamara to visit Mrs. Rossi. He brings his sick dog Paco who throws up, "a frothy mix of white and

brown."

One of the pears falls on Diego's head. He bites into it. "So sweet!" he says, as juice dribbles down his chin. By the time the children leave Mrs. Rossi's house that day, Paco the dog is mysteriously better, much to everyone's astonishment.

Shu-Li begins to carry a few of the magic pears in her backpack. Tamara eats one of the pears. Within a day, her mother doesn't have to leave the neighborhood. Turns out that Mrs. Rossi asks Tamara and her mother to move in

with her. The rent is lower and they can help take care of the widow.

Shu-Li believes the magic pears work in threes. Now she only has one magic pear left. She wants to use it to wish for a cell phone but thinks that is selfish. She gives it instead to Nika, a First Nations student, to help her with a hoop dance she is to perform at the Vancouver East Cultural Centre.

When Shu-Li and Tamara find out their school is on the list of those to be closed in Vancouver, they rush to find Nika to get that last pear back.

Will they be in time to save their school? And is it really the magic pears at work?

Paul Yee is a master storyteller, mixing current events that impact the lives of children with the wonder of magic realism. Or is it the healing power of hope and of communities working together that he is really writing about?

Tamara and Shu-Li reach Nika, however she has already been successful with her hula dance, making them believe the last wish was used up.

"Shu-Li and Tamara sagged," writes Yee. "Too late. The last wish was gone. But Nika wasn't finished. I didn't eat the pear. I practiced all weekend. This morning I told myself that if I believed in myself, then I'd get in. And that's just what happened."

In the end, the whole class fights to save the school, putting on a demonstration and getting signatures on a petition. They address the school board and get the decision reversed. Perhaps the pears were magic. Yet Yee doesn't reveal the answer, he ends his story with an enigmatic question: "Was it the magic pear or was it the extra work?"

9781926890159

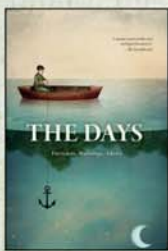
*Beverly Cramp is
associate editor at
BC BookLook.*



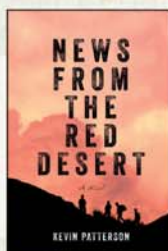
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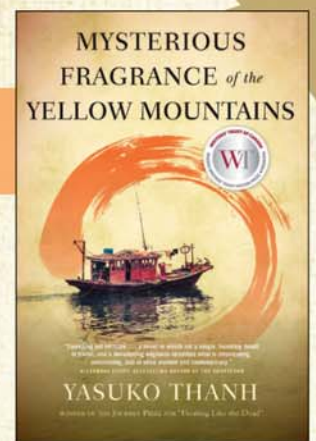


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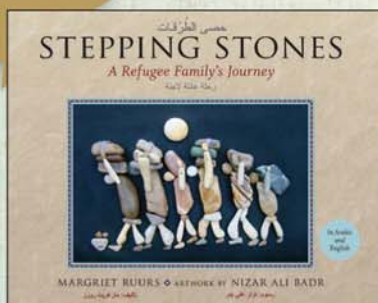


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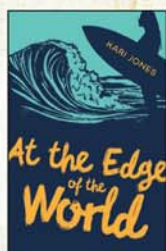
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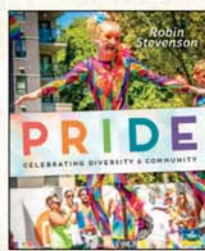
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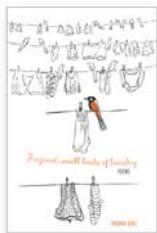
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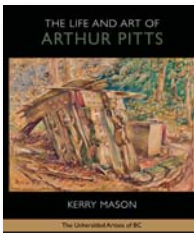
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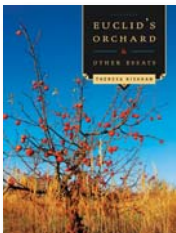
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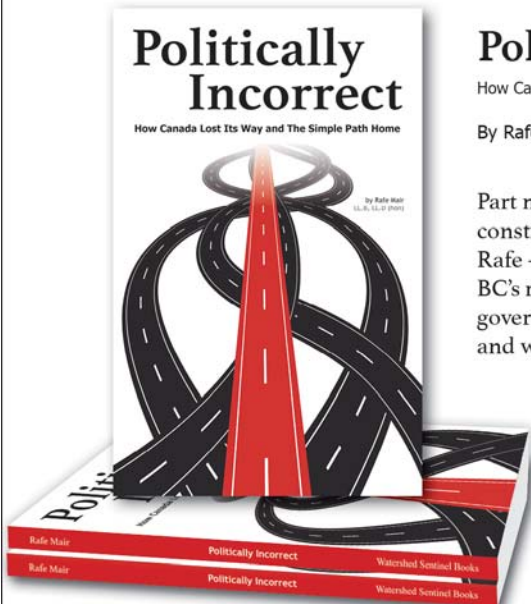


