



**The harsh  
reality of  
bullying**

Holly Dobbie tackles  
the misery in her  
new YA novel.

PAGE 35

**BC**  
**BOOKWORLD**  
VOL. 32 • NO. 4 • Winter 2018-19

# ESI EDUGYAN

of Victoria has rocketed into  
Margaret Atwood and Alice Munro  
territory with just her third novel.

See page 9

**JACK WHYTE RETURNS** 10 • **BUFFY SAINTE-MARIE BIO** 25

**MUDGIRLS BUILD THE FUTURE** 22-23 • **HIKING** 26

**STAMINA**

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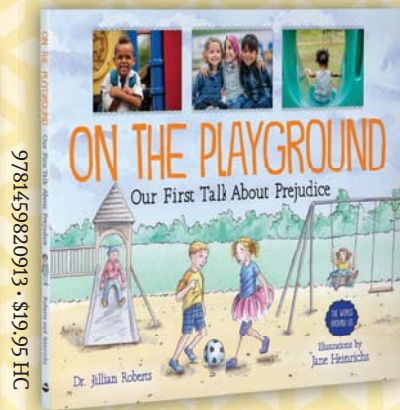
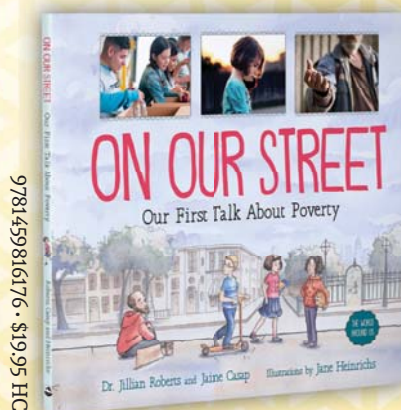
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# BC

## TOPSELLERS\*

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**The Aging of Aquarius: Igniting Passion and Purpose as an Elder**  
(New Society \$17.99)

**Christine Stewart**  
**Treaty 6 Deixis**  
(Talonbooks \$18.95)

**Joshua Whitehead**  
**Jonny Applesseed**  
(Arsenal Pulp \$17.95)



**Neev Tapiero**  
**CannaBiz: Big Business Opportunities in the New Multibillion-Dollar Marijuana Industry**  
(Self-Counsel Press \$22.95)

**Norma Charles**  
**Tree Musketeers**  
(Ronsdale Press \$11.95)

**Shelley Adams**  
**Whitewater Cooks: More Beautiful Food**  
(Sandhill Book Marketing \$34.95)

**Jane Reid**  
**Freshly Picked: A Locavore's Love Affair with BC's Bounty**  
(Caitlin Press \$26)

**Sandeep Pai & Savannah Carr-Wilson**  
**Total Transition: The Human Side of the Renewable Energy Revolution**  
(Rocky Mountain Books \$22)



**Jackie Bateman**  
**Straight Circles**  
(Anvil Press \$20)

**Charles Ulrich**  
**The Big Note: A Guide to the Recordings of Frank Zappa**  
(New Star \$45)

**Marian Jago**  
**Live at the Cellar: Vancouver's Iconic Jazz Club and the Canadian Co-operative Jazz Scene in the 1950s and '60s**  
(UBC \$29.95)

**Monique Gray Smith & Danielle Daniel**  
**You Hold Me Up**  
(Orca Books \$19.95)

**Rick James**  
**Don't Never Tell Nobody Nothin' No How: The Real Story of West Coast Rum Running**  
(Harbour \$32.95)

**Darrel J. McLeod**  
**Mamaskatch: A Cree Coming of Age**  
(D&M \$29.95)

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

# AROUND BC



## ATLIN

**TERRY MILOS'S MEMOIR, NORTH OF FAMILIAR: A Woman's Story of Homesteading and Adventure in the Canadian Wilderness** (Caitlin \$24.95) recounts her back-to-the-land adventures begun as a young woman in 1974. After a few months of eking out a living in the harsh north, she reluctantly returned to the south to earn an education degree whereupon she accepted a teaching job in the northern town of Atlin. For nineteen years, she raised a family by teaching in a number of remote Canadian communities, living in Carcross, Carmacks, Dawson City and Old Crow, etc.

978-1-987915-45-7



Baker Street without Holmes. Nelson in the 1940s.

## Pender Harbour

**COLIN LEVINGS' ENCYCLOPEDIC TREATMENT** of how sea-going salmon, trout and char make their transition from fresh to salt water (and the other way) at the river mouth, **Ecology of Salmonids in Estuaries Around the World: Adaptations, Habitats and Conservation** (UBC Press \$75) provides case histories dealing with B.C. estuaries and species while incorporating conservation issues. There is also an on-line appendix that provides a primer on salmonids and estuaries for the citizen scientist. Levings is the author of about 200 scientific papers and he increasingly spends time at Pender Harbour teaching his five grandsons to fish.

978-0-7748-3173-4

## Nelson

Nelson during the 1940s serves as the backdrop for **Iona Whishaw's** five *Lane Winslow* mysteries featuring a former spy-turned-detective, Lane Winslow, a police inspector named Darling, as well as characters named Agatha and Watson. "There is a lot of stuff going on that you'd never find in the land of Holmes or Poirot," says reviewer **Sheldon Goldfarb** in *The Ormsby Review*. "Romance between the detectives, for instance." Baker Street in Nelson has most recently given rise to **It Begins in Betrayal** (Touchwood \$16.95) and **A Sorrowful Sanctuary** (Touchwood \$16.95).

Betrayal: 9781771512619 / Sanctuary 9781771512893

BC

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3 BC BOOKWORLD WINTER 2018-2019





New books from  
**Douglas & McIntyre**



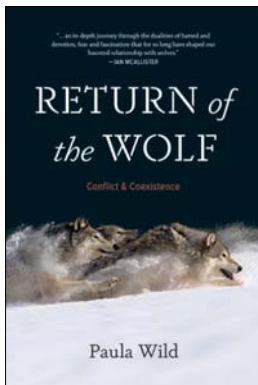
**MAMASKATCH**

A Cree Coming of Age

WINNER OF THE GOVERNOR GENERAL'S AWARD FOR NON-FICTION

A heartbreakingly candid memoir of a Cree boy's resilience and grace in the face of chaos and inter-generational tragedy by **DARREL J. MCLEOD**.

MEMOIR • \$29.95 • ISBN: 978-1-77162-200-4 • CLOTH  
6" X 9" • 240 PAGES • 8-PAGE B&W PHOTO INSERT

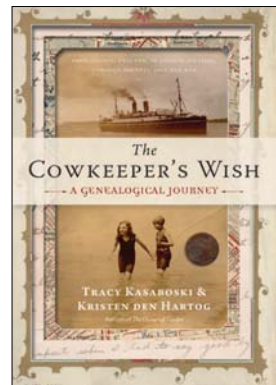


**RETURN OF THE WOLF**

Conflict and Coexistence

As reports of human encounters with wolves become more frequent, **PAULA WILD** offers a timely examination of this icon of the wilderness.

NATURE • \$32.95 • ISBN: 978-1-77162-206-6 • CLOTH • 6" X 9"  
272 PAGES • 45 B&W PHOTOS, 21 COLOUR PHOTOS, 16-PAGE INSERT

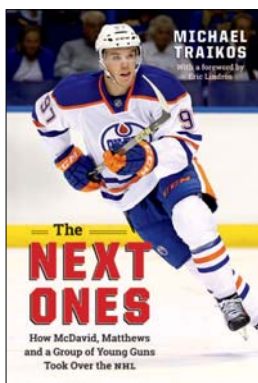


**THE COWKEEPER'S WISH**

A Genealogical Journey

**KRISTEN DEN HARTOG & TRACY KASABOSKI** trace their ancestors' path to Canada—a true Dickensian journey from London, England to London, Ontario.

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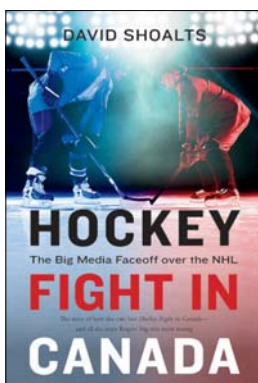


**THE NEXT ONES**

How McDavid, Matthews and a Group of Young Guns Took Over the NHL

Veteran hockey writer **MICHAEL TRAIKOS** tells the origin stories of ten of today's youngest NHL stars.

SPORTS • \$18.95 • ISBN: 978-1-77162-198-4  
PAPERBACK • 6" X 9" • 240 PAGES • 36 B&W PHOTOS



**HOCKEY FIGHT IN CANADA**

The Big Media Faceoff over the NHL

Award-winning sportswriter **DAVID SHOALTS** exposes how the CBC lost *Hockey Night in Canada*—and all the ways Rogers's big win went wrong.

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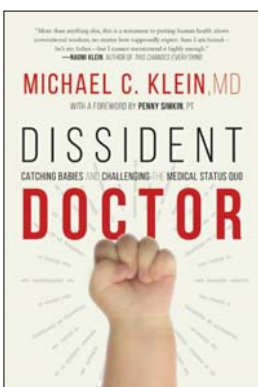


**IN VALHALLA'S SHADOWS**

A Novel

This fast-paced Canadian Gothic crime novel set in a small northern fishing village is the latest book from legendary writer **W.D. VALGARDSON**.

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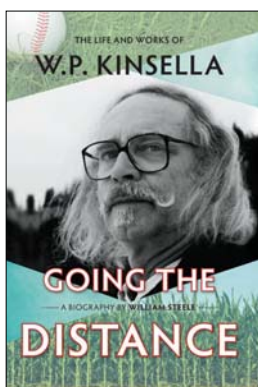


**DISSIDENT DOCTOR**

Catching Babies and Challenging the Medical Status Quo

A memoir from **MICHAEL C. KLEIN, MD**, about defying the medical establishment for his beliefs.

MEMOIR/HEALTH • \$32.95 • ISBN: 978-1-77162-192-2  
CLOTH • 6" X 9" • 304 PAGES • 52 B&W PHOTOS

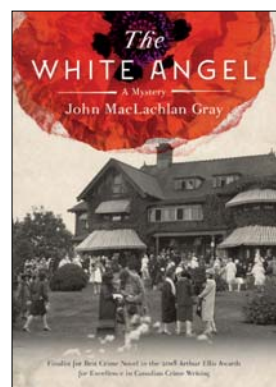


**GOING THE DISTANCE**

The Life and Works of W.P. Kinsella

**WILLIAM STEELE's** biography of controversial author W.P. Kinsella, whose novel, *Shoeless Joe*, was turned into the blockbuster *Field of Dreams*.

BIOGRAPHY • \$34.95 • ISBN: 978-1-77162-194-6 • CLOTH  
6" X 9" • 304 PAGES • 12 B&W PHOTOS, 8-PAGE INSERT



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**JOHN MACLACHLAN GRAY's** novel based on a 1924 Vancouver murder was shortlisted for an Arthur Ellis Award for Excellence in Canadian Crime Writing.

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The Kettle Valley Steam Railway’s finely preserved ex-CPR locomotive approaching the railway’s Prairie Valley station (from Iron Road West).



Derek Hayes

Salmon Arm

VIGOROUS, INDEPENDENT, STUBBORN AND sometimes difficult to get along with, 28-year-old Rozalind of Salmon Arm has Multiple Sclerosis. Through endless appointments, she desperately searches for a cure while trying to make sense of her new condition. Out of options, she moves home, but her mother is unexpectedly faced with a serious illness of her own. As Roz becomes more despondent and isolated, her faithful dog, Deputy, is her main companion. Her world view begins to change as Roz builds an inner life with a growing awareness of God. That’s the gist of **Mona Houle’s** far from dreary fictionalized memoir, **Hope from Stone: A Walk with Multiple Sclerosis** (Mo’s Art Media \$17.99), written after Houle took two mentorship programs with **Gail Anderson-Dargatz**. The feisty quality of the protagonist’s personality keeps the reader engaged as Roz moves from being a somewhat cynical, fault-finding victim to becoming a calm, secure, empowered woman of age.

Clearly based on personal experience, *Hope from Stone* is a very worthwhile book for anyone who wants to understand MS.

978-1-77536-80-0



Cover art of Hope From Stone

KETTLE VALLEY

IN EXCHANGE FOR THE PROMISE OF A TRANSCONTINENTAL line to the West Coast, British Columbia was brought into the Canadian Confederation in 1871. When the Canadian Pacific Railway arrived in 1886, it bolstered economic development in the province, created the city of Vancouver and spurred others to build competing lines. In his prolifically illustrated **Iron Road West: An Illustrated History of British Columbia’s Railways** (Harbour \$44.95) **Derek Hayes** charts the development of the province through its competitive railway lines and he explores the emergence of the modern freight railway in British Columbia, including fully automated and computerized trains.

978-1-550178388

Smithers

SMITHERS AROSE FROM A SWAMP BENEATH A mountain. Initially the non-Indigenous residents largely excluded the surrounding Witsuwit’en population. As a third-generation native of Smithers, academic **Tyler McCreary** has orchestrated interviews with more than fifty Witsuwit’en and non-Indigenous families for **Shared Histories: Witsuwit’en—Settler Relations in Smithers BC 1913—1973** (Creekstone \$24.95). To celebrate this publication, the community of Witset (formerly Moricetown) and the Liksilyu clan organized a 34 km. *Walk to Witset* and a feast hosting more than 400 guests (over 50% non-Indigenous). **Ut’akhgit Henry Alfred**, the last living Witsuwit’en plaintiff in the Delgamuukw—Gisdaywa court case (the Supreme Court of Canada ruled that Aboriginal title was an ancestral right protected by the Constitution) hosted the feast, attending in spite of illness, and died soon after.

978-1-928195-04-7

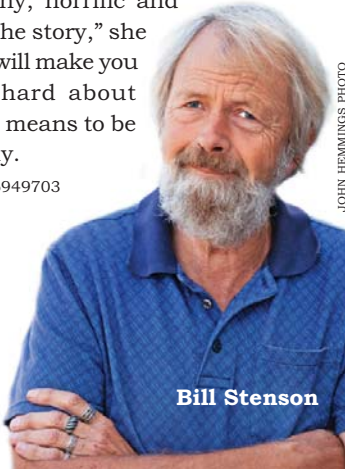


Ut’akhgit Henry Alfred

Fernie

YOU KNOW A MOVIE OR BOOK HAS GOT you hooked when you start feeling relieved when bad things don’t happen to the characters, when it’s looking like they will. **Bill Stenson’s** fully-realized novel set in Fernie, **Ordinary Strangers** (Mother Tongue \$28.95), works that way throughout. In 2013, Stenson was a finalist for the 2nd Great BC Novel Contest. Last year it was announced he had won the 4th Great BC Novel Contest judged by **Audrey Thomas**. His *Ordinary Strangers* is about the upbringing of a daughter who wonders why there are no baby pictures of her in the family album. It opens with a couple driving to Fernie in the early 1960s. Stopping at Hope, where they lose their dog, they discover instead a crying toddler in the woods. Unable to have children of their own, they proceed to raise the girl they name Stacey, giving her a birthdate and remaining secretive about her lost-‘n’-found origins. It is a sophisticated novel about unsophisticated people over two decades. There are countless hurdles and close calls, two calamities, oddball neighbours and an adopted dog. Real life. Audrey Thomas describes this story about the road to forgiveness as funny, horrific and sad. “The story,” she says, “will make you think hard about what it means to be a family.

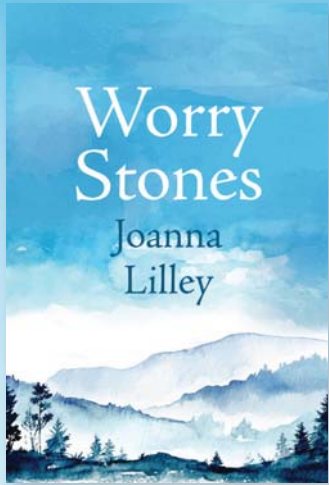
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Bill Stenson

JOHN HEMMINGS PHOTO



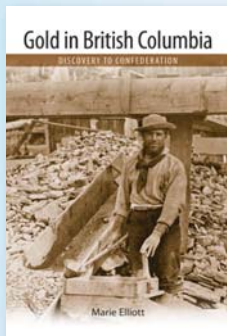


# Worry Stones

Joanna Lilley

Set in the Canadian Arctic and Scottish Highlands, Lilley's captivating debut novel portrays art historian Jenny in her struggle to rescue her mother from a religious cult and keep her fanatical father at bay. All the while, Jenny tries to move beyond her need for the comfort of "worry stones" and to foster her own talents as a sculptor, working alongside Inuit artists.

978-1-55380-541-0 (PRINT) 978-1-55380-542-7 (EBOOK) 286 pp \$18.95

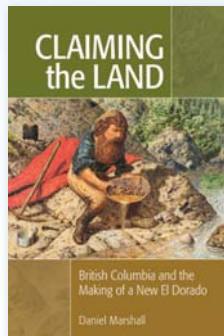


## Gold in British Columbia

Marie Elliott

Elliott takes readers through the gold rushes of B.C. from 1858 to B.C.'s entry into Confederation, explaining their central importance to Canada's history. With 50 photos & maps.

978-1-55380-517-5 (PRINT)  
978-1-55380-518-2 (EBOOK) 350 pp \$24.95



## Claiming the Land

British Columbia and the Making of a New El Dorado

Daniel Marshall

Marshall focuses on the 1858 Fraser River gold rush and its battles between the California miners and the First Nations peoples. With 30 photos & maps.

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978-1-55380-503-8 (EBOOK) 406 pp \$24.95



## Skylight

Antony Di Nardo

Poetry exploring the interplay between a disintegrating natural world and the human observer. Partly feral, partly tamed, these poems record what we miss inside and outside our windows.

978-1-55380-544-1 (PRINT)  
978-1-55380-545-8 (EBOOK) 112 pp \$15.95



## Out All Day

John Donlan

These poems evoke our sense of loss as we live through the sixth extinction of the natural world. Yet always they reveal the comfort and courage provided by close and loving observations of the processes of life.

978-1-55380-547-2 (PRINT)  
978-1-55380-548-9 (EBOOK) 84 pp \$15.95

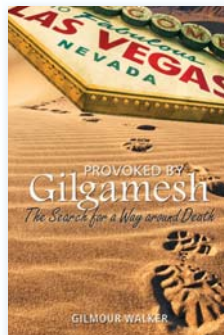


## Beautiful Communion

Des Kennedy

A poignant novel invoking the confessions and "beautiful communions" within a turbulent family — all observed by border collie Shep with bemused detachment.

978-1-55380-532-8 (PRINT)  
978-1-55380-533-5 (EBOOK)  
312 pp \$18.95



## Provoked by Gilgamesh

Gilmour Walker

This humorous mashup of the ancient Epic of Gilgamesh sees a modern man attempting to follow Gilgamesh's search for eternal life — with an eccentric editor offering mocking footnotes.

978-1-55380-520-5 (PRINT)  
978-1-55380-521-2 (EBOOK) 76 pp \$18.95



## Tree Musketeers

Norma Charles

Jeanie Leclare discovers that a giant cedar tree next to her school is going to be bulldozed by her uncle. How can she become a tree musketeer and save the tree?

978-1-55380-550-2 (PRINT)  
978-1-55380-551-9 (EBOOK)  
130 pp \$11.95



## The King's Shilling

David Starr

Duncan Scott is forced to take the "King's Shilling" and serve in epic battles against Napoleon's fleet as a gunner. The deadly sea battles finally convince him he must give up fighting for "empire."