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WHO'S BRITISH • COLUMBIA WHO

A is for Aligizakis

BORN IN THE VILLAGE OF KOLIBARI ON THE island of Crete in 1947, **Manolis Aligizakis** moved with his family at a young age to Thessaloniki and then to Athens, where he received his Bachelor of Arts in Political Sciences from the Panteion University of Athens. After graduating from the Panteion Supreme School of Athens, he served in the armed forces for two years and immigrated to Vancouver in 1973. In 2006 he founded Libros Libertad, an independent publishing company in Surrey. Now he has won the top poetry prize from the Mihai Eminescu Academy in Craiova, Romania. The academy gives first and second poetry prize awards during an annual week-long literary festival.

B is for Blodgett



E.D. Blodgett

SINCE MOVING TO B.C., poet, translator and literary historian **E.D. Blodgett** of Surrey has maintained his association with the University of Alberta Press. Inspired by **Gustav Mahler's** 1904 song cycle *Kindertotenlieder* (Songs on the Death of Children) which, in turn, incorporated five of 428 poems written by **Friedrich Rückert** following the death of two of his children, Blodgett's forthcoming **Songs for Dead Children** (U. of A. \$19.95) offers a contemplative search through grief for some consolation of meaning. Two of Blodgett's twenty-seven collections of poetry have won the Governor General's Award.

978-1-77212-369-2

C is for Crocker

ANGELA CROCKER OF PORT MOODY FIRST published *The Complete Idiot's Guide to Creating a Social Network* (Penguin, 2011), a how-to book for participating in an online community. As a 'Community Creator' she has now published **The Content Planner: A Complete Guide to Organize and Share Your Ideas Online** (Self-Counsel \$17.55).

978-1770402775

Angela Crocker

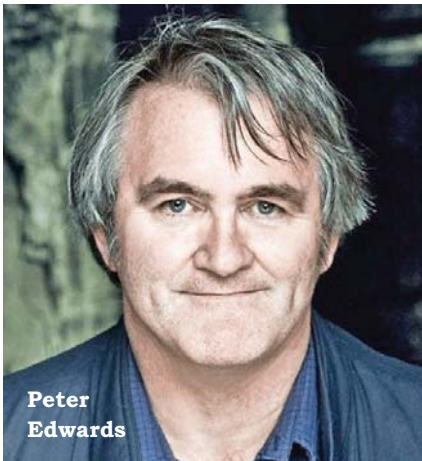
D is for Dale



Carolyn Dale

THE GAIL AND ANTON Schild mystery series by **Carolyn Dale**, a retired veterinarian and flight instructor, now includes **Here Be Dragons** (Carrick / Red Tuque \$20.13) which opens with a bloodstained knife being found on the grounds of Drayford Agricultural College, in Alberta. A professor has been murdered in his home and Gail and Anton Schild are the prime suspects because they were his dinner guests the night before. To prove their innocence, their investigations take them to sites in Alberta such as the Drumheller dinosaur museum and the hoodoos. Born in Drumheller, Dale grew up in Northern Idaho and moved to the Okanagan where she has been involved in Habitat for Humanity and the Anglican Church.

9781772420647



Peter Edwards

E is for Edwards

GROWING UP IN LYTTON, JOURNALIST **Peter Edwards'** claim to fame in the small interior town was winning the junior boys' baking contest with a French apple pie. Edwards became a writer for the *Toronto Star* newspaper specializing in organized crime and justice issues. He has written 15 non-fiction books.

In his latest young adult murder mystery, **The Biker's Brother** (Annick \$12.95), the budding romance of smalltown teenager Josh is put on hold when he has to deal with the invasion by a vicious biker gang that results in the murder of his girlfriend's brother.

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Cynthia Flood:
“I hate being asked why I chose to be a writer, because choice wasn’t involved. If I didn’t write, life felt awful. However, as a single parent I worked full-time, so for years fiction got fitted in around the edges. After I retired, things opened up.”

F is for Flood

CYNTHIA FLOOD’S **WHAT CAN YOU DO: STORIES** (Biblioasis \$19.95) contains twelve short stories about the ways adults deceive themselves and why: greed, desire for control, jealousy, fear, and ambition. Flood’s characters portray failures of the human heart with, as the book’s blurb describes, “a marvellous unsentimental brutality” that leaves “many a character unredeemed.”

Flood was born and raised in Toronto. She came to B.C. in 1969 (“one of my best life decisions”). She has been involved in the women’s movement, left-wing organizations, the anti-war movement, environmental projects and writers’ groups. She has taught literature and composition at Langara College, and was active in her union and women’s studies. 978-1-77196-176-9

G is for Ganz



Rhonda Ganz
IN HER DEBUT COLLECTION, **Frequent, Small Loads of Laundry** (Mother Tongue \$19.95), **Rhonda Ganz** describes how people behave in moments of intimacy and domesticity, often pairing the banal with the absurd “to expose the flaws of love—the frayed edges of belief and despair.” Born in Kenya, Ganz lives in Victoria where she works as a graphic designer and editor. She speaks German and can hold a conversation in Swahili. 9781896949604

H is for Harding

ONE OF THE B.C. AUTHORS FEATURED AT THIS year’s Vancouver Writers Festival was Quesnel-raised, rising star **Robyn Harding** whose seventh novel, **The Party** (Scout Press / Simon & Schuster \$22), is a shudderingly unforgettable but compulsively readable morality tale about how comfortable, suburban family lives can so easily and horribly go awry. If you are a parent and you think you are being responsible by allowing a teenage party in your house, with kids from supposedly good families... Well, yikes. There are legal pitfalls.

The Party is a perfectly executed, mainstream novel that will likely be made into a movie. Set in San Francisco, it starts with a good girl’s 16th birthday party with just a few girlfriends. We’ll say no more.

Her first non-fiction title was *Mom, Will This Chicken Give Me Man Boobs* (Greystone, 2009). Now, with *The Party*, Harding has fully and probably irrevocably graduated from the chicklit ghetto with a feat of superb, chilling storytelling. It’s not rated PG, it is PG. Her screenplay, *The Steps*, was made into an independent feature film for which Harding was also the executive producer. It premiered at the Toronto International Film Festival and was the closing gala film at the Miami International Film Festival. 978-1-50117-257-1

I is for Irani

IN JULY, WHEN THE 13-TITLE longlist for the DSC Prize for South Asian Literature was announced at the Oxford Bookstore in New Delhi, it included **Anosh Irani** for his novel, **The Parcel** (Fourth Estate, Harper-Collins). The \$25,000 prize is named for its sponsor, the Delhi-based DSC Group corporation. Unfortunately, Irani’s book did not make the shortlist announced in September at the London School of Economics.

J is for Jewish

WORTH \$10,000 EACH, THE NATIONAL VINE Awards for Jewish Literature in Canada are presented by the Koffler Centre for the Arts in four categories. The 2017 winners for Children’s/Young Adult were Berlin-born **Irene W. Watts** (text) and **Kathryn E. Shoemaker** (illustrations) for **Seeking Refuge** (Tradewind \$18.95), a graphic novel arising from the Kindertransport that enabled ten thousand Jewish children to escape from Nazi Germany prior to the outbreak of World War II. Watts and Shoemaker will be featured at the 33rd annual JCC Jewish Book Festival, November 25-30 in Vancouver. 9781926890029


K is for Keller

BETTY KELLER, MAIN FOUNDER OF THE Festival of the Written Arts on the Sunshine Coast, also a prolific author and beloved as a writing coach, is this year’s recipient of the Gray Campbell Award to recognize outstanding contributions to the publishing and literary community. On the same evening **Rob Sanders** of Greystone Books received the Jim Douglas Award for ongoing achievements as a book publisher. The Association of Book Publishers of B.C. presented the awards at a dinner held in Vancouver in September.

CALL FOR SUBMISSIONS

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Runner up: \$1,500	by authors of British Columbia history (reprints not eligible).
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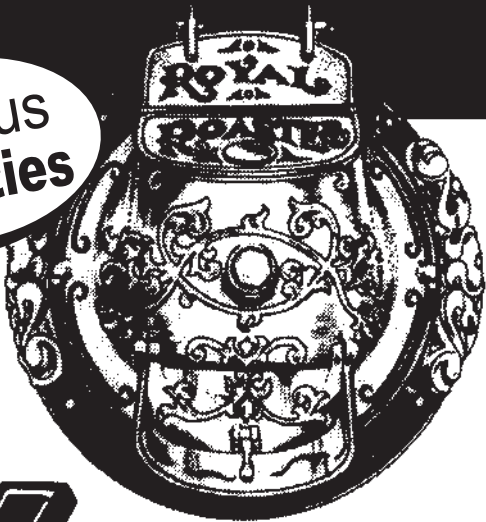
Winners will be announced at the British Columbia Historical Federation Book Awards Gala, May 2018 in Nakusp, BC.