978-1-55380-526-7 (PRINT)  
978-1-55380-527-4 (EBOOK)  
224 pp \$11.95



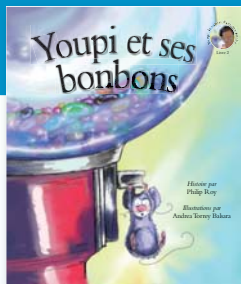
## FOR YOUNG READERS

### Railroad of Courage

Dan Rubenstein & Nancy Dyson

Twelve-year-old Rebecca makes a daring escape from slavery on the Underground Railroad to Canada, led by the famous Harriet Tubman, aided along the way by compassionate abolitionists.

978-1-55380-514-4 (PRINT)  
978-1-55380-515-1 (EBOOK)  
164 pp \$11.95



### Youpi et ses bonbons

Philip Roy & Andrea Torrey Balsara

Wonderfully touching full-colour illustrations tell how Youpi, the pocket mouse, is bored when he goes with his friend Jean to a laundromat — until he joyfully succeeds in outwitting the jellybean machine.

978-1-55380-540-3 (HARDCOVER)  
32 pp \$12.95 FRENCH LANGUAGE



## Victoria Book Prizes

**M**onique Gray Smith was awarded the Bolen Books Children's Book Prize for **Speaking Our Truth: A Journey of Reconciliation** (Orca Books) and **Bill Gaston** received his second City of Victoria Butler Book Prize, this time for **A Mariner's Guide to Self-Sabotage** (Douglas & McIntyre), at the 15th Victoria Book Prize Gala.

Mayor **Lisa Helps** and co-sponsor **Brian Butler** presented the \$5,000 Butler/Victoria prize; **Samantha Holmes** from Bolen Books presented the \$5,000 children's book prize.

Gaston's collection of ten cautionary tales was praised for moving seamlessly from the funny to the poignant to the surprising and the absurd. "Gaston has a gift for making ordinary moments feel transcendent," judges concluded. Gaston's earlier book *Gargoyles* (House of Anansi) won the same prize in 2007. Gaston has been a finalist for the Giller Prize with *Mount Appetite* (Raincoast, 2002), and he was the inaugural recipient of the Timothy Findley Prize, awarded by the Writer's Trust of Canada.

In *Speaking Our Truth: A Journey of Reconciliation*,



Monique Gray Smith (centre) with Orca Books' Andrew Wooldridge at the 15th annual Victoria Book Prizes Gala.



Bill Gaston

Gray Smith presents Canada's collective history, present and future, for young readers who might encounter the concept and practice of reconciliation for the first time. Her book introduces the lives of residential school survivors and how the findings of the Truth and Reconciliation Commission resulted in action for social change. She is a mixed-heritage woman of Cree, Lakota and Scottish ancestry who resides on Lekwungen territory. Her first novel, *Tilly: A Story of Hope and Resilience*, won the 2014 Burt Award for First Nations, Metis and Inuit Literature.

The gala was again held at the Union Club of British Columbia and was hosted by CBC Radio's **Gregor Craigie**. Victoria's poet laureate **Yvonne Blomer** opened the evening with a reading from her recent works. Additional sponsors included the Greater Victoria Public Library, Island Blue Print, Chateau Victoria, Magnolia Hotel and Spa, Inn at Laurel Point, Friesens Corporation and CBC Radio.

More info: [www.victoriabookprizes.ca](http://www.victoriabookprizes.ca)

## Medical trailblazer

**I**n her second book, **City in Colour: Rediscovered Stories of Victoria's Multicultural Past** (Touchwood 2018), **May Q. Wong** offers succinct accounts of lives and families regarding people of colour and other racial minorities such as Canada's first Jewish judge, **Samuel Davies Schultz**, and Canada's first Chinese female doctor, **Victoria Mea Chung**. Chung's father **Sing Noon Chung**, who worked as a labourer on the Canadian Pacific Railway until it was completed in 1885, was one of the first eleven Chinese people to be converted to Christianity in Victoria by missionary **John E. Gardiner**. Chung paid the \$50 head tax for his wife to join him. At age five, their daughter Victoria was placed at the Rescue Home for Chinese Girls. Because Chinese were banned from practicing medicine and other professions in B.C., Victoria Mea Chung later took a scholarship to attend medical school at the University of Toronto in 1917, a year after



Victoria Chung

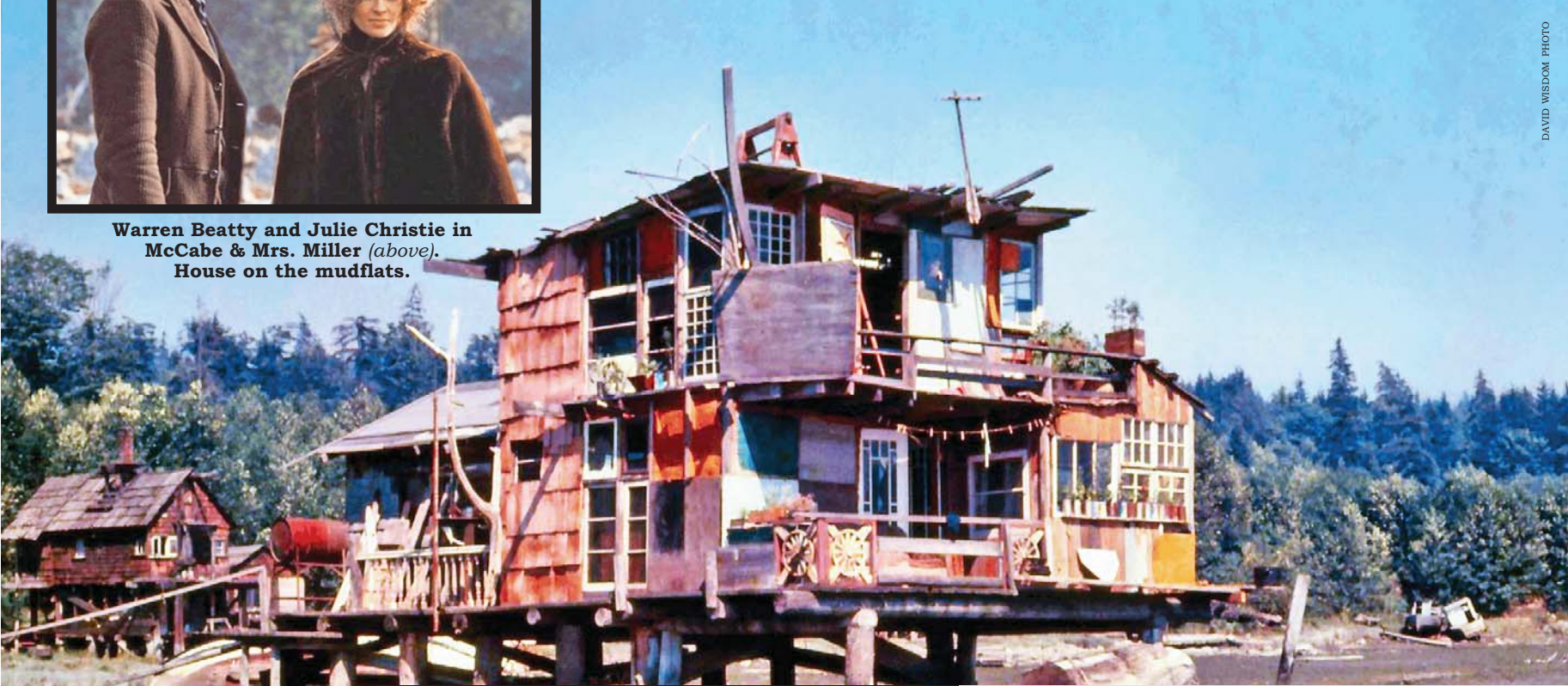
**Norman Bethune** first attended. For 43 years she worked as a medical missionary in China. The City of Victoria declared Victoria Chung Day on October 8, 2012.

May Q. Wong's *A Cowherd in Paradise* (Brindle & Glass, 2012) chronicles the lives of her parents, **Wong Guey Dang** (1902-1983) and **Jiang Tew Thloo** (1911-2002). Married for over half a century, the couple was forced to live apart for twenty-five years because of Canada's exclusionary immigration laws. Dang overcame discrimination to become a successful Montreal restaurateur.

978-1-77151-285-5



Warren Beatty and Julie Christie in *McCabe & Mrs. Miller* (above). House on the mudflats.



## McCabe, Mrs Miller & misfits

**M**any people know that the famous alcoholic **Malcolm Lowry** wrote most of his legendary novel *Under the Volcano* on the shoreline of North Vancouver at Dollarton, near Cates Park.

Few realize his squatter's shack was the forerunner to a counter-cultural enclave of float houses and shacks on stilts that sprouted on the estuarial Maplewood Mudflats, much nearer to the Ironworkers Memorial Bridge, in the early 1970s.

As well, on the southern banks of the Fraser River, above New Westminster, the Bridgeview neighbourhood briefly

thrived as a mecca for those who were willing to live without basic amenities in exchange for communal freedom.

**Mudflat Dreaming: Waterfront Battles and the Squatters Who Fought Them in 1970s Vancouver** by **Jean Walton** (New Star/Transmontanus \$24) tells the story of those two utopian experiments on Vancouver's waterfront fringes. She also includes links between the Bridgeview and Maplewood communes and the making of **Robert Altman's** breakthrough feature film, *McCabe and Mrs. Miller* (1971), shot on Hollyburn Mountain, starring **Warren Beatty** and **Julie Christie**, with a soundtrack by Leonard Cohen. The movie provided work for some of the Maplewood residents.

9781554201495



## Parks and predators

“Conservation is as much an act of faith as an intellectual exercise.”

RODERICK HAIG-BROWN

**Fat Cats: Book 4—Dyed In The Green Series by George Mercer**  
(George Mercer \$19.99)

BY RON DART

**A** SPATE OF BOOKS has lamented the deterioration of our national and provincial parks, from *Switchbacks* by **Sid Marty** (1999) to **Dale Portman’s** *The Green Horse* (2017). They are part of a much longer tradition of overtly conservationist writing in Canada, from **Roderick Haig-Brown’s** *The Living Land* (1961) to the work of **Farley Mowat**.

Now comes **George Mercer’s** *Fat Cats*, the fourth novel within his largely unnoticed conservationist series. His previous three park warden mysteries—*Dyed in the Green* (2015), *Wood Buffalo* (2016), and *Jasper Wild* (2017)—were set in Cape Breton Highlands, Wood Buffalo and Jasper national parks.

This time Mercer uses the beauty and natural bounty of little-known Sidney Island within the Gulf Islands National Park Reserve as the site and metaphor for dilemmas that arise when one mixes parks, environment, wild animals and human habitation.

That title, *Fat Cats*, is a teaser, as Mercer once more presents the dilemmas confronted by park wardens when conservation versus development issues arise. A cougar—the fat cat—has made its way to Sidney Island and is killing families of deer. Meanwhile there are also human fat cats afoot who are keen to place real estate values ahead of the natural environment. Park warden John Haffcut, fresh from clashes in Jasper National Park, must decide which predator is most worthy of protection.

The other main characters include a cougar mercenary versus a cougar tracker, a park superintendent, Indigenous leaders, politicians, wealthy landowners, park



George Mercer

bureaucrats, an ex-military man and a widowed beauty of the human variety.

Fallow deer are taking over Sidney Island and wreaking havoc with plants and private gardens. How should these deer be culled? And how can

the indigenous blacktail deer population be revived? Is hunting the way forward? Or will a cougar do the deed now that a cougar has swum across from nearby Vancouver Island?

John Haffcut emerges as a sort of environmental Sherlock Holmes, trying to solve the mystery of how to bring calm to the island. Questions arising from the death of an affluent landowner mount in intensity and the main actors on the stage collide and co-operate for different reasons. “Who is hunting whom?”



*FAT CATS* PROBES, IN INTRICATE DETAIL, layered motivations, temperaments and ambiguous external challenges. The reader is drawn, page by page, to the nail-biting end of the novel as John Haffcut’s principled yet conflicted journey culminates in an unexpected ending

I’ve been lucky enough to have read the first three books in this series and I join other expectant readers in anticipating future volumes. Rare are the writers who weave together an obvious concern for the parks and conservation in a national and grand manner. George Mercer deserves to be recognized as one of them.

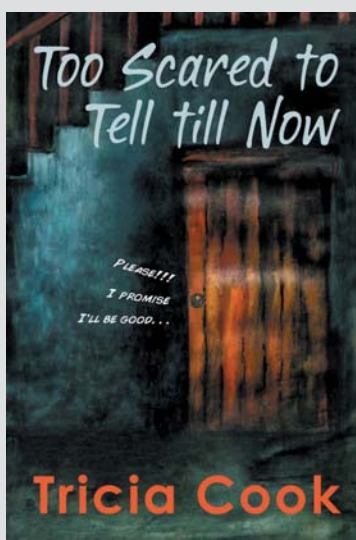
Born in Gander, Newfound-

land, George Mercer worked for 35 years as a park warden, starting in 1979 at Newfoundland’s Terra Nova National Park and ending in 2012 as monitoring ecologist at the Gulf Islands National Park Reserve. In between, he worked at Cape Breton Island, Fundy, Wood Buffalo, and Jasper national parks.

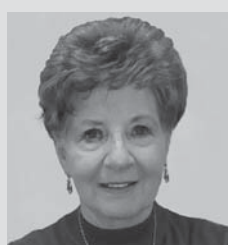
“I’ve worked on everything from reintroducing American marten to Terra Nova Park, to peregrine falcons in Fundy, to woodland caribou in Jasper,” Mercer told the *Victoria News*. “I look at small places like the Gulf Islands as a beachhead for conservation. It provides a land base and marine area where you can get the message out about the importance of conservation and living on the planet with a gentler hand.”

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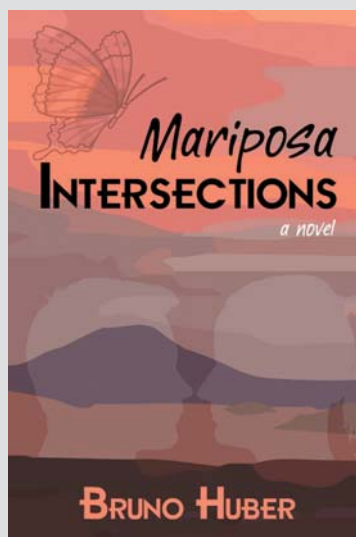
*Ron Dart has taught in the Department of Political Science, Philosophy, and Religious Studies at University of the Fraser Valley since 1990. He was on staff with Amnesty International in the 1980s. Dart has published more than 35 books, his most recent being Erasmus: Wild Bird (Create Space, 2017) and The North American High Tory Tradition (American Anglican, 2016).*



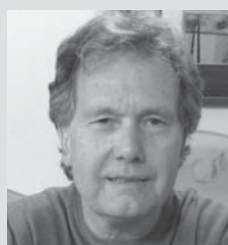
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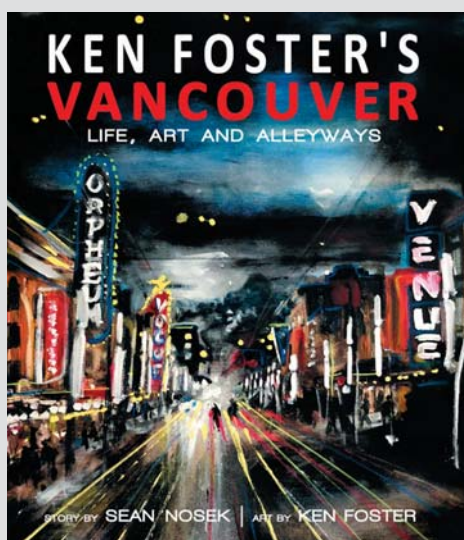
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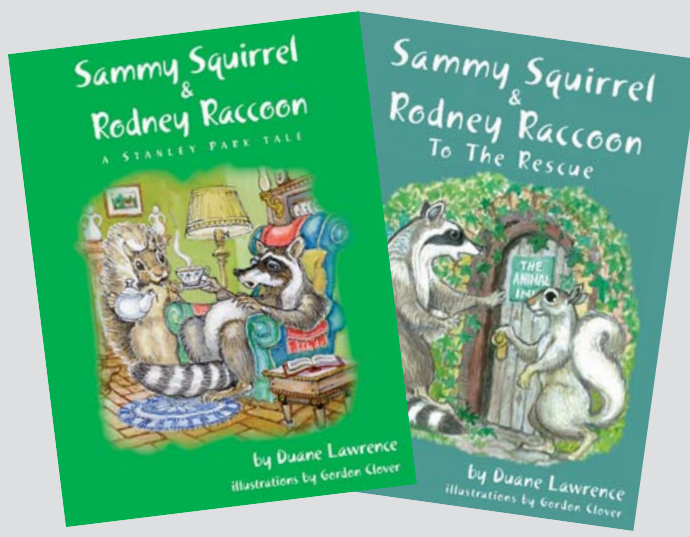


Ken Foster paints downtown Vancouver with grit and ecstasy. . . .

Sean Nosek sought out Ken in his single room occupancy hotel on Skid Row, and uncovered the story of Foster, a man driven to paint.

Terrific paintings, compelling story.

— Robert Amos, author of *E. J. Hughes Paints Vancouver Island*



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Vancouver’s favourite critters have their courage tested on a fantastic, sea-swept journey across the Pacific to Japan.

*Sammy Squirrel and Rodney Raccoon: A Stanley Park Tale* is on BCTF’s 100 Best Books (Elementary) list.



ON THE FAITH PLANTATION IN Barbados, at the outset of **Esi Edugyan’s** novel **Washington Black**, slaves are routinely whipped to shreds, hanged above the fields, or shot. Suicide is a tempting way out, especially for those who believe the dead are reborn in their homelands to walk free again.

Big Kit plans to return to her native Dahomey [now the Republic of Benin] by killing herself and the boy she cares for, eleven-year-old George Washington Black. “What it like, Kit? [to be] Free?” he asks.

Erasmus Wilde, their brutal master, curtails their plan. When another slave commits suicide, he decapitates the corpse, declaring, “No man can be reborn without his head.”

That same day, “Wash” is loaned out to Titch, the master’s brother, because his size makes him ideal ballast for Titch’s aerial balloon, the cloud-cutter.

Wash learns to read and sketch botanical specimens, developing skills that Titch exclaims, “You are a prodigy, truly!” And so his ascendancy begins; and this story moves from the Caribbean, to the east coast of Canada, and onto London, England.

★  
IN HER TWO PREVIOUS NOVELS, Esi Edugyan has described black men of exceptional talent struggling against the annihilating forces of racism in the 20th century. Once again, she writes from the point of view of a man (one of relatively few female authors to do so consistently) using his narrative voice. Washington Black’s speech evolves from that of an enslaved child to that of a young man capable of astute observations and poetic eloquence. But this time her episodic story is wide in scope, full of action and panoramic in its geographical range.

It is a mark of Edugyan’s versatility that her latest novel is a complete departure in form from *The Second Life of Samuel Tyne* (Knopf, 2004), about a man from Ghana who raises his family in Alberta; and *Half-Blood Blues* (Thomas Allen, 2011), about black jazz musicians in Berlin during the late 1930s. Setting *Washington Black* in the 1800s, she adapts the sprawling, capacious 19th century novel to her purpose. That century is notable for its great scientists and explorers. In *Washington Black* she emphasizes throughout, the contradiction between their increased knowledge of the natural world and their blindness to the suffering of most of its human population.

In the story, fictional men of science (vaguely reminiscent of **Darwin**, **Franklin** and **Gosse**) react incredulously to Washington Black’s achievements. Wash says of one of them, “I felt as if he were watching some insensible creature perform an unnatural act, as if a hot house plant had learned to speak.”