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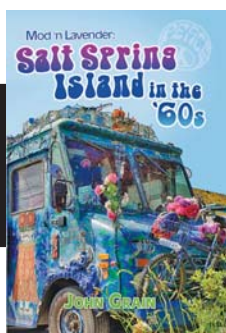
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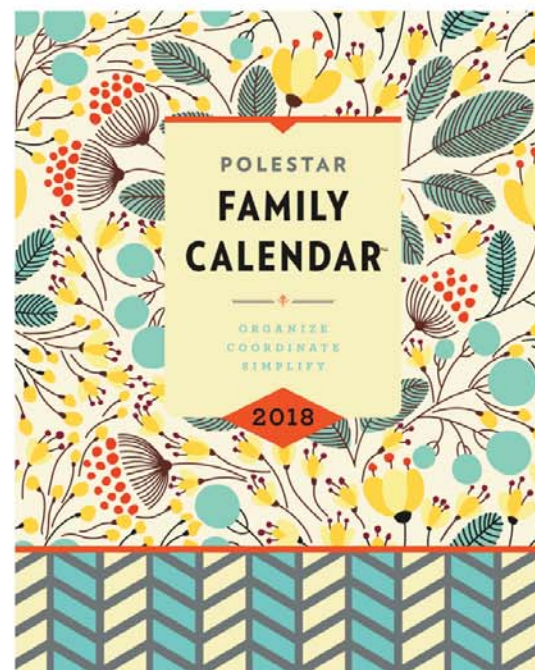
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WHO'S WHO BRITISH COLUMBIA

L is for Listener

VANCOUVER GRAPHIC NOVELIST **David Lester's** *The Listener* (ARP, 2011) is featured in a chapter by **Karen Jacobson** in **Challenging Stories: Canadian Literature for Social Justice in the Classroom** (Canadian Scholars' Press \$54.95).

The Listener contrasts the historical story of the last democratic election in Germany before Hitler became chancellor; and the fictional struggle of a disillusioned political artist searching for meaning in art. It is a cautionary tale of power, lies, memory and art.

Karen Jacobson demonstrates innovative ways of how *The Listener* was used to teach social justice issues to secondary school students, stating "From the very first page, the book inspired thoughtful discussion about the place of social action in the students' own lives."

Challenging Stories is edited by **Anne Burke, Ingrid Johnston,** and **Angela Ward.** Lester is currently working on his second graphic novel, chronicling the last year in the life of feminist activist **Emma Goldman**, who died in Canada in 1940. 9781551309736



Hitler rages in a campaign rally prior to being appointed chancellor of Germany, from *The Listener* by David Lester

M is for Minifie

TAKING ITS TITLE FROM A BODY OF WORK BY **Sonny Assu**, depicting Spiderman in a traditional Kwakwaka'wakw style, *When Raven Became Spider* was a contemporary art exhibition at the Dunlop Art Gallery in Regina curated by Vancouver-based Gitxaala/British artist and writer **Leena Minifie.**

The subsequent book **When Raven Became Spider** (ARP \$14.95) documents that exhibition and also extends Minifie's research into supernatural characters in Indigenous art and modern comic superheroes.

There is commissioned artwork by **Jolene Yazzie**, essays by Indigenous scholars and contributions by **Jennifer Matotek** (foreword), **Antonio R. Chavarria, Lee Francis IV, Elizabeth LaPensée, Joi T. Arcand, Julianne Herney, Shaun Beyale, Elle-Máijá Tailfeathers** and **Jeffrey Verege.** 9781988404066



A Red Girl's Reasoning by Elle-Máijá Tailfeathers, one of the images in *When Raven Became Spider* (ARP \$14.95).

N is for Nishihata

JESSE NISHIHATA WAS BORN HIDEO NISHIHATA in 1929 in Vancouver, to immigrant Japanese parents, and spent his childhood on Powell Street, the former Japantown, where his father owned a tin metal shop. He was thirteen when all of that was shattered during WWII with the bombing of Pearl Harbor.

His family was expelled from the B.C. coast and Nishihata survived by working in the sugar beet farms of Alberta. Later, he completed his education in Montreal and attended graduate school in London.

Nishihata became an independent filmmaker and producer for CBC who taught film and media studies at Ryerson University. His 1974 film *Watari Dori: A Bird of Passage* told the story of Japanese-Canadian internment. He became the first editor of the *Nikkei Voice* magazine.