Edugyan’s large cast of idiosyncratic characters includes Wash’s nemesis, John Willard, a soft-spoken villain whose impeccable manners belie his ruthlessness as a bounty hunter; identical twins Benedikt and Theo Kinast, the captain and the surgeon of the *Ave Maria* with a crew of rescued orphans; Edgar Farrow, the sexton of St. John’s parish in Norfolk, Virginia, who studies rotting human flesh, and smuggles runaway slaves to safety; and Peter Haas, a Dutch mute who speaks with his hands.

# The slave and the octopus



“I’m fascinated by historical science: discoveries, inventions, the dismissal of one theory in favour of a better one. There’s something in that which resembles, I think, the way we go through the world, the stages of a life.”—Esi Edugyan

Most closely entwined with Wash’s destiny is the Wilde family. Besides the savage Erasmus and the abolitionist Titch, it includes the patriarch James, an arctic explorer unwilling to communicate with his fellow men; his eccentric wife back at the family estate in England and a cousin, Philip, who visits the Faith plantation. It is Philip who seals Wash’s fate in Barbados.

It is giving too much away to describe how and why an F is branded onto our protagonist’s chest, or why there is a huge reward for his capture. Or how Titch engineers his escape. Or why Wash rejects his chance for freedom in Upper Canada and instead accompanies Titch to Hudson’s Bay. Eventually our hero reaches Nova Scotia in 1834 where slaves are technically free. The Slavery Abolition Act applies to British Colonies.

The evil of racism persists in men

**Washington Black**  
by **Esi Edugyan**  
(Patrick Crean Editions \$33.99)



such as John Willard who rails against the steam engine and extols a “natural order” that justifies one race dominating all others. As Titch once explained to Wash, “Freedom... is a word with different meanings to different people.” Gradually, we participate in the emergence of Wash’s understanding that abolition has not resulted in liberation:

...there could be no belonging for a creature such as myself, anywhere: a disfigured black boy with a scientific turn of mind and a talent on canvas, running, always running, from the dimmest of shadows.

On the shores of Labrador, after a fortuitous meeting with a distinguished marine biologist and his daughter, Wash becomes a deep sea diver, bringing to the surface rare sea creatures, and even designing the glass tanks in which they can be displayed alive. The crowning achievement of his life is the

creation of Ocean House in London, a gallery of aquatic life.

As the story unfolds, Wash will witness the gruesome death of John Willard and embark on a quest to discover if Titch is still alive, but his major contribution to Ocean House will not be acknowledged, his name will be erased from the record. With much dexterity, Edugyan describes how her protagonist makes sense of injustices and cruelties. While the storyline is engaging, it is her imagining of his inner self that makes this story redolent with sophistication and empathy.

An octopus provides the most resonant image for this novel. As Wash descends underwater he sees “a flaring orange creature radiating like a cloth set afire, its arms boiling all around it, the suckers very white... an animal that can change itself to match its surroundings, just by contracting its skin.”

This meeting is poignant. He imagines this sentient female creature scorning “the sad rigidity of a boy, the uselessness of his hard inflexible bones.” But the octopus inks him playfully, and looking at him with her small gelatinous eyes, she swims directly into his hands. He tends to her lovingly; he brings her to England so that others might appreciate her beauty.

Outside her natural medium, she cannot thrive. Watching her saddening decline, he sees “not the miraculous animal, but my own slow, relentless extinction.” This is a story that goes to great depths; it’s deserving of the attention it is receiving. 9781443423380

It is hard to keep up with **Esi Edugyan’s** successes. **Washington Black**, her third novel—about a slave in Barbados who escapes to Nova Scotia, Labrador and London—was immediately shortlisted for the Man Booker Prize, the Rogers Writers’ Trust Fiction Prize and the Giller Prize.



**The Burning Stone**  
by Jack Whyte  
(Penguin Random House \$36)

BY **CHERIE THIESSEN**

AT AGE 52, **JACK Whyte** of Kelowna burst onto the writing stage with *The Skystone* (1992), the first of his projected quartet of Arthurian novels in a series to be called *A Dream of Eagles*, followed by his Templar and Guardian trilogies.

He has continued to look back. With more than twenty titles, in twenty languages, he is easily one of Canada's most widely-read historical novelists, although he is seldom given his due in CanLit circles.

Now Whyte, at 78, has finally produced a prequel to *The Skystone*, going back to fourth-century London.

★  
FLEEING THE MASSACRE OF HIS ENTIRE family save a single uncle, a young Roman aristocrat named Quintus Varrus arrives in Britain not knowing who is to blame for the murders of his family and their servants, nor whom he can trust.

Quintus Varrus never really liked his military grandfather much. He didn't have much to do with his father either. But both men were obviously involved in much more than young Quintus ever fathomed.

After unknown assassins have inexplicably burned down the family estate with a deadly fireball, Quintus, in disguise, wants to keep a low profile in Londinium (London).

There he meets the love of his life, a young Irish woman named Lydia Mcuil. Quintus will de-

clare his love to the beautiful Lydia and manage to convince her father and brothers that his intentions are honorable.

An ambush is barely thwarted, bringing the young Roman into friendship with his rescuer, a hardened former military policeman known as Rufus Cato, who has his own score to settle with the powerful man behind the attack. Quintus is introduced to the secrets of an ancient brotherhood that is trying to halt the rot that is destroying their beloved Empire.

Lydia's father offers to set up the young Roman as a smith (under an Irish alias) to assist Mcuil's brother, Liam, at his forge, in the town of Colchester,

along with his rebellious youngest son, Shamus. Our young lovers get to know each other from a distance.

A serious accident has threatened to undermine Liam's production of special armour, ring mail tunics he needs to supply to the army by a certain date. The Mcuil family hopes that this 'banished' hero, who seems to know something about the trade, will help with



**CHERIE THIESSEN**

productivity.

Quintus, who remains within distance of regular visits from Lydia and family, carries with him a labarum (an official seal) that is known as 'the Emperor's license.' It denotes its bearer is an imperial envoy, giving him or her considerable power and importance. It's possible that Quintus is being hunted for this document. He still doesn't know.

While the plotline involving Quintus and his forged identity is the major one, near the outset readers will also follow Rufus Cato (called Rufus because of his red hair) and his team of dedicated members of the Mithraic Brotherhood. This was a mystic and ancient religion that involved initiation levels and bonds of brotherhood to oppose military corruption, stemming the number of raids on the shipments of iron ore ingots to battalions.

Corruption has been worming its way into the highest echelons. A monster called Appius Endo, nicknamed The Basilisk, who had already escaped from them once, is believed to be the chief culprit. Ultimately, fate will bring Rufus and the Basilisk together. But

what if Appius Endo is not really the ultimate enemy?

Near the outset of *The Burning Stone*, Roman aristocrat Titanius Varrus, grandfather to our hero Quintus, has described the day he and his cohorts narrowly missed being killed by a screaming ball of fire that decimated the landscape and annihilated some 1,000 soldiers in a Roman legion.

The burning stone shows up again at the conclusion of this epic tale of intrigue, betrayal and passion, as Whyte tidies up a complex plot in which two different sets of characters finally mesh. But part of what we learn is that all is not quite revealed. So, does this mean a prequel?

Whyte has recently forewarned on CBC radio that he might not have another book in him. Meanwhile he has again masterfully melded legend, fact and fiction in his usual style in order to flesh out a shadowy time of which we know very little.

978-0-670-07000-8

*Cherie Thiessen reviews fiction from Pender Island.*

\* [The Western Roman empire is generally believed to have existed until 476, a date popularized by the British historian Edward Gibbon. In that year the Roman Army in the West was defeated at the Battle of Ravenna by Odoacer who became the first King of Italy. The previous Western emperor Julius Nepos was assassinated in 480, so 476 is considered a transition point between antiquity and the Middle Ages.]



# LONG BEFORE King Arthur



## EXASPERATING FRIENDS

They chafe, they subvert

**Don't Tell Me What to Do**  
by Dina Del Bucchia  
(Arsenal Pulp Press \$17.95)

BY CLAIRE MULLIGAN

**W**OMEN HAMMER against the plastic ceiling of their ordinary lives in **Dina Del Bucchia's** collection of fifteen stories, **Don't Tell Me What to Do**. They chafe, they subvert and they channel their resentment in peculiar and often destructive ways.

These characters are like exasperating friends. You want to give them advice, knock it into them. Sometimes you question why you're friends with them at all, given that many of the characters are not that likeable.

These women and situations ring familiar, then hit you with subversive notes. Another writer would have her female character striving to create a beautiful green space in a concrete jungle, nurturing

greenery as, you know, women do, but in the opening story Val—whose grown son sends her gardening magazines and whose long-divorced husband was outsmarted by the lawn voles—has different ideas.

A woman from the Neighbourhood Enhancement Committee hounds Val for the sorry state of her yard, but Val decides lawns were originally for rich people. "They had servants to fluff up their shrubs." So she wages a one-woman war against the hypocrisy of lawn care, a war that has deeper, more personal roots.

The same subversion is at work in the titular story "Don't Tell Me What to Do," told in the first person by a woman named Alex, who criticizes her lover Robert: "He knows I hate... being treated like a child, being told what I should do." We sympathize; but then again, Alex, if you don't want to be treated like a child, don't be with men old enough to be your Dad. Black and white boundaries are blurred by booze, entitlement and an



Dina Del Bucchia

SHAY WILSON PHOTO

unresolved past.

There are several disturbing tales of excess. In "Miss Supreme" we meet Sashay, the five-year-old, small-town beauty queen whose desperate-for-perfection mother Linda is bizarre at best, exploitive at worst, using vacation money to buy "a set of perfect teeth to fit over missing baby teeth and new grown-up ones."

In "That Beautiful Feeling," Pamela's over-gifting leads to escalating consequences, all in a desperate attempt to make her dull office a better place, and to be liked, because, let's face it, she is not that likeable. You sympathize with her cohorts. They're just plugging away at their ordinary lives, and here comes Pamela with the grand ges-

ture, a thoughtfulness that is impossible to reciprocate.

Like the mother Linda in "Miss Supreme," Pamela risks debt and ruin in the drive for perfection. I belong in a bigger story, she might be saying. But here I am, and I will make your lives hell instead.

In "Nest," a pet-home architect gets a commission from a strange, wealthy woman to make a nest for a wild bird. Meanwhile, the architect's wife desperately wants a baby of their own. As the architect becomes obsessed with creating something truly extraordinary, she becomes less and less interested in filling her own ordinary nest.

A young woman, Nat, crashes funeral services in Del Bucchia's "In Cold Cuts,"

loading up ziplocks with deli meats while the mourners mourn. She drags her boyfriend along, reasoning that "he was made for funerals, so quiet, solemn, respectful. A real suckhole." Can we root for her? Should we?

Bingo-loving sisters Shirley and Mary Beth's admirable friendship after years of child raising and marriage suggest that bonds forged in resentment and betrayal are just as powerful at those forged in love. The title "Under the I" refers to selfishness as well as to women under the neon sign for the bingo hall "who hold their Craven A's like daggers."

In the final story, "The Gospel of Kittany," beautiful young Kittany becomes an internet sensation through The Light, a sinister devotional cult dedicated to beauty and superficiality. The exploited Kittany exploits herself, then exploits her followers in turn. Exploitation is a circle, not a one-way street.

Del Bucchia's language is wry, precise and fierce. These are complex, compelling and masterful stories. 9781551527017

Claire Mulligan is a creative writing teacher at the University of Victoria and Camosun College. Her novels are *The Reckoning of Boston Jim* and *The Dark*.



## CONGRATULATIONS!

*A fine crop of Victoria writers*

Winner of the **City of Victoria Butler Book Prize**

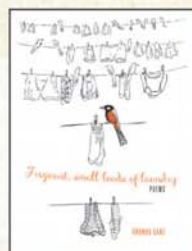
*Hats off to the other nominees...*



**LORNA CROZIER**  
**What the Soul Doesn't Want**  
Freehand Books



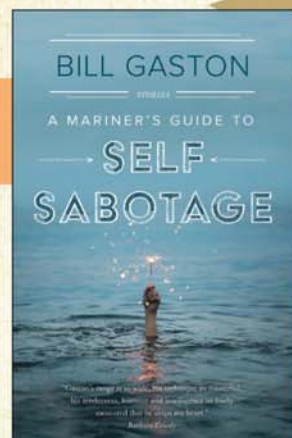
**PATRICK FRIESEN**  
**Songen**  
Mother Tongue Publishing



**RHONDA GANZ**  
**Frequent, Small Loads of Laundry**  
Mother Tongue Publishing



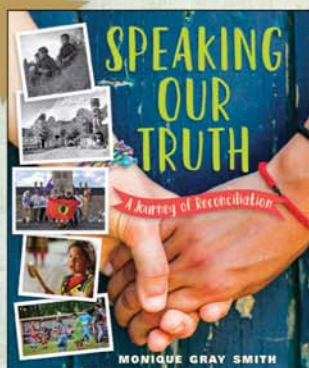
**MARIA TIPPETT**  
**Sculpture in Canada: A History**  
Douglas & McIntyre



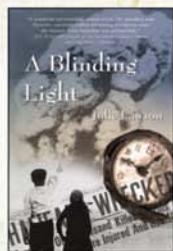
**BILL GASTON**  
**A Mariner's Guide to Self Sabotage**  
Douglas & McIntyre

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*Hats off to the other nominees...*



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**JULIE LAWSON**  
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**DR. JILLIAN ROBERTS**  
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# OUT WITH THE OLD

**Oldness; or, the Last-Ditch Efforts of Marcus O**  
by Brett Josef Grubisic  
(Now or Never \$19.95)

BY DUSTIN COLE

**A**GING IS A CRISIS, if you live that long. I am thirty-seven. When I think about being sixty-five years old, different things come to mind.

There is hope for artistic fulfillment and recognition. There are fears of hearing loss, renal scans, colon removal. There is sombre resignation of the inevitable five-mile jog in the afternoon as debit against the sixpack to be had that evening.

**Brett Josef Grubisic's Oldness; or, the Last-Ditch Efforts of Marcus O** is a comic novel that explores the subject of ageing. It is both flippant and learned, exhaustively current, cutting edge even, yet still with a whiff of eczema salve.

Add to that the wafting vapour of a low-sodium cream of tomato soup serving for one, slightly scorched.

Now in his fifties, Grubisic noticed an age spot on his hand which put him in mind of a specular threshold. Two demographics bordering each other on different planets. One day, the vital apex of middle age, the next, poof, senior citizenry.

He started thinking. What might it be like for me ten years on as a sexagenarian? "Mottled, a geezer, just like that." Behold the character of Marcus O. In all his myriad facets, we come to know Marcus, human, all too human.

Reading this novel, we encounter wry cynicism, beleaguered sarcasm, acid snideness, dismissive witticisms (galore), petty vengeance, prideful obstinance, involute paragraphs—paratactic, parenthetical, grotesque. And all of it had me chortling page after page.

Here we encounter Marcus O's dynamic temperament, at once lucid, drab and despairing:

*"Years earlier, when incandescent bulbs had suddenly become as iffy a proposition as race-, religion-, gender-, size-, ethnicity-, disability-, or sexuality-based zingers at the office, he'd adjusted to the change automatically, even while disdaining the blue surgical light that represented an environmental good.*

*"The air plant in the spherical mini-terrarium distributed to every office as regulation greenery, he'd accepted too.*

*"Acceptance. He'd instantly pictured an Edwardian curmudgeon railing against light bulb filaments and mourning candlelight's passing in rhyming couplets. No one hangs out with that guy, he understood. Out with the old, etc., etc."*

Beneath the hilarity there is profound sadness. He is consigned to the waste bin. Because he's out of touch? No, because he's old.

While Grubisic's subject is oldness, his theme is something we can all relate to: the mediation of thought by technology. Under this "surgical" light, the book is more contemporary hyper-realism than geriatric sci-fi.

Marcus frequently consults Syb, a voice-activated piece of encyclopedic hardware in the shape of a "tubby aluminum cylinder," voice set to British (Female). It has trouble with diphthongs and triphthongs, but accesses the annals on command, from the chimpanzee-human divergence to a brief history of calisthenics, prattling on until Marcus says stop.



ACVQ 9

*How often in the last month have you felt misunderstood?*

*I'd expect to find a question of this sort on a psych eval given to military and police recruits.*

*Anything above an acceptably low number is an instant red flag meaning Should Not Have Access to Firearms.*

*I've been misunderstood several times. As for "felt misunderstood," that belongs to the script of an adolescent, along with "it's so unfair" and "No one even tries to get me," and that hormonal sense of being a peg in a world overrun with round holes. After that, feeling misunderstood belongs to narcissists, the woefully immature, the clinically paranoid, and that population segment for whom life plateaued too soon and at too low a level; they're resentful of that fact and need some external force on which to pin the blame.*

*In my field, being misunderstood is inevitable, an ordinary part of the job description. As for feeling misunderstood, that's not at all common for me on any month.*

Because he and Syb have done so much research on the topic of online dating, any attempt to represent himself

with an earnest bit of text triggers second thoughts. So, he censors his own personality.

We learn so much about Marcus O in these struck passages—vulnerable, idiosyncratic things; sensible, wise things. But nobody he is trying to meet will see as we do.

This is, I think, the conflict of the book. Mediated thought. He struggles to renew forms of unmediated thought and actions which may follow. The notion of mediated thought can be extended beyond the novel's wide spectrum of technologies and applied to other, often hypothetical people, as well as to institutions, even to our most hallowed—the university.

In the world according to Marcus O, the physical configuration and exterior surfaces of the university say as much about it as its course offerings and global rank:

*"Pluralistic utopian crystalline forms, exotic geometry that evoked promise of unfettered potential, fantastical elements of engineering whimsy along with the earthen and subterranean that promoted a perennial reverent organic oneness with the biosphere. A mindful city of mind at the edge of a coastal city of spired glass. What magnificence. Luminous with plenitude and potential, secular cathedrals where nearly every last mystery had been explained."*

Often when reading contemporary, research-heavy fiction, I can't help seeing the highfalutin' author knuckling down at the archive or haunting the rare books room. At no time did I get the sense this book was a compendium of mulish research, an achievement unto itself.

Cerebral as hell, *Oldness* is a portrait of a hapless brainiac rendered with stylish derring do.

978-1-988098-63-0

*Dustin Cole of Slave Lake, Alberta, is writing a novel, Notice, set in Vancouver about a student being evicted by his shady landlords, his subsequent insolvency, and his realization that Vancouver is far from a "Super Natural" idyll.*

**Brett Grubisic** confronts the indignities of technology and aging when he's halfway to a hundred. "His theme is something we can all relate to," says reviewer **Dustin Cole**, "the mediation of thought by technology."



# SEASON'S READINGS

## Out of the Woods

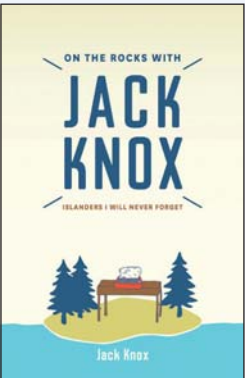
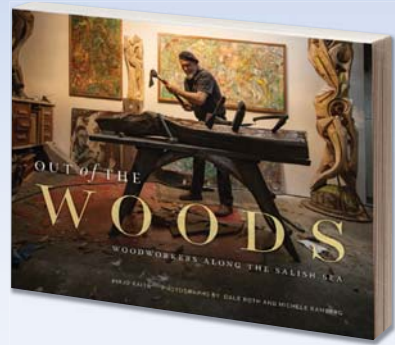
Woodworkers along the Salish Sea

Pirjo Raits; photographs by Dale Roth and Michele Ramberg

A breathtaking profile of 26 woodcarvers whose art—from finely crafted furniture to abstract sculpture to Indigenous masterworks—draws inspiration from the natural beauty of the Salish Sea.