Before he died, Nishihata wrote a diary of his experiences growing up on Vancouver's Powell Street. His family has published **Powell Street Diary: A Remembrance of Life Before Internment** (Lulu \$13.98). Jesse Nishihata died in 2006 after a long battle with Alzheimer's Disease. 9781387054060



Jesse Nishihata (centre) with Leonard Cohen (far right); artist Israel Charney (far left); film producer Jeanne Ritter (with glasses) in Sion, Switzerland.

O is for O'Callaghan

SHELLEY O'CALLAGHAN'S **HOW DEEP IS THE Lake: A Century at Chilliwack Lake** (Caitlin \$24.95) is a history of nearly one hundred years of summers at Chilliwack Lake at a summer cabin.

Similar to the structure of *The Curve of Time*, in which **M. Wylie Blanchet** telescoped her family's coastal cruising adventures into one summer, *How Deep is the Lake* features expeditions taken by O'Callaghan and six grandchildren as they investigate the headstone of an American scout with the 1858 International Boundary Com-



Alison Watt grew up in Victoria

mission Survey, a 1916 silver mine set up by **Chief Sepass**, and remnants of an Indigenous trail.

O'Callaghan practiced environmental law for twenty-five years and worked for two years as a volunteer in Zambia. 978-1-987915-39-6

P is for Protection

SINCE 2016 THERE'S BEEN A LITERARY controversy arising from ex-Torontonian **Amber McMillan's** critical book about her brief stay with her partner on artsy Protection Island, off of Nanaimo. Locals angered and offended by *The Woods: A Year on Protection Island* (Nightwood, 2016) include Nanaimo's beloved ex-bookseller **Thora Howell** who sent an open letter, outlining how it was riddled with errors, to CBC host **Stephen Quinn** after he'd recommended it.

The latest book from Protection Island is resident painter/biologist **Alison Watt's** debut novel, **Dazzle Patterns** (Freehand \$21.95), marking the centenary of the Halifax Explosion of 1917, also the subject for **Hugh MacLennan's** debut novel in 1941, *Barometer Rising*. The Protection Island lit explosion continues. 9781-988298-18-4

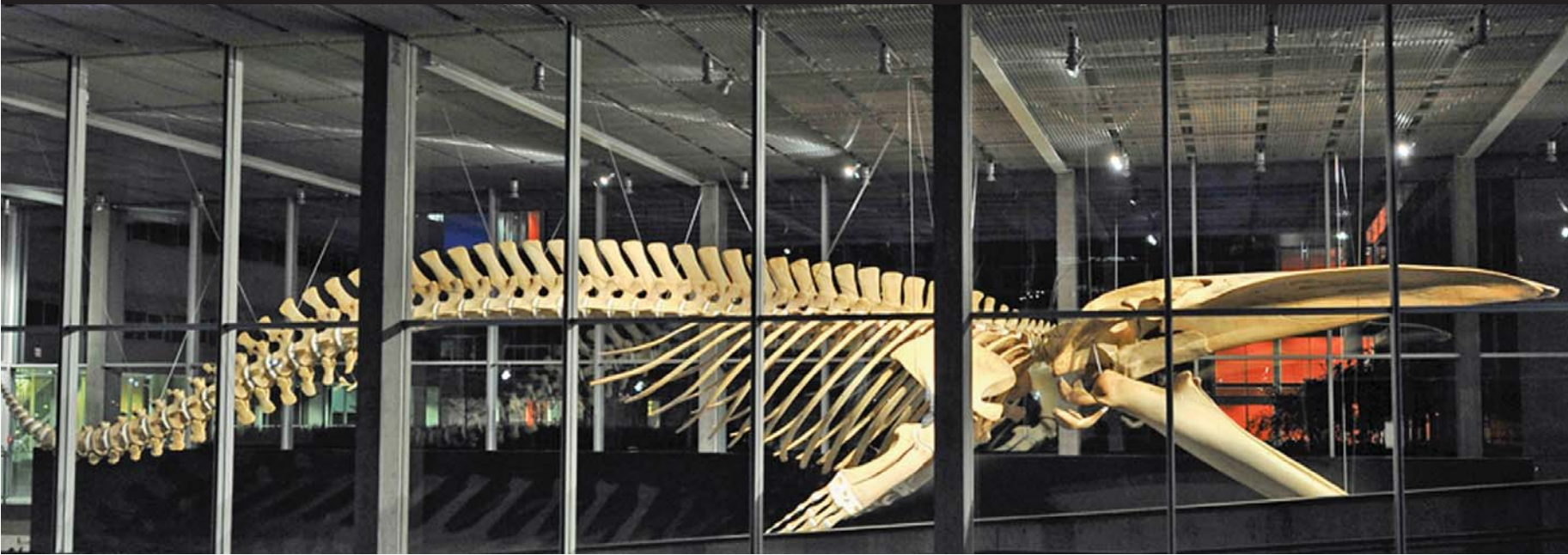
Q is for Queen



Tracy Summerville

IT WAS **GORDON CAMPBELL's** regime that instructed ICBC to become more litigious when British Columbians try to get compensation as accident victims. Possibly it says something about his popularity, after a decade-long premiership that included the Winter Olympics, that the first critical book to examine his legacy isn't B.C.-published. UNBC professors **J.R. Lacharite** and **Tracy Summerville** have gathered 368 pages of critical essays for **The Campbell Revolution? Power, Politics and Policy in British Columbia** (MQUP \$31.46) from McGill-Queen's in Quebec. 9780773551039

WHO'S WHO BRITISH COLUMBIA



R is for Rafe

BORN IN VANCOUVER ON DECEMBER 31, 1931, former talk show radio host, Social Credit cabinet minister and lawyer **Rafe Mair** died on October 9, 2017, at age 85, just before he was able to see a copy of his eleventh book, **Politically Incorrect: How Canada Lost Its Way and the Simple Path Home** (Water-shed Sentinel Books \$26). Mair grew up in Kerrisdale and practiced law for 15 years in Vancouver and Kamloops before entering politics for five years with the provincial government of **Bill Bennett**. Since he began writing at age fifty, Mair won the Michener Canadian Media Award and the Hutchison Award for Lifetime Contribution to BC Journalism and was inducted into the Broadcast Hall of Fame. 978-0-9953286-2-4

S is for Stewart

KENNEDY STEWART, NDP MP FOR THE riding of Burnaby South, has co-edited **Turning Parliament Inside Out: Practical Ideas for Reforming Canada's Democracy** (D&M \$22.95) with Conservative MP **Michael Chong** and Liberal MP **Scott Simms**. Eight current members of Canada's parliament, from four different political parties, share non-partisan thoughts on the state of Canadian democracy, including Saanich/Gulf Islands Green MP **Elizabeth May**. 978-1-77162-137-3

T is for Thesen

THE THIRTEENTH BOOK BY THREE-TIME Governor-General's Award nominee **Sharon Thesen** is **The Receiver** (New Star \$19). "The body is the receiver of all that is; poetic imagination the transmitter of the world," she writes. Her collection is "A memoir about poetic imagination, about the transmission of language / energy (the poet will have had 'some several causations'), contagion, ancestral / cellular memory, what is received through books, reading, talk, voices, rhythms of thought & experience. The education / mis-education of a poet 'by ear'; transmission/transcription/telephone/telegraph; annunciation as method."

9781554201402



Sharon Thesen

Blue whales are the largest animals ever to have lived on earth (longer than the longest dinosaur). Only 21 skeletons are on public display worldwide including the 88 ft. long one at UBC's Beaty Biodiversity Museum (above). Anita Miettunen's *Big Blue Forever* gives us all the facts on the blue whale.



The boat and team members in Kevin Valley's memoir *Rowing the Northwest Passage: Adventure, Fear, and Awe in a Rising Sea* (Greystone \$24.95).

U is for Uneven

EIGHT B.C. WRITERS WERE SHORTLISTED for major literary awards this fall. Only one was published from B.C. That was **Carleigh Baker's** *Bad Endings* (Anvil), co-nominated with **David Chariandy's** *Brother* (M&S) for the \$50,000 Rogers Writers Trust Fiction Prize.

Son of a Trickster (PRH) by **Eden Robinson** was shortlisted for the Giller Prize. Eleven of the twelve Giller longlisted titles were from Ontario publishers. The other was from Quebec.

For the Governor General's Awards (non-fiction), **Sarah de Leeuw** was nominat-

ed for *Where It Hurts* (NeWest); for poetry, **Lorna Crozier** was nominated for *What The Soul Doesn't Want* (Free-hand); for drama, **Hiro Kanagawa** was nominated for *Indian Arm* (Playwrights Canada); for illustrated children's book, **Julie Flett** was nominated for *When We Were Alone* (HighWater) with text by **David Alexander Robertson**.

Sonja Larsen won the 2017 Edna Staebler Award for Creative Non-Fiction for her memoir, *Red Star Tattoo: My Life as a Girl Revolutionary* (Random House, 2016). The \$10,000 award is administered by Wilfrid Laurier University (Waterloo).