*“The carvers on these pages [show] amazing versatility that goes miles beyond craftsmanship.”* —Robert Bateman

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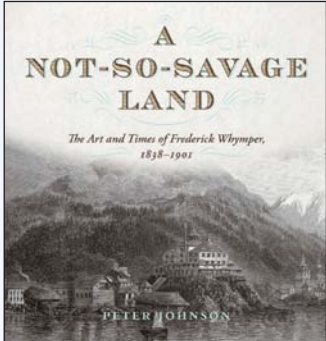
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Islanders I Will Never Forget

Jack Knox

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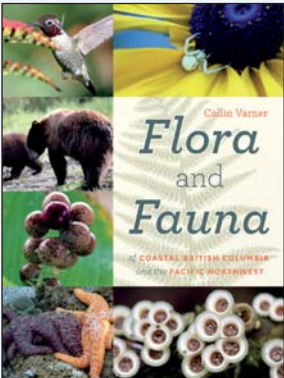
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The Art and Times of Frederick Whympers, 1838-1901

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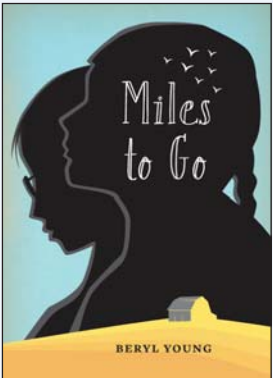


### The Flora and Fauna of Coastal BC and the Pacific Northwest

Collin Varner

Over 800 common plant and animal species are represented in this concise and beautifully illustrated field guide by UBC horticulturist Collin Varner.

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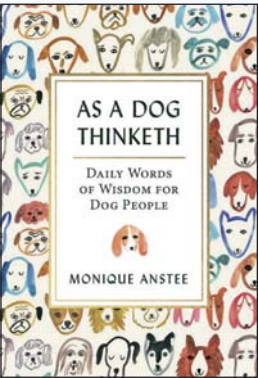


### Miles to Go

Beryl Young

A poignant story of friendship, loss, and loyalty in 1940s Saskatchewan by the critically acclaimed author of *Follow the Elephant*, winner of the Chocolate Lily Award.

Heritage House / Wandering Fox | \$12.95 pb | \$9.99 ebook



### As A Dog Thinketh

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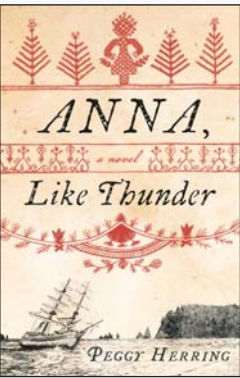
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A Lane Winslow Mystery (#5)

Iona Whishaw

“Engrossing and deftly plotted, the latest Lane Winslow Mystery is sure to enthrall readers. Filled with rich history, clever intrigue, and subtle romance, this series is perfect for fans of Jacqueline Winspear.” —Anna Lee Huber, bestselling author

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### Anna, Like Thunder

Peggy Herring

A fictional retelling of true events and one woman's incredible legacy in the Pacific Northwest.

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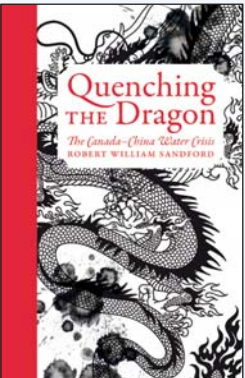
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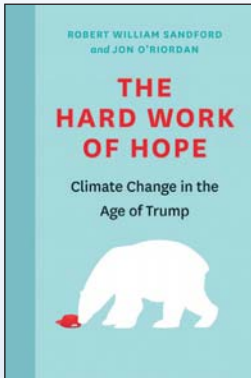
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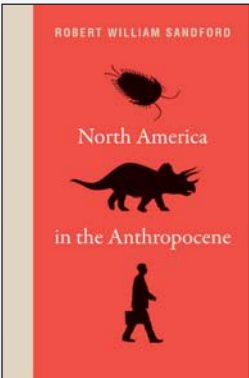
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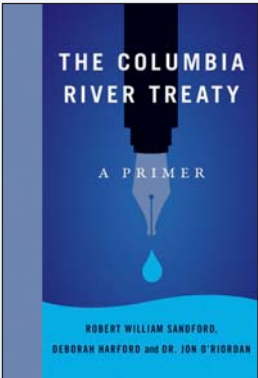


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Robert William Sandford

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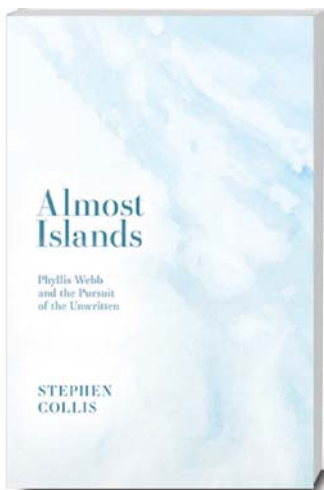
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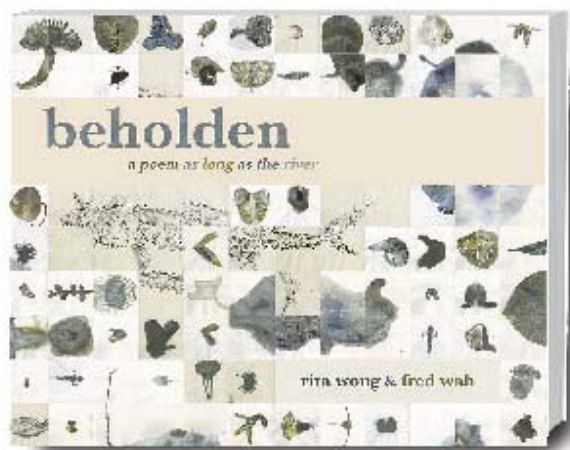
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Phyllis Webb and the Pursuit of  
the Unwritten

STEPHEN COLLIS

*Almost Islands* is a powerfully introspective memoir of the author's friendship with legendary Canadian poet Phyllis Webb – now in her nineties and long enveloped in silence – and his regular trips to see her. It is an extended meditation on literary ambition and failure, poetry and politics, choice and chance, location, colonization, and climate change – the struggle that is writing, and the end of writing.

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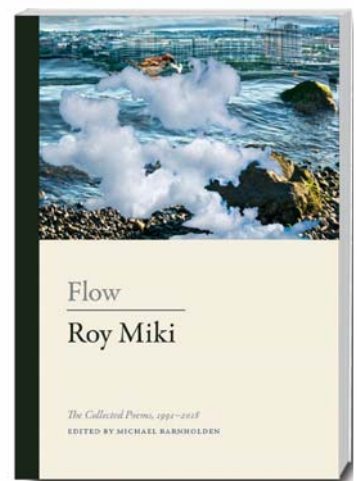


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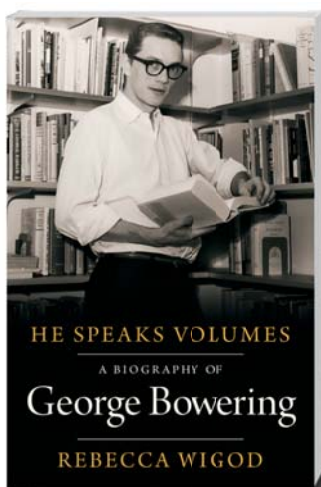
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*The Eyelash and the Monochrome* asks: What happens when material becomes thought and thought becomes object? At once a book of poetry and an artist's book, it gathers together poems, performance scripts, and parallel texts, illustrating the hybrid nature of these texts and trespassing upon the boundaries of genres.

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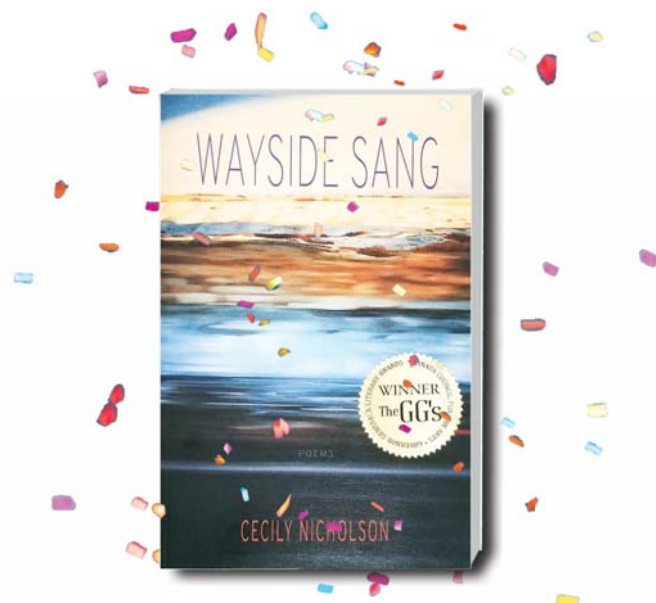
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A Biography of George Bowering

REBECCA WIGOD

This biography of George Bowering, first Canadian Parliamentary Poet Laureate, reveals the intimate, intellectual, and artistic life of one of Canada's most prolific authors, offering an inside look at the people and events at the centre of the country's literary and artistic avant-garde from the 1960s to the present.

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## Wayside Sang

CECILY NICHOLSON

We are pleased to announce that Cecily Nicholson's complex, sensitive book *Wayside Sang* has won the 2018 Governor General's Literary Award for English-Language Poetry!

**"In this hypnotic suite of long poems, Cecily Nicholson makes room, offering glimpses and echoes of the Canadian landscape as she explores ideas of borders, identity, industry and travel. She offers a catalogue of impressions, a collage of the ephemeral, held together by image and the pulsing phrase that stays with you long after the journey's over."**

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Assigned to write an exposé on Richmond Hew, the conservation world's most elusive and corrupt humanitarian worker, an intrepid journalist finds himself on a plane to the Democratic Republic of the Congo – a country he thinks he understands. But when he meets Sola, a woman searching for a rootless white orphan, he slowly uncovers a tapestry of corruption and racial tensions generations in the making.

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Talonbooks





Crow Jazz: short stories  
by Linda Rogers  
(Mother Tongue \$23.95)

BY JOHN MOORE

IT'S OFFICIAL, MARIJUANA IS legal in Canada, but as long as **Linda Rogers** is writing, who needs it?

You can stop burning money in the bong. Her new collection of stories, **Crow Jazz**, is a one-time purchase that will always be fresh and available on your shelf.

Rogers lets us re-experience and face our anxious dreams and nightmares vicariously, from the terrified safety of the bleachers, and feel braver as we leave the circus tent into the familiar, yet somehow changed, world outside.

★  
PREVIOUSLY, AS A POET, LINDA ROGERS has worked the high wire; tumbling weightlessly through the surreal spot-lit popcorn-scented air of the mind's Big Top.

Like the girl on the Flying Trapeze, just when she's done so many imagistic flips and verbal mid-air summersaults and you're sure she's about to plunge into the sawdust and elephant shit below, with an acrobat's timing she arcs back onto the tiny platform, posing with a cocked hip and one hand raised, spangled tights flashing, making it look so easy.

Anyone who seriously writes poetry knows It ain't easy—as the late **Long John Baldry** used to sing—and when a poet turns to prose, it gets harder.

These days, as far as I can tell, prose narrative implies a continuity that encourages formulaic writing to the point that it became the gold standard of journalism until the illiterati of social media blogged traditional reportage into the Retirement Village lockdown. Luckily, writers like **Joyce, Celine, Cendrars, Kerouac** and **Burroughs** were well ahead of the game, so Linda Rogers' strange dream-like stories in *Crow Jazz* don't catch us completely off-balance.

To be clear, *Crow Jazz* is not a collection of prose poems. The Prose Poem was a misbegotten mutant that combined the worst traits of poetry and prose. Occasional sightings are still published, but it's a welcome candidate for the list of Recent Extinctions.

Instead *Crow Jazz* is a collection of stories written by a poet, with a poet's sense of economy, condensation and the multiple implications and possibilities of language.



"Linda Rogers' **Crow Jazz** affirms that the liminal space/time dislocation experience is not necessarily a psychological state peculiar to people who give personal names to their bongs."

Unlike most contemporary short stories, in *Crow Jazz* a lot happens in a brief time...

While digging in her garden, an old lady passes on seeds of wisdom to a young girl, then lies down in the grave she's been digging.

A gaggle of half-wild girls, raised by parents who didn't get haircuts and become stock-brokers when the Sixties ended in 1979, takes hilarious revenge on sluggish, thuggish neighbourhood boys.

A man's living room window, in which he may or may not have been displaying his body, is mysteriously shattered, possibly but not definitely by a bullet, which leads to scenes with the police that could've been written by **Harold Pinter**.

And so it goes. Stories in *Crow Jazz* take

place in what are sometimes called "liminal spaces," though the term is a misnomer that actually refers to a moment in time when an individual unexpectedly experiences a mundane familiar place in an intensely new way, as a setting configured for some unpredictable drama. It's like when you walk into Costco and feel that you've just entered a huge alien spacecraft full of signs and signals that are familiar but invested with totally new significance.

Liminal moments are inevitably accompanied by a touch of paranoia resulting from novel perceptions and uncertainty about how to react, which Rogers delineates with a poet's eye for telling detail.

*Crow Jazz* affirms that this liminal space/time dislocation experience is not necessarily a psychological state peculiar to people who give personal names to their bongs.

With or without psychoactive chemical assistance, we all experience these random revelatory moments and fraught social encounters, which we usually discount and dismiss because they threaten to disrupt our preferred state of comfortably numb entitled boredom.

John Moore of *Garibaldi Highlands* has turned his back on fruitless literary spadework in favour of gardening legal crops.



Kevin Costner starred with Amy Madigan and Gaby Hoffman in *Field of Dreams*, a film based on *Shoeless Joe*, a 1982 novel by W.P. Kinsella.

Write it & they will...

Going the Distance:  
The Life and Works of  
W.P. Kinsella  
by William Steele  
(D&M \$34.95)

**W.P. Kinsella** often quoted **Hilaire Belloc** who wrote, "When I am dead, I hope it may be said: 'His sins were scarlet, but his books were read.'"

It's possible, even likely, that Kinsella's baseball fiction and his Hobbema stories will still be widely read fifty years from now; more so than any other B.C. fiction writers with the exception of **Douglas Coupland, William Gibson** and **Alice Munro** (whose work Kinsella greatly admired).

Meanwhile, contemporary issues of cultural appropriation have lately tended to tarnish his reputation. Kinsella himself has sometimes been viewed as curmudgeonly, awkward, stubborn, cranky, "American," commercial and decidedly unsexy. His work has been increasingly disregarded—and therefore disrespected—largely because he himself was often not congenial, polite, or collegial.

The first biographer of Kinsella, **William Steele**, has done the world a favour by providing an unbiased framework for examining his life, allowing the reader to make up his or her own mind about Kinsella without infusing his own views, with **Going the Distance: The Life and Works of W.P. Kinsella**.

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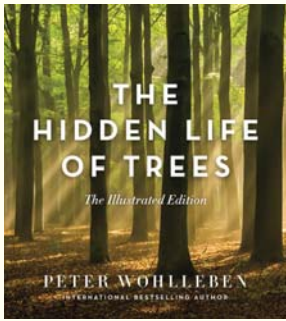
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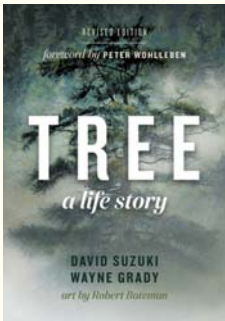
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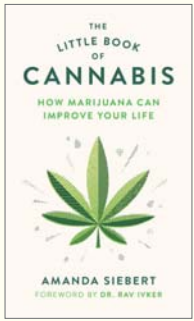
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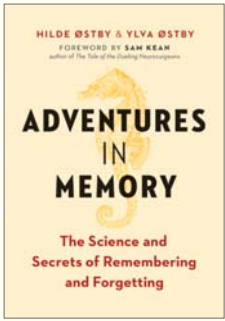
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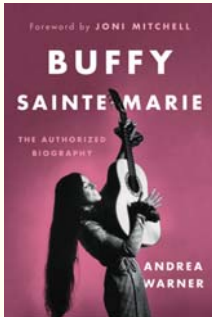
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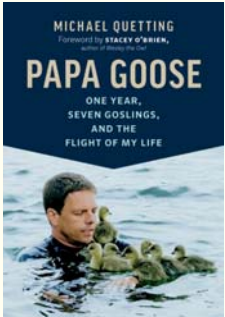
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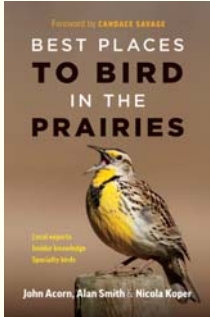
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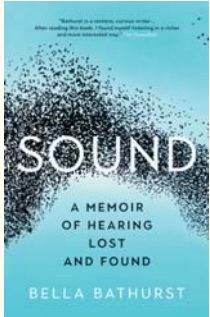
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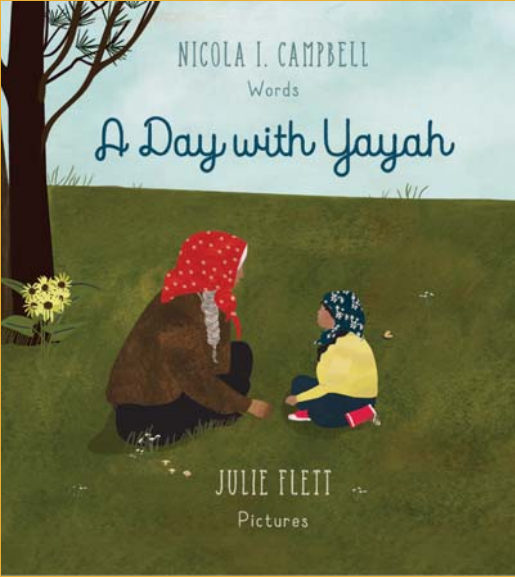
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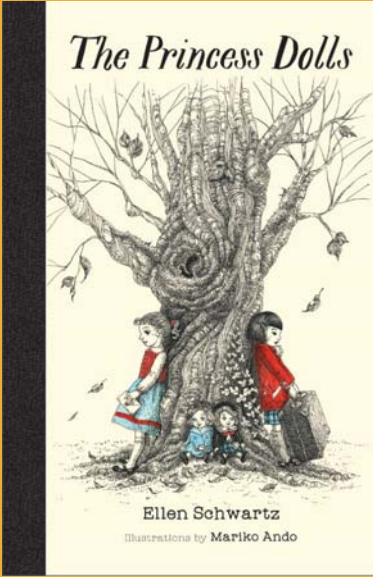


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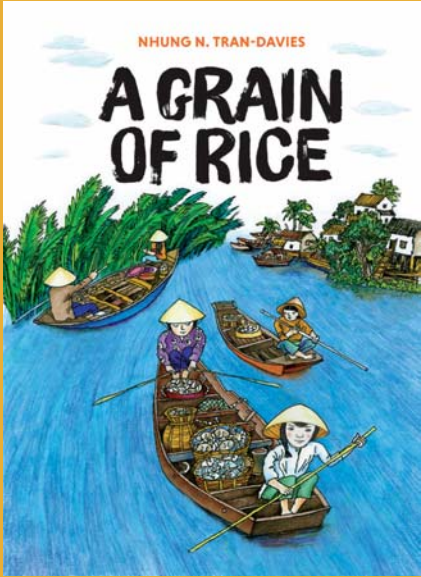
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"In 1942 Vancouver, British Columbia, a friendship starts to fall apart just as hatred and suspicion are increasing against Japanese-Canadians . . . It's a lovely, old-fashioned-feeling story, focused squarely on the girls' friendship, that acknowledges danger and injustice."—*Kirkus Reviews*

"Mariko Ando's evocative black-and-white illustrations add to the charm of this sweet and haunting story."  
—*Quill & Quire*

Thirteen-year-old Yen and her family have survived the ravages of the Vietnam War and the ensuing famine and persecution. After a flood destroys their village, her family decides to take the ultimate risk on the high seas for a chance at a better life.