V is for Valley

FULFILLING THE DREAM OF A LIFETIME, architect and adventurer **Kevin Valley** crossed the treacherous Northwest Passage in nothing more than a rowboat. Travelling with a team, Valley faced life-threatening storms and unbelievable weather, while also encountering graceful belugas, hairy muskoxen and herds of caribou. All these experiences are captured in **Rowing the Northwest Passage: Adventure, Fear, and Awe in a Rising Sea** (Greystone \$24.95). Due to climate change in the high Arctic, the Passage is now ice-free for a brief window in summer, which allowed Valley to embark on his trip. Valley's previous adventures include scaling a volcano in Java and trekking across Antarctica.

978-1-77164-134-0

W is for Wright

BORN IN 1943 IN COLORADO, MULTI-FACETED author and editor **Hillel Wright** died from a heart attack on August 1 at his home in Sointula. A memorial service was held on Denman Island. He lived for 25 years on the West Coast before moving to Japan where he lived with his second wife (and "muse") **Shiori Tsuchiya** in Kanagawa Prefecture, then moving to Naha, Okinawa following an earthquake in 2011. For a full obit, visit ABCBookWorld.com

X is for eXhumation

ANITA MIETTUNEN'S FIRST CHILDREN'S BOOK, **Big Blue Forever** (Red Deer Press, \$24.95) is inspired by the true story of how a blue whale skeleton, buried for over twenty years in PEI, was shipped cross-country and reassembled for permanent display at the Beaty Biodiversity Museum at UBC. This story presents facts about blue whales, their environment and the process that museums undertake to uncover, prepare, and reassemble skeletons for display and study. 9780889955424

Y is for Yeri7

RON IGNACE WAS CHIEF OF THE SKEETCHSTN First Nation, near Kamloops, until 2004 when he became head of the Task Force on Aboriginal Languages and Cultures. Now he's an adjunct SFU professor who has teamed up with his wife, **Marianne Ignace**, for a 10,000-year overview of his people and their land, **Secwépemc People, Land, and Laws / Yeri7 re Stsq'ey's-kucw** (McGill-Queens \$39.95). 9780773551305

Z is for Zappa

WITH MORE THAN 700 PAGES, **THE BIG NOTE: A Guide to the Recordings of Frank Zappa** (New Star \$45) by Vancouver's **Charles Ulrich** will provide intensely detailed liner notes—the book's been over 15 years in the making—that every album in the protean and prolific composer's oeuvre cries out for. It covers 100 albums recorded over 35 years and the 80+ players on them, with each one of 1,772 tracks described in detail, and backed up by 1,424 citations.

Charles Ulrich attended Pomona College, where—like Frank Zappa—he was a disc jockey on KSPC-FM. The book is coming in 2018. 9781554201464

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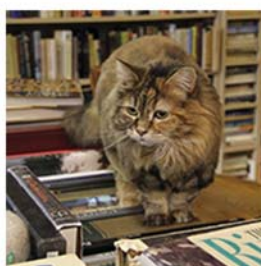
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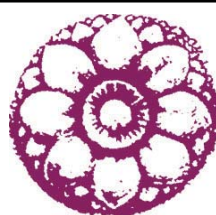
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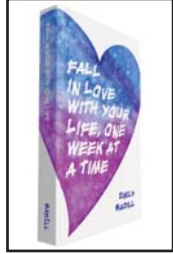


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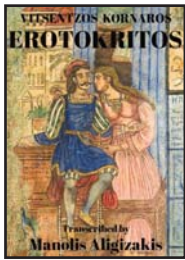


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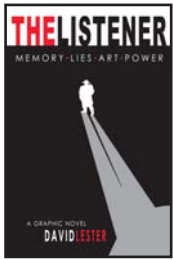
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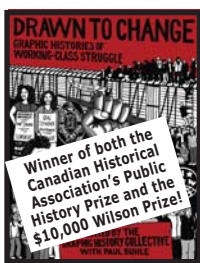
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In eastern Tanzania, Father Placid Kindata of Luhombero hires patients from this epilepsy clinic who would otherwise be ostracized and poor. It was started by B.C. author Dr. Louise Jilek-Aall of Tsawwassen in 1960.

Circus lit

THANKS FOR CONTINUING TO DO
BC BookWorld, *ABCBookWorld*, *BC-BookLook* and now *The Ormsby Review*. And including me as #61 on The Literary Map of B.C.

I've now done seven books, four of them in the traditional manner, and mostly the experiences have been good. Lately I've taken my books into the grass roots world of the local farmer's market. Each week it is like the circus has come to town and I'm the only author in the circus. Everything must be homemade and guess what, every book was handwritten in the Shuswap (to begin with) so I qualify.

People are surprised and often incredulous to meet a live author but it has turned out to be a fun way (albeit humiliating at times, too) to connect with readers.

Mostly customers come for organic bunches of beets and kale and some of them walk away with a book or two.

This past summer a woman from Alberta bought six copies of *Clara and Me* for her entire book club. That made my day.

Deanna Kawatski
Salmon Arm

Trip devisor

I APPRECIATE YOUR MAGAZINE BOTH paper and e-zine. What a gift for B.C. writers and readers. Having been an independent publisher since 1985, and not a red cent from anyone for publishing but my own pocket, it has been quite a trip, one I do not regret,

although there has been no budget for advertising. Therefore, my heart truly appreciates reviews and acknowledgements like yours to get the word out.

Agnes Toews-Andrews
West Kootenays

A new Rielty

IN RESPONSE TO LOUIS RIEL/AUTUMN: Once John A. Macdonald sent out the troops and a militia made from the Dominion Land Surveyors, families back east had to mourn the loss of their loved ones: six killed and 49 wounded in an ambush led by Dumont at Fish Creek, eight more killed a few weeks later and eight again at Batoche the following month, before Dumont ran away and Riel was captured. The Cree, Assiniboine and Metis were also fighting each other, yet the story told today conjures an organized "resistance" against a violent government. [excerpt]

S. B. Julian
Victoria

Luhombero responses

READING ABOUT PLACID KINDATA AND HIS efforts in Luhombero reminded me it wasn't that many years ago when those with epilepsy were inadmissible to Canada. I am looking forward to receiving *BC Bookworld* for my contribution, no longer waiting to get a copy until my next trip on B.C. Ferries.

Claudia Shaw
North Vancouver



THANKS FOR YOUR WONDERFUL APPEAL ABOUT helping an African village in the sum-

mer issue of *BC BookWorld*. I am pleased to contribute. Please don't send me a gift subscription because I positively love picking up *BC BookWorld* on the ferry or at the bookstore!

Eleanor O'Donnell
Vancouver



I'M ENCLOSING A CHEQUE TOWARDS THE project in Luhombero. We are so blessed here in Canada and it's good to share with others. As an avid reader, I enjoy picking up the latest copy of *BC BookWorld* at the lovely little library here in Valemount.

Jim and Terry Stewart
Valemount

[We wish acknowledge the assistance of these new Luhombero donors: Ingela Kasparaitis, Marilyn Brooks, Sharon Carriere, Louise Donelly, Joan Givner, Heidi Greco, Michael Hetherington, Shelley Hrdlitschka, Thora Illing, Deanna Kawatski, Georgina Kirkman, Joy Kogawa, Pauline Le Bel, Kay McCracken, Anne Miles, Laura Millar, Margaret Mould, Judi Murakami, Renate Neftin, Eleanor O'Donnell, Daphne Osoba, Claudia Shaw, Howard Stewart, Teresa Stewart, Carol White, J. Willis, Deb Wills, Susan Yates. For an update on progress: www.helpluhombero.org] —Ed.

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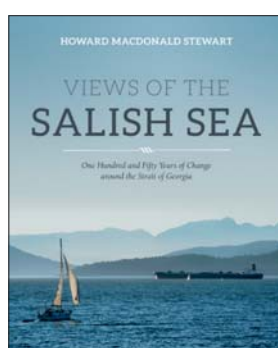
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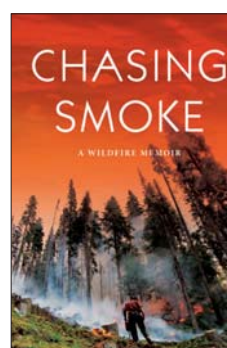
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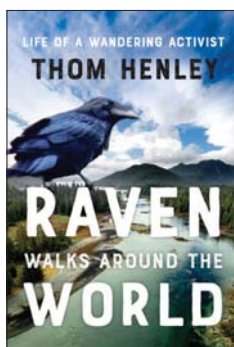
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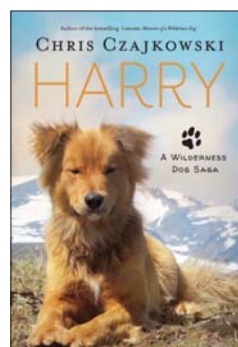
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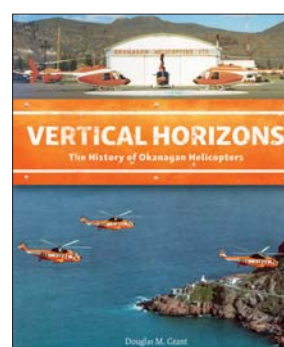
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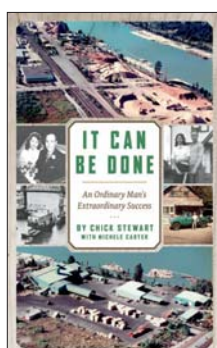
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