# Diversity honoured

Six of this year’s thirty Governor General’s Award nominees in English have B.C. connections.

**T**WO B.C. AUTHORS HAVE won Governor General’s Awards for literature this year. **Darrel J. McLeod** of Sooke has won the G.G. Award for non-fiction for **Mamaskatch: A Cree Coming of Age** published by Douglas & McIntyre of Madeira Park. Judges **Ted Bishop**, **Leslie Shimo-takahara** and **Merrily Weisbord** concluded Mamaskatch “dares to immerse readers in provocative contemporary issues including gender fluidity, familial violence, and transcultural hybridity. A fast-moving, intimate memoir of dreams and nightmares—lyrical and gritty, raw and vulnerable, told without pity, but with phoenix-like strength.”

**Cecily Nicholson** of Burnaby has received the G.G. Award for poetry for **Wayside Song** published by Talonbooks of Vancouver. Judges **Garry Gottfriedson**, **Sachiko Murakami** and **Patrick Warner** concluded, “In this hypnotic suite of long poems, Cecily Nicholson makes room, offering glimpses and echoes of the Canadian landscape as she explores ideas of borders, identity, industry and travel. She offers a catalogue of impressions, a collage of the ephemeral, held together by image and the pulsing phrase that stays with you long after the journey’s over.”

Wayside Sang: 9781772011821  
Mamaskatch: 978-1-77162-200-4

RAISED A MEMBER OF THE SEABIRD Island Band in B.C., **Terese Marie Mailhot** has earned a GG nomination for non-fiction for her coming of age memoir **Heart Berries** (Doubleday \$25)—written in Indiana—after overcoming a dysfunctional family. Hospitalized and facing a dual diagnosis of Post Traumatic Stress Disorder and Bipolar II, she writes her way out of trauma. It’s a memorial for her mother,

a social worker and prisoners’ rights activist, and a coming to terms with her abusive and often drunken father who was murdered under mysterious circumstances.

*Heart Berries* is also a finalist for the 2018 Hilary Weston Writers’ Trust Prize for Nonfiction. 9780385691147

REVIEWED IN BC BOOKWORLD BY JOAN GIVNER, **Carys Cragg’s** memoir **Dead Reckoning: How I Came to Meet the Man Who Murdered My Father** (Arsenal \$19.95) was also nominated for a GG in the non-fiction category. More than twenty years after her father was murdered, Cragg decided to meet and confront his convicted killer in prison. After exchanging many letters with the convict, she travels to Alberta for a day-long, face-to-face meeting in the minimum security prison at Drumheller. 9781551526973

PUBLISHED ON SEPTEMBER 25, 2018, **Anosh Irani’s** play **The Men in White** (Anansi \$19.95), was one of five plays that were announced as GG finalists for drama on October 3rd. Directly influenced by Irani’s own cricket club experiences in Vancouver and his visit to a chicken slaughterhouse in Bombay (not Mumbai), this story about two brothers explores the modern immigrant experience and Islamophobia. *The Men in White* premiered at the Arts Club Theatre where Irani was first afforded a foothold by Arts Club mentor **Bill Millerd**. It was nominated for three Jessie Richardson Awards including Outstanding Original Script. His work has been translated into eleven languages. 9781487004736

POET **JOSHUA WHITEHEAD’S** **JONNY APPLESEED** (Arsenal Pulp Press \$17.95) has been nominated for a GG in fiction. See details on page 38.

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The Basil Stuart-Stubbs Prize for Outstanding Scholarly Book on B.C.

Call for Submissions

The \$2,500 annual prize recognizes an outstanding scholarly book published on a British Columbian subject in 2018 by a Canadian author. The author or editor need not be formally affiliated with a university or college. But the work must exhibit high standards of research, diligence and originality. A shortlist of three titles is selected prior to the presentation of the prize at a reception hosted by UBC Library in 2019.

Sponsors are UBC Library, Yosef Wosk and Pacific BookWorld News Society.

There is no entry fee. Publishers simply submit three copies of each eligible title by **December 15.**

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The George Ryga Award for Social Awareness in Literature

Call for Entries

The \$2,000 George Ryga Award is an annual literary prize for a B.C. writer who has achieved an outstanding degree of social awareness in a new book published in 2018.

A B.C. writer is someone who has lived in British Columbia for three of the last five years. Ebooks are ineligible.

THERE ARE NO ENTRY FEES. Applicants can simply send three copies of the book for the judges prior to December 15.

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A public presentation ceremony at the Vancouver Public Library is held in conjunction with the annual George Woodcock Lifetime Achievement Award.

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# review

## HISTORY



Barry Gough's duo biography examines two titans of the British Admiralty, Winston Churchill and John Fisher, whose exceptional strengths were based on the same characteristics that led to their greatest weaknesses.

## A DAEMONIC DUO

### Winston Churchill and John Fisher

**Churchill and Fisher:  
The Titans at the Admiralty who fought  
the First World War by Barry Gough**  
(James Lorimer \$39.95)

**B**ARRY GOUGH OF VICTORIA has continued his high-quality output with the publication of his character study, **Churchill and Fisher: The Titans at the Admiralty who Fought the First World War**, a 656-page dual biography of the political head of the Royal Navy, **Winston Churchill**, and the professional master of the navy, **John Arbuthnot Fisher**.

Writing in the *Times Literary Supplement*, **Jan Morris** has declared Gough's dual biography about the early 20th century relationship between Churchill and Fisher as "enthraling" and "a work of profound scholarship and interpretation."

As Barry Gough investigates how the two friends clashed over World War One strategies, he delves deeply into the collisions of their temperaments. When Churchill became First Lord of the Admiralty, the Navy's political chief, Fisher was its First Sea Lord, its professional chief. The book chiefly arose from access to **Jacky Fisher's** papers.

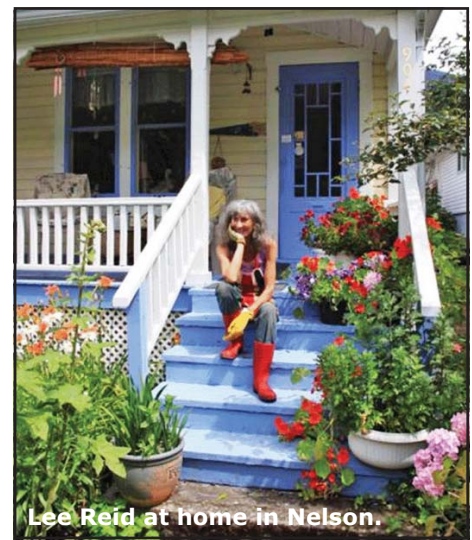
In June 2018, *Churchill and Fisher* was co-winner of the Keith Matthews Award of the Canadian Nautical Research Society for best book published in 2017. The other 2018 Matthews Award winner was **Michael and Anita Hadley's Spindrift: A Canadian Book of the Sea** (D&M) that was reviewed by **Theo Dombrowski** in *The Ormsby Review* (#196, November 6, 2017).

Churchill and Fisher: 9781459411364

[For a complete review of Churchill and Fisher, visit *The Ormsby Review*.]

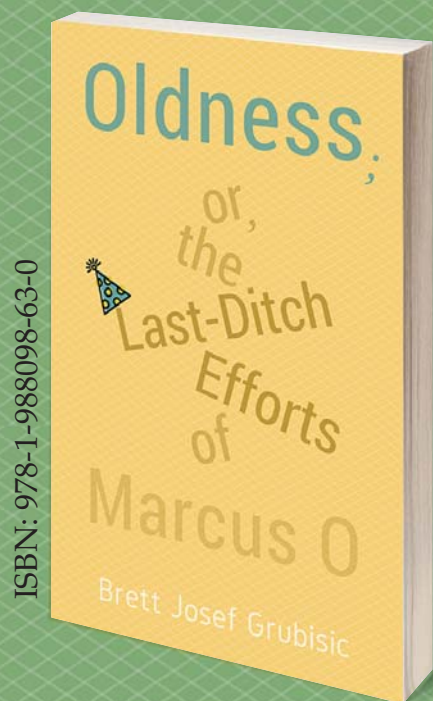
## KOOTENAY LIVES

In **Growing Home: The Legacy of Kootenay Elders** (Growing Home Elders Press \$26.95), **Lee Reid** profiles seventeen men and women, born between the 1920s and 1950s, who have made their lives in the West Kootenay—among them author **Tom Wayman**, Doukhobors **Ellie Lazareff**, **Pete** and **Shirley Relkoff**. Many of those profiled overcame trauma by finding solace in the land. 9780995816404



Lee Reid at home in Nelson.

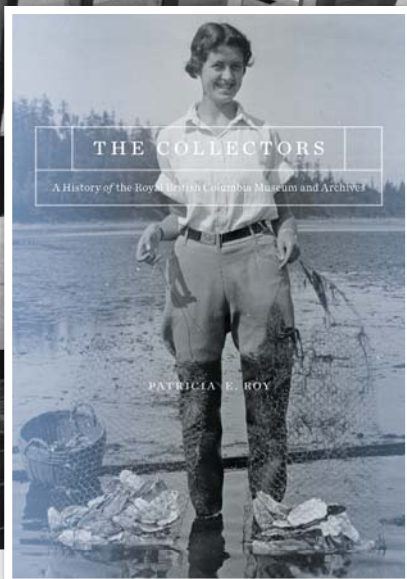
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**Claiming the Land:  
British Columbia and the  
Making of a New Eldorado**  
by Daniel Marshall  
(Ronsdale \$ \$24.95)

BY MARK FORSYTHE

THERE'S GOLD DUST in Daniel Marshall's genes. A fifth generation British Columbian, his ancestors journeyed from Cornwall, via the California gold rush, to the next bonanza on the Fraser River in 1858.

As a child, Marshall visited the Fraser Canyon with his engineer father to soak up stories of great-great-great **Uncle William**, a roadway foreman who worked on the legendary Cariboo Wagon Road. He heard other tales of paddlewheelers, instant tent towns, saloons and gambling dens. Everyone was chasing, "the golden butterfly."

Later, Marshall became a scholar of gold rush history and came to realize the received wisdom and stories mostly ignored this unsettling fact: during the chaotic summer of 1858, American miners formed militias and went to war with Indigenous people in the Fraser Canyon.

In **Claiming The Land**, Marshall writes, "There is no doubt that in the first crucial year of the gold rush, the Fraser River was an extension of Californian mining society and fell clearly into the orb of the tumultuous American West and its Indian Wars." In other words, "A good Indian is a dead Indian."

The gold rush is regarded as the founding event for British Columbia, spurred on by early newspaper headlines in Oregon and California in the spring of 1858: THE FRAZER RIVER GOLD MINES—GREAT EXCITEMENT.

Marshall writes, "The press reports went on to say that Indigenous women were panning out \$10 to \$12 of gold a day. To the patriarchal world of white California, news of Native women accruing such wealth encouraged the notion that gold on the Fraser River was easily obtainable."

Word spread throughout the US, eastern Canada, Europe and beyond.

The Fraser River gold rush was the third great mass migration of gold seekers that the world had seen, following rushes in Australia and California. A glance at a Fraser Canyon map from 1858 illustrates just who was doing most of the panning at Ohio Bar, Sacramento Bar, Washington Bar, American Bar, New York bar, Fifty-four Forty Bar, Boston Bar, Texas Bar, and others.

At least 30,000 Americans swept north across the 49th



Bar in a frontier B.C. mining camp. Painting by William Hind. McCord Museum image.

# WAR in the Fraser Canyon

parallel, by sea and overland; some argue it was actually thousands more because there was no colonial authority on the mainland at the time. However, the Hudson's Bay Company (HBC) was on the scene, conducting a fur and salmon trade with First Nations partners. Indeed, HBC had previously bought gold from Indigenous people. They had discovered the gold, and were the first miners.

The California 49ers were coming from—and through—a region aflame with what were known as Indian wars. The U.S. Military was clearing a corridor in a campaign of extermination. At first there was an "unspoken detente" north of the 49th between Indigenous people and the miners, but as the rush moved higher into the Thompson region, conflict erupted.

Headless bodies of miners floated in the Fraser River. At least five native villages were torched by militias. In one engagement 36 Indigenous people were killed, 5 chiefs among them. During an interview Daniel Marshall recounts digging deep into U.S. archives in the Pacific Slope region to uncover more about this little-known war.

"Quite a number of my professors pooh-poohed this no-

After more than eighty books about gold pertaining to B.C., **Claiming the Land** brings a hidden perspective to the fore: how First Nations fought against invaders.



This monument in Lytton pays tribute to Chief David Spintlum (Cexpe'nthlEm) who is credited with helping to eliminate exterminationist campaigns against Indigenous people during the gold rush era.

tion," he writes, "but I started to accumulate the kind of evidence that was never featured in the colonial correspondence for the Colony of Vancouver Island or British Columbia. Where did those miners send their letters, and samples of Fraser River gold? Where did their diaries end up? All south of the border. It's in those collections that you find greater and greater evidence for this Fraser Canyon War in 1858."

Unlike conditions for the California rush, the Hudson's Bay Company provided something of a buffer between the miners and Indigenous peoples. Chief Factor **James Douglas** wore two hats, as the head of HBC and as the governor of Vancouver Island. At first, Douglas wanted to stop Americans from coming into

B.C., but was overruled by the colonial secretary who wasn't eager to hazard another war with the U.S.

Douglas did his best to assert British authority on the mainland. The Nlaka'pamux were accustomed to trading furs, fish and gold with the HBC, not being forced off the river and out of the picture. At one point they completely shut down the gold rush on the Fraser River. Miners retreated to Yale, others returned for good to California.

"This ultimately caused miner militias to be formed," says Marshall. "Thousands were called together to elect their military officers to go up the canyon."

Captain **Henry Snyder** of San Francisco attempted peace treaties with Indigenous groups and got as far as Spuzzum where he discovered the Whatcom Guards were intent on killing every Indigenous man, woman and child. Mysteriously, the Guard's two leaders were killed in the night, effectively ending this exterminationist campaign.

Snyder was later successful in negotiating a peace with Chief **David Spintlum** (Cexpe'nthlEm, 1812-1887, now regarded as the greatest chief of the Thompson First Nations Peoples in recent times), who understood the bigger picture: violence to the south was wiping out Indigenous people. Marshall thinks a larger war would have ended badly.

"160 years ago, if James Douglas wasn't there and Indigenous people hadn't fought back, this could very well have become part of the USA. American troops would have come into the Fraser Canyon with Howitzers."

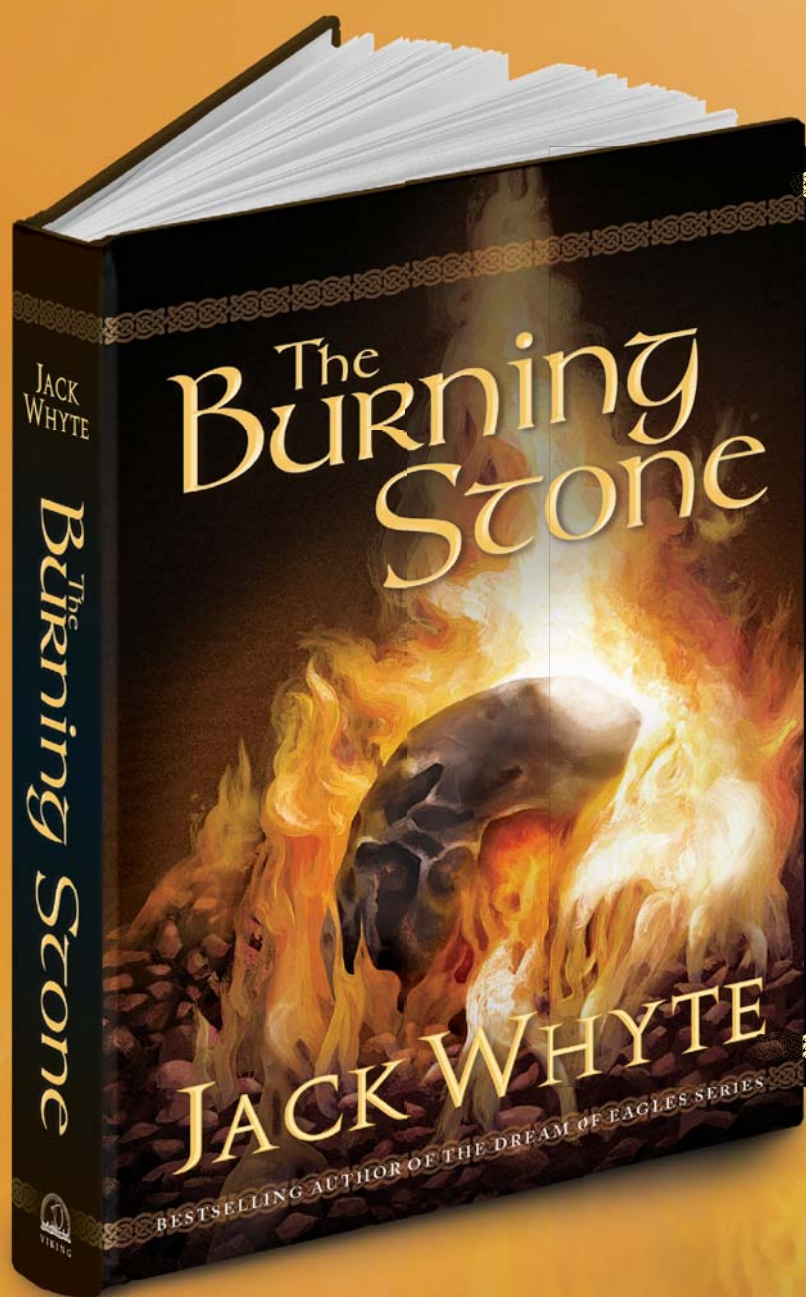
*Claiming the Land* further explores the three main elements of 1858—the doomed fur trade, Californian and British. Marshall makes an argument that the gold rush, with its north/south flow, precipitated the need for an east/west Canada to the Pacific that came to be in 1871. "Manifest Destiny" wasn't far behind. He also reminds us how everything changed for Indigenous peoples in 1858—something we continue to grapple with today.

Marshall is an adjunct assistant professor at UVic who takes his students into the Fraser Canyon to experience the landscape and its stories firsthand. In 2015, he was chief curator of the Royal B.C. Museum exhibit: Gold Rush: El Dorado in B.C.

978-1-55380-502-1

Mark Forsythe co-authored *The Trail of 1858 (Harbour, 2007)* with Greg Dixon.





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WALK IN THEIR SHOES

A conversation via letters leads to understanding and the possibility for reconciliation.

Kuei, My Friend:  
A Conversation on Race and  
Reconciliation by Deni Ellis B  chard  
and Natasha Kanap   Fontaine,  
translated by Deni Ellis B  chard and  
Howard Scott (Talonbooks \$19.95)

BY DYLAN BURROWS

NOT ALL BOOKS ARE INTENTIONAL. Some arise accidentally, or tragically. In 2015, an 11-year old Ojibwe girl named Makayla Sault died of leukemia after her parents had refused chemotherapy on her behalf.

Contrary to her physician’s wishes, Makayla’s parents had sought traditional medical treatments and homeopathy.

A Qu  b  cois journalist named Denise Bombardier subsequently ridiculed Indigenous culture in a blog as “deadly” and “unscientific.”

At a literary event, Innu poet Natasha Kanap   Fontaine tried to read a letter to Bombardier that expressed the hurt her words had wrought.

Bombardier cut Fontaine off, and read aloud her own definition of “Amerindian”—the French for “Indian”—from her most recent novel.

After witnessing Bombardier’s condescension, Vancouver-born Deni Ellis B  chard approached Fontaine and commiserated. Their subsequent friendship and 26 letters have resulted in Kuei, My Friend: A Conversation on Race and Reconciliation.

As B  chard reveals, his grandmother had once told him his ancestors “walked like Indians.” Rather than assume this could be evidence of having “Indian blood,” Fontaine sees it as a reflection of how B  chard’s family adapted to the customs of Indigenous lands.

“One day, perhaps,” she writes, “Qu  b  cois will understand what it means to ‘walk like an Indian.’ Walk in their shoes. I believe that the day will come soon where ‘Indians’ invite the ‘Whites’ to make a journey with them. And the latter will perhaps notice that it is comfortable to walk in shoes that don’t imprison feet. Shoes that are adapted to the territory, shaped by it. And that bring them freedom.”

In Kuei, My Friend, B  chard reckons with his father’s bigotry. Virulently anti-Indigenous, the elder B  chard also bore a deep self-loathing nurtured

by English-Canadian stereotypes of Qu  b  cois inferiority.

Fontaine, in turn, writes honestly about Innus’ struggle to heal from the “wound of Colonization.” The “vile, genocidal, alienating intention” behind Canada’s reservations and Indian residential school system, she writes, lingers like a poison in Indigenous minds and bodies.

Some things do get lost in translation. As one of two translators, B  chard renders “allochtones”—French for “non-natives” or “settlers”—as “Whites,” a decision he justifies at length. This unfortunately frames reconciliation as a responsibility exclusive to Indigenous

peoples and settlers of European-descent.

Towards the end of their correspondence, Fontaine poses to B  chard an incisive question. “What is your relationship with the idea of Indigeneity,” she asks, “now that I have revealed so many secrets to you?”

B  chard’s answer is anticlimactic: Indigeneity is tied to an “openness” to other intellectual and cultural traditions outside his own.

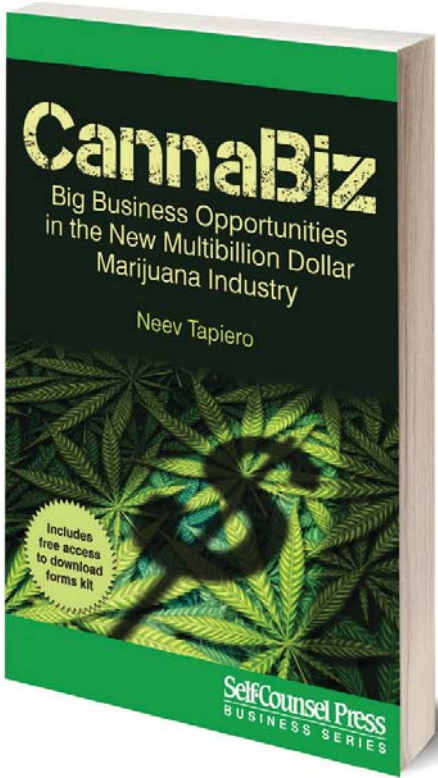
KUEI, MY FRIEND also includes a chronology of events that led to the establishment of the National Inquiry into Missing and Murdered Indigenous Women and Girls; an English to Innu-aimun lexicon, and questions and exercises for educators to use in the classroom.

Ultimately Kuei, My Friend pursues

honest, open-ended dialogue over political expediency. Through their letters, B  chard and Fontaine chart future possibilities for reconciliation. Their letters shake up the stultified debate spurred by the 2015 publication of the Truth and Reconciliation Commission (TRC) of Canada’s final report.

Although political leaders quickly recognized the TRC’s damning conclusions, few have paid more than lip service to implementing its 94 calls to action.

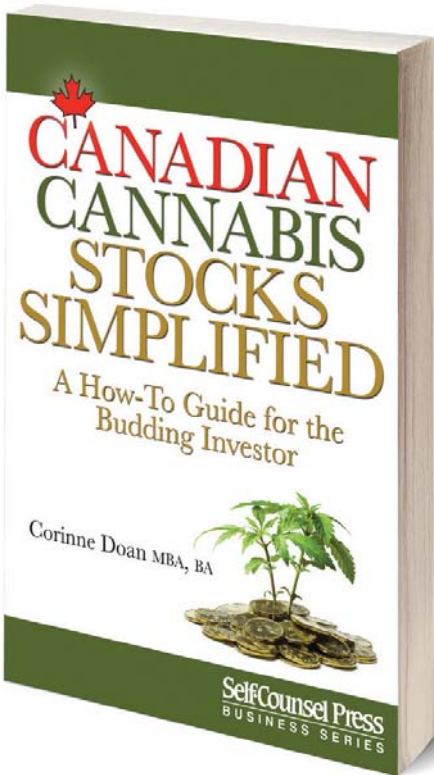
Dylan Burrows is an Anishinaabe Ph.D. candidate at UBC’s History Department. Raised in central Ontario’s Kawartha Lakes region, his doctoral research focuses on the nature and meaning of Inuit labour under the aegis of Danish, British, and Canadian Arctic exploration and sovereignty exercises between 1849 and 1948.



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# housing

We asked **Kate Braid**, a former Red Seal Journey(wo)man carpenter, to inspect the new book put together by the Mudgirls Natural Building Collective, a feminist construction team that was started on Lasqueti Island by **Beth Gobie**, in 2004. Originally called the Mudgirls Bartering Collective, the ever-changing group serves as a hands-on solution to finding affordable and environmentally-friendly housing in non-urban settings. The women “challenge the capitalist

paradigm of business” by keeping wages lower than market value, by practicing bartering and by training others in the skills of building with mud. The “workshops” they lead, each of about 20 people, are building opportunities. Many of the Mudgirls are young mothers, so free childcare is considered essential and is built into all their workshops, meetings (of which there are many), and time spent actually building. The people who sign up to learn and work tend to be young

people without a lot of cash who pay \$500 per week for the opportunity to work on someone else’s house—and incidentally learn how to build their own. Only the Mudgirl who is the workshop leader on a building site job gets paid, along with the cook and a childcare worker. The owner of the property gets free labour—labour that is in effect, paying for the privilege of learning to build. “And therein lies its awesomeness!” enthuses their Mani-festo.

## Build it AND THEY WILL CHUM

With sand, straw and clay, **Mudgirls** enable women to experience the deep satisfaction of building shelter for others.

**Mudgirls Manifesto:**  
**Handbuilt Homes, Handcrafted Lives**  
**by the Mudgirls Natural Building Collective**  
(New Society Publishers \$29.99)

BY KATE BRAID

I DEEPLY UNDERSTOOD THE pleasure of building with other women. The first time I worked with a woman in construction, after five years of working exclusively with men, was a revelation. With a woman, I didn’t have to prove myself over and over. I could openly express my delight in a wall well-built, a problem solved. I could talk about personal things like relationships, not just cars and sports.

In **Mudgirls Manifesto: Handbuilt Homes, Handcrafted Lives** the Mudgirls concur. “In more ways than we even realized at the time, we effectively side-stepped the baggage and bullshit of justifying our skills and our existence, by entirely inventing our own arena of work.... Nobody could tell us we weren’t doing it right, because we were the only ones around doing it.”

These women largely avoid machines and electrical tools. They specify that the point of their work is not speed (which it specifically is in traditional building) but “about the people building something themselves... all while not having to yell over the sound of loud machines.” (After several years in construction I realized that one of the reasons men talk so little on the job is very much for this reason: that you can’t hear each other over the roar of skill saws and the clacking of cranes.)

The oft-repeated reason for excluding women from construction entirely until the 1970s was that we weren’t strong enough. With the support of new Human Rights laws that gave women at

least a chance to try, women’s answer was, “If I can’t do it alone, I’ll ask for help.” And that’s exactly what the Mudgirls do; they help each other. “We had nothing to prove, at least not on the muscular side of things,” they write. “What we had to prove was that we did things differently.” As they put it, “We’ve learned that brute force would not solve too many of our building obstacles. We have had to think about the best way before doing it.”

In the same way, early tradeswomen told each other: “Use your brain, not your back,” and we found that when the first women on the job occasionally asked for help on heavy loads, the men began to do the same. Mudgirls take it a step further, making a truly revolutionary suggestion. When they talk about building in their highly non-traditional, cooperative style, they ask, “What if we can set the men free, by relieving them of the expectation that they have to look after everything?”

Mud Girls talk on the job a lot, something that would drive traditional (mostly male) construction workers crazy. It’s one of the group’s Guiding Principles that they are structured non-hierarchically and another that “we create a work environment that nurtures us.” I admit, not the aim of any construction job I ever worked on, including my own. They work strictly by consensus: “We all have to agree with every aspect of every proposal that is presented.”

Meetings include not just a facilitator and minute-taker but also a “vibes-watcher”—one who keeps an eye out for anyone in the circle who might be offended, or silent for too long. They estimate they spend one third of their time together in meetings, including four or five day-long meetings at the beginning and end of each season, plus a daily morning “check-in.” They admit it’s not always fun but, “we definitely would not have the high level of trust, cohesivity, resilience, and butt cramps that we have, if it weren’t for the value we place on committed communication.”

As a traditional carpenter I had to ask: who leads? On any job I’ve been on, it was the fore-

man’s work to make all decisions—a vital part of moving every job along. The Mudgirls wrestled with this fact. They realize that when you’re working, you can’t call a meeting on the spot to discuss every simple decision, “like where to pile the sifted manure,” and they know that clients (more traditional than their builders in this case) expect “to have one person who looks and acts like the boss.” They have resolved the dilemma by distinguishing between “leader” and “boss.” The answer, they decided, was a compromise (agreed to by all) that “encourages all crew members to make more effort to understand the bigger picture, and to give constructive feedback at check-ins.”

They have resolved the dilemma by distinguishing between “leader” and “boss.” The answer, they decided, was a compromise (agreed to by all) that “encourages all crew members to make more effort to understand the bigger picture, and to give constructive feedback at check-ins.”

★  
FOR ME, THE BEST PART OF *MUDGIRLS MANIFESTO* STARTS almost two-thirds of the way through when we get to the nitty-gritty. Here are the tantalizing details of how to actually build; here we learn some of the tricks of the trade like how to test clay to see if it’s suitable, how to mix cob and plasters. Here’s the importance of sheer vs. compressive strength, recipes for paints for plaster and mud, how and when to pick trees for post and beam building (in spring when the sap’s running so they’re easier to peel), and a list of essential tools.

I learned a lot from this book, including how to build a dry stack rock foundation, fix cracks in clay, and that a building made of natural materials, once allowed to dry, will not melt if it gets wet as long as the foundation is at least 18 inches off the ground and there’s a large overhang. Did you know horse manure plaster



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Building a living roof.



Spinning mud



Workshop participant uses earthen plaster to sculpt a honeycomb, complete with little bees made out of old tiles.



Tossing straw in clay slip before stuffing it into a wall cavity.

makes a wonderful base coat for earthen structures and sculpting walls? Or that lime has an electromagnetic charge and likes to be applied on top of other lime?

The Mudgirls point out that with mud and clay, there is an “inability to maintain complete control” over your materials. In contrast, the whole focus of my trade training and practice was about control. That’s why traditional construction workers—carpenters, plumbers, ironworkers—are crazy about levels and squares (and sledgehammers, should materials refuse to cooperate). The thinking is that with everything perfectly plumb and square and straight (or as perfect as we can get it) that things won’t fall down. We build it “right,” which means complete control over every aspect of the building. It’s something I learned, and learned to be proud of.

And yet... Over fifteen years, it’s true, I got tired of those thousands of perfect ninety-degree angles, the absolute uniformity of 4’x8’ sheets of plywood and drywall. The Mudgirls are on to something, even from a traditional builder’s point of view. The body that’s building is still a body, and to see its curves reflected in the structures around it, would be lovely indeed. And all that mud and dirt so liberally spread across faces and hands in the book? It’s true, dirt is fun. Maybe we women never got enough of it when we were young.

★  
I DO, HOWEVER, REMAIN UNEASY ABOUT THEIR DISREGARD for traditional building skills—how do they cut rafters to sit straight, dig drainage ditches and set up plumbing to be sure water and waste eas-

ily flow away? But especially I worry about the lack of inspectors, of an experienced builder to give that impersonal double-check that assures a building is safe to live in. The Mudgirls assert that regulations offer “a fictional sense of safety.” As they put it, “The more we stayed under the radar, the less risk we’d have to compromise on anything.”

Safety is a huge issue in building, and the Mudgirls do address some concerns, mentioning hard hats, roof harnesses and the importance of safe ladders and scaffolding, though there’s not a single hard hat to be seen in the photos of people working.

I was alarmed to learn they don’t seek out trained electricians, but I have to remind myself the women’s goal is not just to practice alternative building, but to find and practice alternative “living, connecting, learning, and sharing.” They state: “We make the decision over and over again to change the world, one bucket at a time.”

How else can we create real change in this competitive and violence-ridden world except through the passion of wildly determined optimists like these? Maybe more of us need to gather our courage, leap in, and try doing things a little differently, using the best parts of tradition—yes—but breaking free of what doesn’t and hasn’t worked so well for so many.

★  
I WAS TRAINED TO BUILD BY THE BOOK—LITERALLY, THE Building Code book that sets provincial standards for building including requirements for spacing support posts and beams, the strength of concrete, electrical, plumbing and all other aspects of building. Though the Mudgirls make some gestures toward the Building Code, they also brag about the fact that they can slip under the radar because one of their main building materials—cob—is not yet part of the BC Building Code.

My unease increased on page 21: “Not to say we don’t often collaborate on projects that are fully code and/or engineer approved—we do so all the time. But what really gets our hearts pumping is figuring out how to do things according to good sense and natural laws, not according to capitalist logic.” You mean, they don’t build by the Building Code? There’s even a section here on why cob walls (built of fine sand with straw and clay as the mortar) fall down.

They acknowledge that walls falling is the most dangerous thing that can happen at a building workshop (though I wondered: what about people falling off roofs? ladders? cutting off body bits with saws and chisels?) They end this section with “a wall fall play list,” that includes tunes for your walls to fall down to, like Bastille’s “Pompeii.” This kind of “gee-whiz” enthusiasm felt naïve at best, dangerous at worst, and yet....

There’s an exuberance and joy in the text as well as in the faces in the many photographs, that I, as another builder, deeply understand. It was the first thing I loved about construction—the joy that comes from physical labour, the fact that building lets us see the “direct results of our actions.” This is the deep satisfaction of women building shelter for others. It is a pleasure we women are rarely allowed to find out for ourselves. For Mudgirls, the physical fact that every stick and handful of mud in the emerging house has to be “pulled, dug, cut, peeled, barrowed, or carried up to the house site.... sounds like fun, like freedom, like something worth doing.”

Indeed!  
I could have used less manifesto and more mud, but the Mudgirls have my blessing. May their revolution continue—safely—to grow. Keep the spirit, sisters. Keep what has worked in the past, too—but keep it all safe!

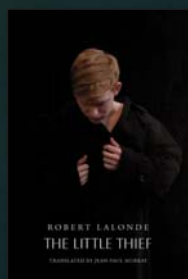
*Kate Braid, of Victoria and Pender Island, has written, co-written, edited and co-edited fourteen books. For fifteen years she was employed as a construction labourer, an apprentice and as a Red Seal Journey(wo)man Carpenter who built and renovated houses, high-rises and bridges. Her most recent book of poetry is Elemental (Caitlin \$18).*







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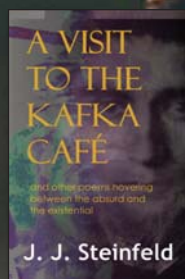
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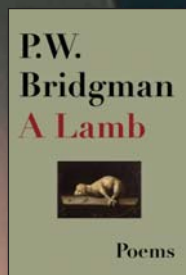


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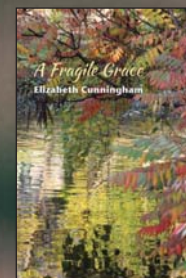


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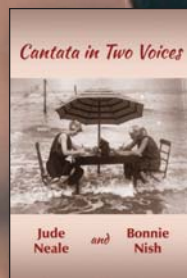


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WRITTEN IN 1962 AND RE-leased in 1964, “Universal Soldier” condemned America’s war in Vietnam and became one of two protest anthems that defined Sainte-Marie’s musical and political agendas in the 1960s and 70s.

On the same album, “Now that the Buffalo’s Gone” was compelling in its indictment of injustices perpetrated against Indigenous people. The song was motivated by a treaty violation to build Kinzua Dam in Seneca territory. As new injustices arise in the 21st century, she has updated her lyrics.

In the 1970s, Buffy Sainte-Marie surfaced from the urban folk scene she shared with the likes of **Bob Dylan** and **Pete Seeger**. She has since merged genres and styles—funk, soul rock, torch ballads, love songs, pow-wow music, the vibrato of Edith Piaf and electronic technologies.

The heady successes of the 1970s were followed by an Oscar in 1983 for “Up Where We Belong,” for the movie *An Officer and a Gentleman*, co-written by her then husband **Jack Nitzsche**. The marriage soon became abusive, and after seven years Sainte-Marie fled with her young son, **Cody Wolfchild**.

In the biography, Sainte-Marie warns women who remain with abusive partners that “It was not worth it. Please do not go through it.” Warner posits the abusive relationship that ended in 1989 was one reason for a sixteen-year break between recording her 1976 album *Sweet America* and her 1992 comeback album *Coincidence and Likely Stories*, which Warner praises for its political provocation and sonic experimentation.

Albums were released in 1996 and 1998, with the latter including new protest songs that won her a Juno for Best Indigenous Album. In 2015 she released *Power in the Blood*, which brought her international acclaim. Here she is as intensely political and vibrant as she was in 1964.

She has since been awarded a Juno and the Polaris Music Prize for *Power in the Blood* and another Juno for her 2017 release *Medicine Songs*, a collection of her protest anthems that spans her five-decade career and amplifies her commitment to Indigenous resistance. She has more than a dozen honorary degrees, she was inducted into the Canadian Music Hall of Fame, and she is an Officer of the Order of Canada.

Ever the pathbreaker, Sainte-Marie has also earned accolades for her visual art, where once again she led in the digital world, being among the first to display large-scale digital paintings in

museums across North America.

Sainte-Marie has remained steadfast in her political conviction and has never flinched from challenging colonization. She founded a charity, the Nihewan Foundation, to fund Indigenous post secondary students, and created digital Indigenized curricula, “The Cradleboard Project,” for elementary children.

While embracing the tenets of the Truth and Reconciliation Commission, this year she toured First Nations communities of Saskatchewan with members of the Regina Symphony Orchestra. She now melds classical music with her own intense pow-wow-inspired electronic genres, paying tribute to **Tchaikovsky**, whose music first influenced her as a very young child.

**Buffy Sainte-Marie: The Authorized Biography** by **Andrea Warner**, foreword by **Joni Mitchell** (Greystone Books \$36)

BY JO-ANNE FISKE

in 1941, to her adoption by **Albert** and **Winnifred** (of Mi’kmaq descent) **Sainte-Marie**—who raised her in Maine and Massachusetts—through her studies in Oriental philosophy and education, to her home life in Hawaii with a herd of goats.

“The Universal Soldier” was inspired when—on a flight from Mexico to Toronto—Saint-Marie met wounded American soldiers returning from Vietnam.

“Cod’ine” speaks to her personal negative experience with opiates, but also stands as a critique of shifting music culture from coffee houses to bars, which she views as undermining the student culture that supported political change.

Warner addresses the blacklisting of Sainte-Marie by two American presidents, **Lyndon Johnson** and **Richard Nixon**, when the FBI kept files on her close ties with the American Indian Movement, and considers the impact that political advocacy had on her career, notably in the 1980s when her popularity waned.

Two chapters introduce Sainte-Marie, covering her childhood and youth. Another fifteen chapters cover the content and techniques of selected recordings, and the origins of songs.

“Interludes” is a chapter of excerpts from Warner’s interviews with Sainte-Marie. Through it all, Sainte-Marie’s creativity and optimism shine. “But I love the world and I love people, I really do...” Sainte-Marie says toward the close.

**Blacklisted by two American presidents, the Universal Soldier songwriter breastfed her child on Sesame Street in 1977 and won a Best Song Oscar in 1983 for Up Where We Belong.**

“After all, I’ve seen the almost impossible become possible in really big ways.”

Some sixty hours of interviews occurred face-to-face, over the phone and via the internet. Additionally, Warner joined Sainte-Marie on two tours, one on the east coast and one on the west. Journalistic accounts and reviews from the past fifty years supplement her interviews, along with citations from Sainte-Marie’s colleagues, peers and childhood friends.

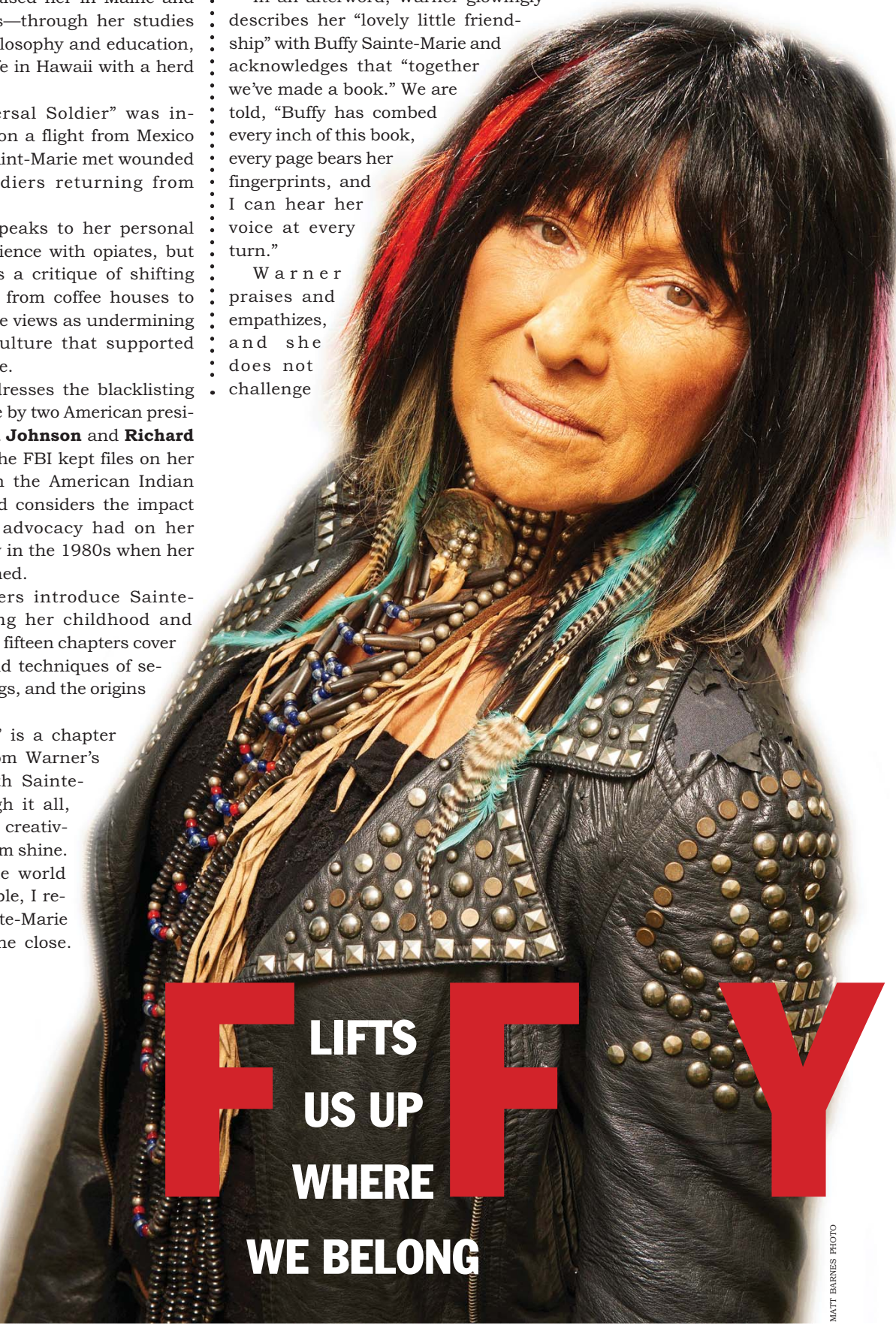
In an afterword, Warner glowingly describes her “lovely little friendship” with Buffy Sainte-Marie and acknowledges that “together we’ve made a book.” We are told, “Buffy has combed every inch of this book, every page bears her fingerprints, and I can hear her voice at every turn.”

Warner praises and empathizes, and she does not challenge

her subject’s perspectives. Where Sainte-Marie is reticent to delve into her relationships with members of the American Indian Movement, and two of her three marriages, Warner treads softly. Similarly, Warner does not explore in detail any of the contentious relations Sainte-Marie had with the music industry, notably Vanguard Records, with whom she released her first works.

But Warner does capture her subject’s spirit and energy. She never lets us forget that Sainte-Marie was and is forever an innovator. Concisely and clearly, Warner reviews her selected tracks bringing to the page the musical compositions that thunder and whisper, circling back through fifty years to remind us that the issues Sainte-Marie contested in the 1960s are the social and political challenges we face today. 9781771643580

*Jo-Anne Fiske of Fraser Lake has worked extensively with First Nations in central B.C. since the 1970s. With Betty Patrick she co-wrote Cis dideen kat—When the Plumes Rise: The Way of the Lake Babine Nation (2000).*



BUFFY

LIFTS  
US UP  
WHERE  
WE BELONG

Buffy Sainte-Marie was born on Saskatchewan’s Cree Piapot reserve in 1941.



## A HIKING WE WILL GO

A great guidebook often goes unheralded.

**105 Hikes in and Around Southwestern British Columbia** by **Stephen Hui**; foreword by **T'uy't'anat Cease Wyss** (Greystone \$24.95)

**W**AY BACK WHEN, **Mary Macaree** and **David Macaree** co-wrote *103 Hikes in Southwestern B.C.* (Mountaineers Books/B.C. Mountaineering Club), a classic regional title that has reputedly sold more than 120,000 copies since 1973. The couple's often whimsical and beguiling text accounted for much of the book's appeal. As members of the British Columbia Mountaineering Club since 1964, they also

wrote *109 Walks in B.C.'s Lower Mainland* (D&M 1980).

In 1972, there was a predecessor to the Macarees' book, *Mountain Trail Guide for the South West Mainland Area of B.C.*, published by the Federation of Mountain Clubs of B.C. A version of the Macarees' book, titled *103 Hikes in Southwestern B.C.: Revised and Updated* by **Jack Bryceland**, listing Mary and David Macaree as co-authors, appeared on the BC Top Ten Bestseller list in 2008.

In 2014, Greystone Books published *109 Walks in British Columbia's Lower Mainland*, credited to the Macarees with **Alice Purdey**.

Now **Stephen Hui** has carried on the Macarees' legacy in **105 Hikes**



Stephen Hui on Cheam Peak, east of Chilliwack, from *105 Hikes Around Southwestern B.C.*

**In and Around Southwestern British Columbia**, an expanded follow-up version with an additional selection of trails on the islands and in Washington's North Cascades. *105 Hikes* covers a wider area and wider range of abilities than its predecessor.

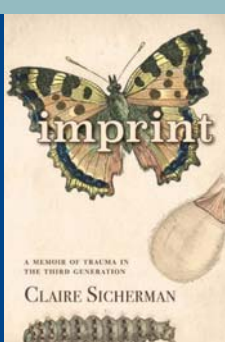
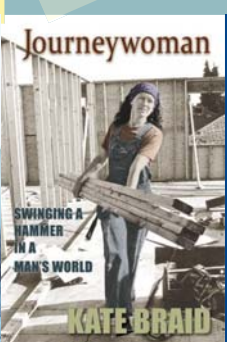
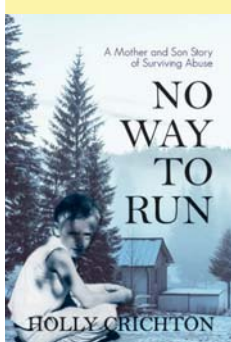
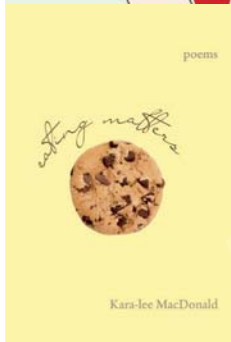
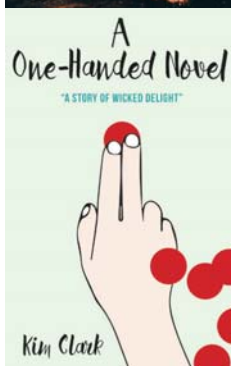
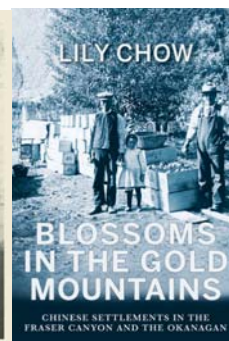
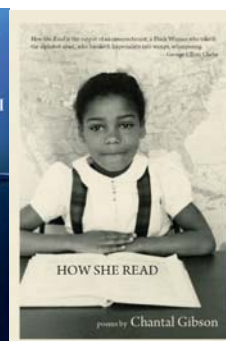
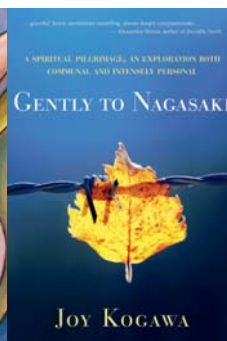
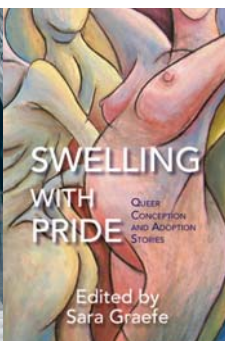


LEST WE FORGET: DAVID MACAREE was an English professor at UBC and Mary Macaree was a librarian at UBC. Both were born in Scotland, in 1919 and 1922 respectively. During the

Second World War he served with the Royal Marines from 1940 to 1946, first in the Mediterranean Sea, then the Indian Ocean and later with the Commandos in continental Europe. David married Mary Watson in 1949, and in 1955 they immigrated to Prince George, first teaching in northern British Columbia before moving to Vancouver.

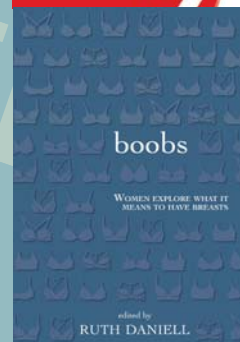
Mary went back to school, graduated from UBC and became head librarian at the MacMillan Library at UBC.

David joined the UBC Department of English as a lecturer, earned his Ph.D. from the University of Washington in 1965, and taught as an associate professor of English at UBC from 1970 to 1985. He died on Dec 9, 1998. In 2003, the David Macaree Award for Improved Dementia Care, worth \$500, from the Alzheimer's Society, was created by Mary in honour of David, who had dementia. Mary died on July 31, 2008 due to complications from a stroke. 9781771642866

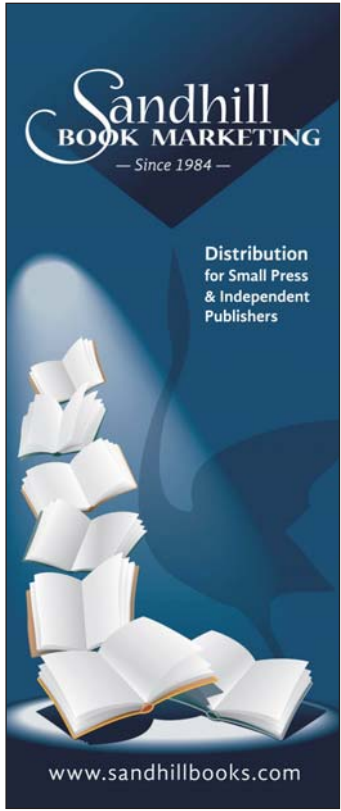


# CELEBRATING AND RESPECTING DIVERSE AND WOMEN'S VOICES

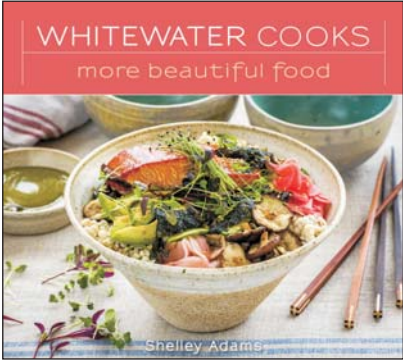
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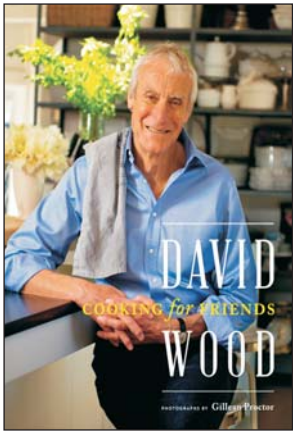
BC BESTSELLER!



WHITEWATER COOKS  
More Beautiful Food  
Shelley Adams

Nelson cookbook author Shelley Adams shares fabulous recipes that have kept this book on the BC Bestseller List for the first year of its release. The Whitewater Cooks brand has become known nationally for simple, healthy, delicious and fool-proof recipes, many of which have become standards in Canadian households. This is the 5th book in this bestselling series.

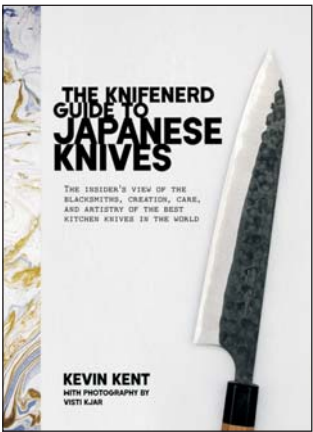
9780981142432 \$34.95 pb Alicon Holdings



David Wood  
Cooking for Friends  
David Wood

Well known in BC as the co-owner of the Salt Spring Island Cheese Company, David Wood was also the owner of the David Wood Food Shop in Toronto before moving to our west coast. Here, David offers up an appealing range of 150 easy to follow recipes for anyone who loves to cook and wants to share their love of food with friends and family.

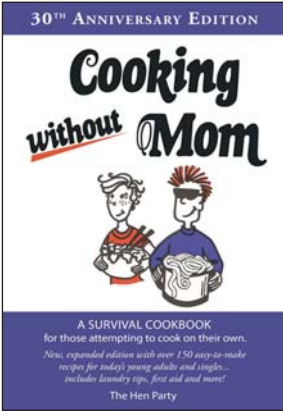
9781770503007 \$34.95 pb Whitecap Books



The Knifenerd Guide  
to Japanese Knives  
Kevin Kent

A good chef knife is the most important tool in any kitchen. This beautiful book takes us behind the scenes and into the artistry of the blacksmiths who make the world's finest knives. From the forging and sharpening to the choosing and collecting, Kevin Kent reveals his extensive knowledge and passion on the subject of Japanese knives.

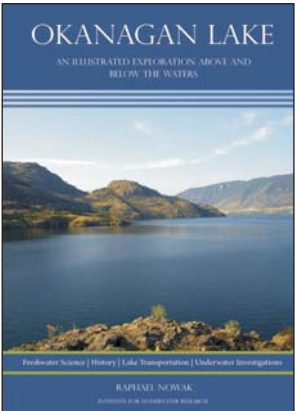
9781999390600 \$45.00 hc Long Ladder Media



Cooking without Mom  
A Survival Cookbook  
30th Anniversary Edition  
The Hen Party

This classic cookbook is a great gift for those leaving home for the first time, a life saver for individuals who have lost their partners and a starting point for retirees taking up the challenges of the kitchen. In this new edition, over 150 recipes better reflect today's cooking trends with valuable info on domestic adulting skills. Don't let your child leave home without it!

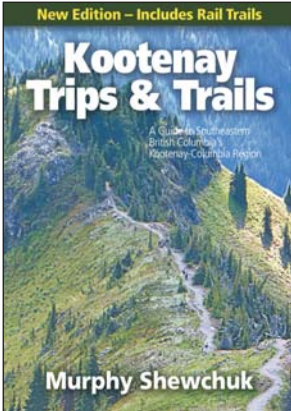
9780920923122 \$18.95 pb Sandhill Publishing



Okanagan Lake  
An Illustrated Exploration  
Above and Below the Waters  
Raphael Nowak

Here's the first comprehensive book ever written about Okanagan Lake featuring the geology, biology, limnology and history of the lake. Over 300 colour photographs illustrate everything from plant and fish species to underwater features of the lake bottom using deep water cameras. Lake transportation, two floating bridges, islands, shoreline features and lake mysteries are also examined in this incredibly detailed book.

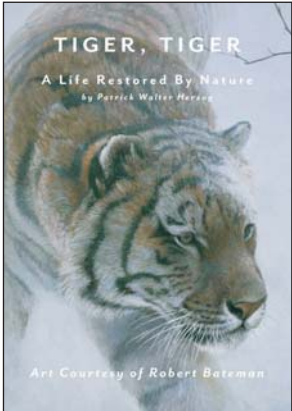
9781775240501 \$32.95 pb Inst for Underwater Research



Kootenay Trips & Trails  
Murphy Shewchuk

This amazing guide to southeastern BC's Kootenay-Columbia region will keep you exploring and enthralled with this rich area for years. Information on hiking and recreational opportunities range from the US Boundary north to Valemount, and from the height of the Rockies, west to the Okanagan – with maps, GPS reference points, detailed descriptions and vivid colour photographs. A must-have BC guide book.

9781554551002 \$29.95 pb Fitzhenry & Whiteside

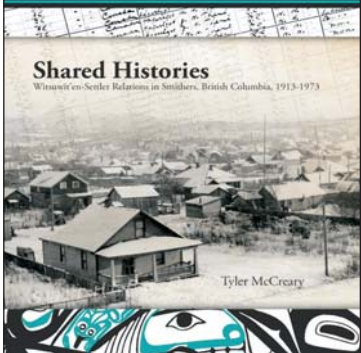


Tiger, Tiger  
A Life Restored by Nature  
Patrick Walter Herzog  
Illustrations by Robert Bateman

For decades, the author tracked wild animals until being bushwhacked by cancer. After experimental treatment, he was lost in the wilderness of fatigue and brain fog. Wildlife art, and a chance encounter with a tiger, awoke his passion for wildlife, and soon the undeniable healing power of nature took hold and saved his life.

9781775398202 \$19.95 pb P Herzog

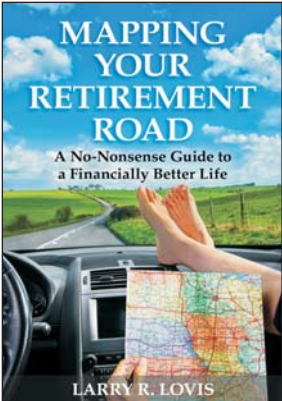
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Shared Histories  
Witsuwit'en- Settler Relations in  
Smithers, BC 1913-1973  
Tyler McCreary

Shared Histories looks deeply into what happened at the intersection of settler dreams and Witsuwit'en reality. Planted in a swamp at the base of a mountain in 1913, the railway town tried to exclude the region's first inhabitants. These hidden histories reveal how generations of Witsuwit'en made a place for themselves despite local, provincial and national efforts to push them, and indeed all Indigenous peoples, to the fringes.

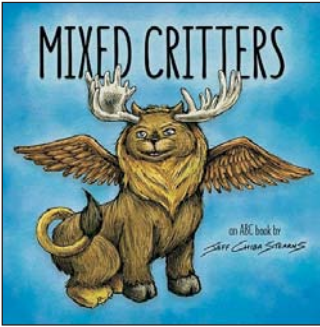
9781928195047 \$24.95 pb Creekstone



Mapping Your  
Retirement Road  
Larry R. Lovis

This no-nonsense guide to a financially better life is written by an experienced financial advisor and appeals to a wide audience from young people planning for the future, boomers approaching retirement and anyone already in retirement. Written in a straight forward, entertaining style, the author guides readers to the heart of the actions needed to find true financial independence.

9781775107002 \$24.95 pb Lovis Wealth Management

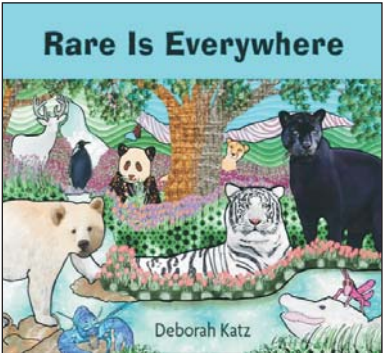


Mixed Critters  
An ABC Book  
Jeff Chiba-Stearns

Inspired by his own multiracial heritage, award-winning author and illustrator, Jeff Chiba Stearns, introduces readers to mixed identity by blending together various animals. Through the imaginative depictions of hybrid animals from A to Z, children are introduced to notions of racial mixing and blending in an accessible and creative way.

9781775234302 \$14.95 hc Meditating Bunny Studio

2018 Vine Children's Book Award



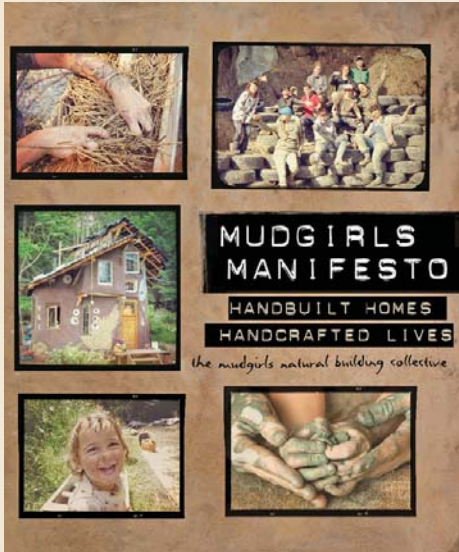
Rare is Everywhere  
Deborah Katz

CONGRATULATIONS to Vancouver author Deborah Katz, who has won the \$10,000 prize in the 2018 Vine Awards for Canadian Jewish Literature in the young adult/ children's lit category. Rare is Everywhere takes readers on a journey through the animal kingdom – and teaches children about physical diversity and how our differences make us spectacular.

9780995826106 \$19.95 hc Miss Bird Books



# MUD • RUM • STRANGERS • HOCKEY

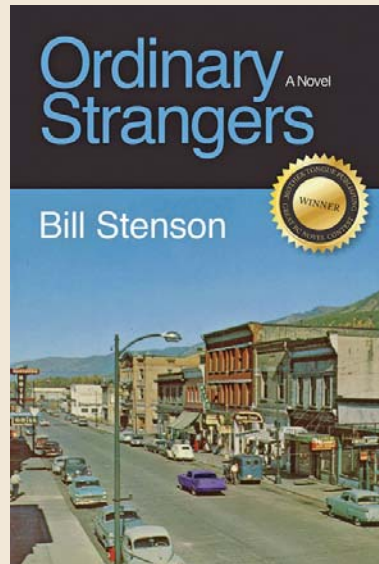
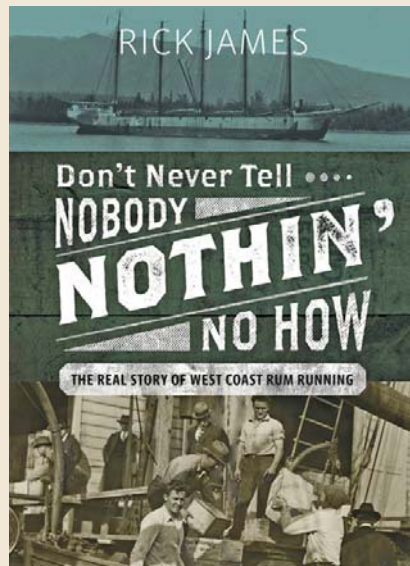


**Mudgirls Manifesto: Handbuilt Homes, Handcrafted Lives**  
by The Mudgirls Natural Building Collective (New Society \$29.99)

A group of west coast rebel women decided to teach themselves how to build houses using the most abundant material on earth — mud. They'd learn by building, gathering skills and allies. They'd have fun, sharing whatever they learned with whoever wanted to come along for the ride. The Mudgirls revolution was born. Mudgirls Manifesto is about respecting the earth, each other, crafting meaningful lives and a practical guide to building natural homes for real people.

**Don't Never Tell Nobody Nothin' No How: The Real Story of West Coast Rum Running**  
by Rick James (Harbour \$32.95)

Contrary to popular perception, rum-running along the Pacific coast wasn't dominated by violent encounters like those portrayed in the movies. Instead, it was usually carried out in a relatively civilized manner, with an oh-so-Canadian politeness on the British Columbian side. Most operated within the law. But there were indeed shootouts, hijackings and even a particularly gruesome murder associated with the business.

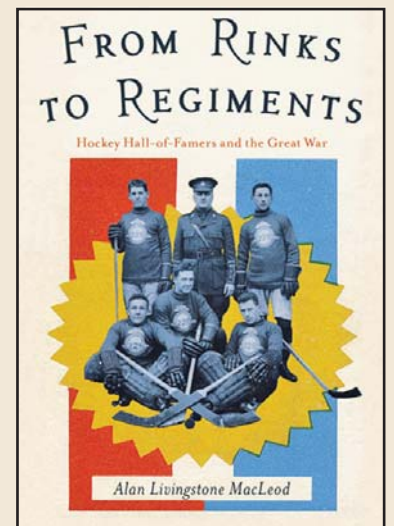


**Ordinary Strangers: a novel**  
by Bill Stenson (Mother Tongue \$23.95)

This astonishing novel begins on a hot August day in 1971. Sage and Della Howard are driving to Fernie to start a job and begin a new life. They stop for a break, lose their dog and in the search find a crying toddler in the nearby woods instead. They take the child and continue on their way. As the years pass, the Howards keep their dark secret and raise the child as their own. Winner of the 4th Great B.C. Novel Contest.

**From Rinks to Regiments: Hockey Hall-of-Famers and the Great War**  
by Alan Livingstone MacLeod (Heritage House \$19.95)

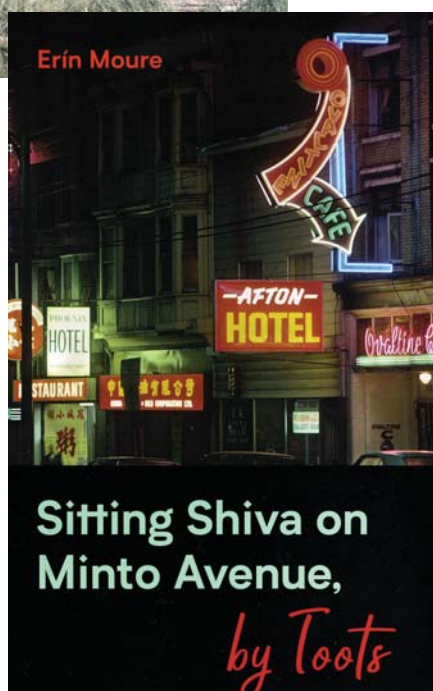
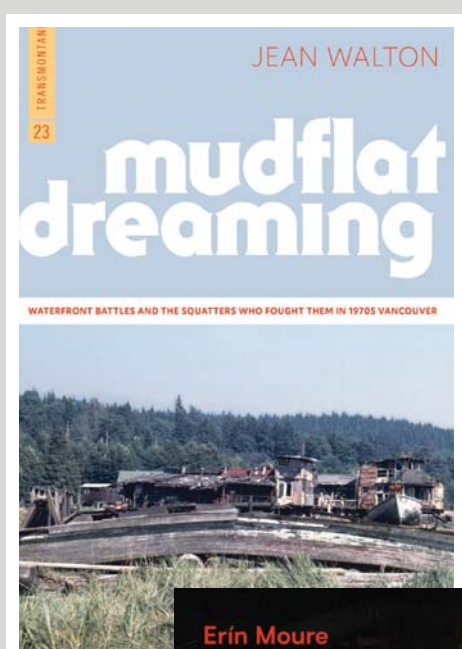
Thirty players, one referee, and one builder now enshrined in the Hockey Hall of Fame were also soldiers in World War I. Most of them served in the Canadian Expeditionary Force that distinguished itself on the battlefields of Ypres, the Somme, Vimy and Passchendaele. *From Rinks to Regiments* tells these remarkable stories of their contributions on both the ice and the frontlines.



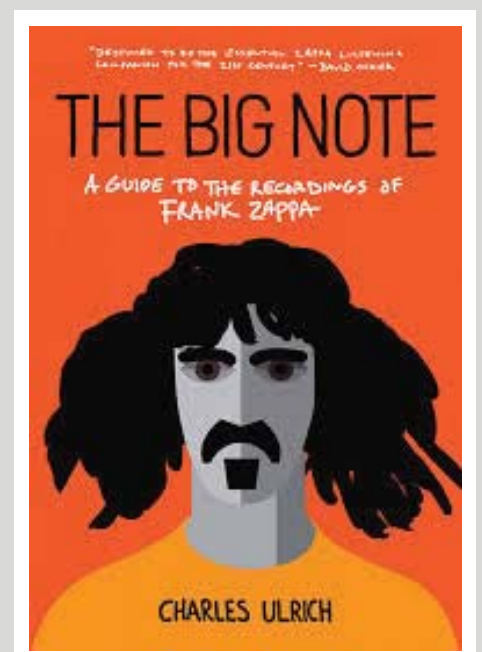
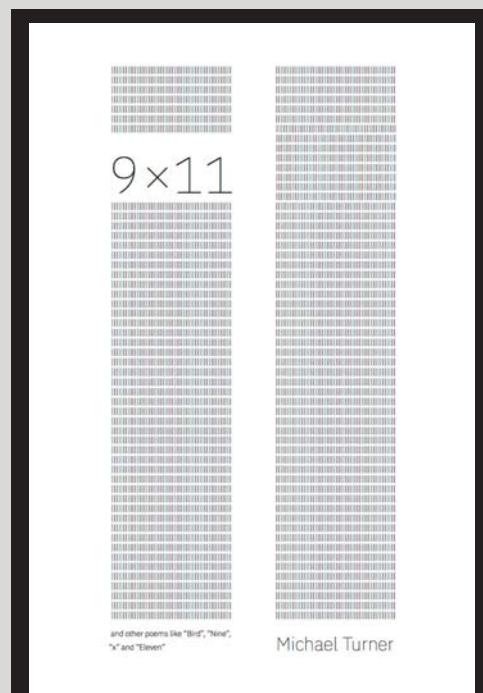
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After **Becky Livingston** lost her daughter **Rachel** (*below*) to a brain tumour, she set off on a global walkabout for 798 days, scattering Rachel's ashes a bit at a time, a fiercely loving mother trying to find her way.

**The Suitcase and the Jar: Travels with a Daughter's Ashes** by **Becky Livingston** (Caitlin Press \$24.95)

BY **CARYS CRAGG**

**E**IGHTEEN MONTHS after her daughter's death, **Becky Livingston** set forth on a journey to continue her daughter **Rachel's** dying wishes to keep travelling.

**The Suitcase and the Jar: Travels with a Daughter's Ashes** takes us across the globe and the terrain of loss. From her family home in North Vancouver, Livingston goes to Mallorca (Spain), County Clare (Ireland), Zurich (Switzerland), Northumberland and Leicestershire (England), Bunbury, Melbourne, Launceston (Australia), Delhi (India); New York, Seattle and San Francisco.

We are asked to consider: Who am I without someone who is essential to my being? Where is home, when what I have come to know I no longer recognize?

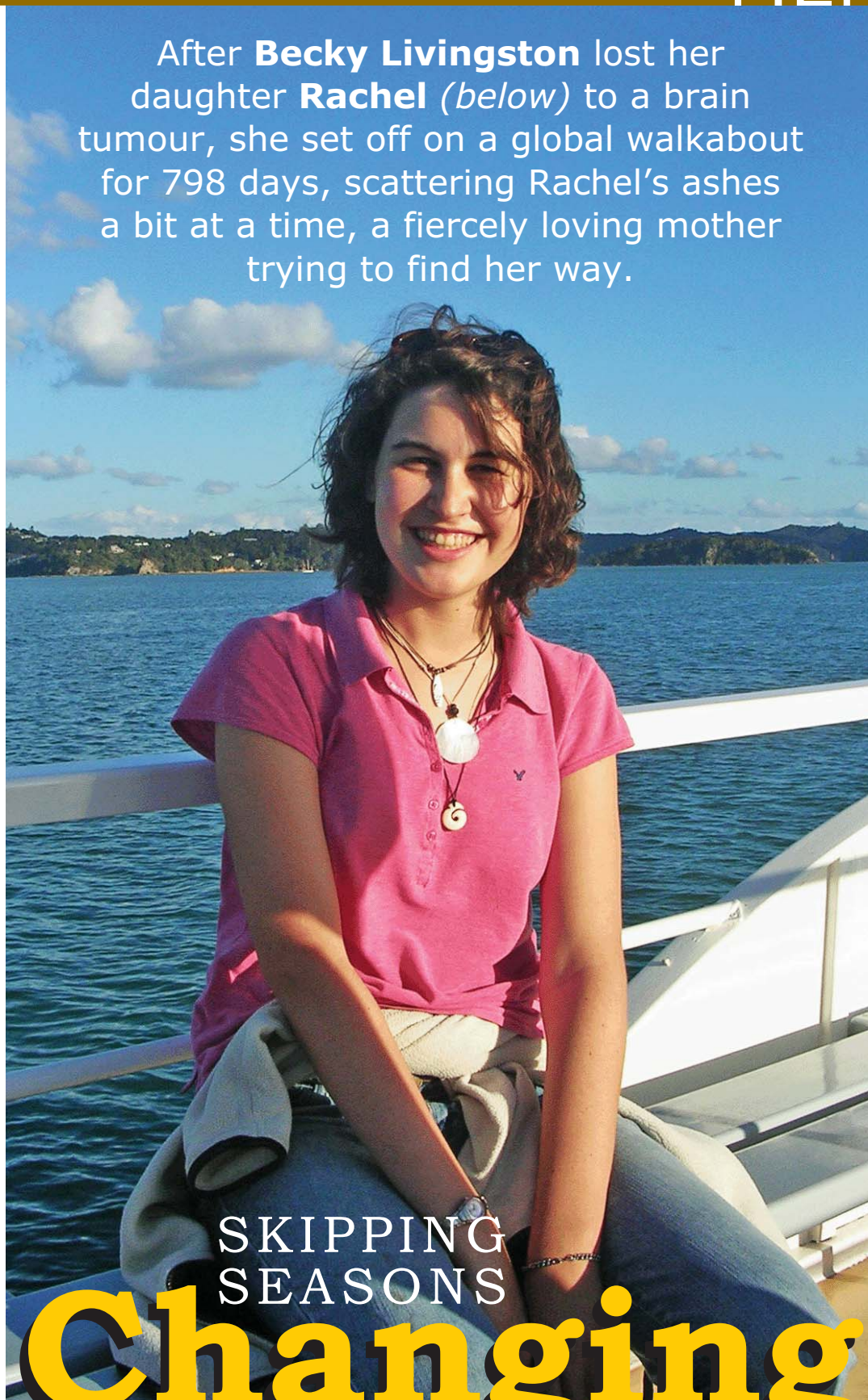
Leaving her house and job, Livingston proceeds to scatter Rachel's ashes wherever she goes, housesitting for one to seven weeks at a time, "skipping seasons, changing hemispheres."

Interspersed throughout her travels, we move back in time, bearing witness through a mother's eyes to the all-consuming destruction by cancer of her daughter's body and mind at the age of 23. We witness Livingston as she experiences the kind of grief that "changes the narrative of your life" as she also recounts her fiancé's death of a similar fate.

Livingston recalls how her ex-husband moved back into the home where their daughter was dying; and how these events affected her younger daughter, who later moved away. Alongside the description of Rachel dying, we also learn how "easy she was to love" and how she was always planning her next trip.

As Becky Livingston travels, friends and travellers are often naysayers, doubters, and judges, telling her she "won't find what [she's] looking for in some far-off land."

At its core, *The Suitcase and the Jar* is a contemplation on grieving itself. Readers may be reminded of **Joan Didion's** non-linear, intensely introspective rumination on mothering and her daughter's death in *Blue Nights* (2011), or perhaps **Cheryl Strayed's** self-imposed hiking exile from



## SKIPPING SEASONS **Changing** HEMISPHERES

her life to process her mother's death in *Wild: From Lost to Found on the Pacific Crest Trail* (2012).

Scattered throughout the pages of *The Suitcase and the Jar* are fragments of Livingston's grief as it morphs and evolves with each passing housesitting destination and every location at which she leaves a portion of Rachel's ashes.

Livingston sometimes grapples with how she managed her daughter's needs. "We snuggle them up, we talk baby-talk, hoping as we do to absorb some of their pain." We share in the intimate and painful realities of a parent who has lost her child: "Nobody messes with a grieving mother," she observes. Also: "No one knows what to do with a person like me."

She describes moments that are brutally real, exquisitely painful, and authentic in a way that anyone who has lost someone close will immediately recognize.

Helping deepen the nar-

rative, Livingston frequently refers to the music playing within particular memories and to books she has read that resonated in some way. She also quotes from poems ("Grief" by **Stephen Dobyns**,

“This book is for griever and travellers, mothers and daughters, lovers and wanderers, and for anyone who has ever considered that, “You think you know the shape of your life but one day the whole f----- thing falls apart.” — **CARYS CRAGG**

“Lost” by **David Wagoner**, “For the Traveller” by **John O’Donohue**). A list of “Books, Songs, and Poems” in the back pages, or available online, would be an added resource for the reader, because many works are referenced but not cited, likely for copyright reasons.

Back and forth, between past and present, the transitions are seamless. In one sentence, Livingston describes how her daughter liked to fly, and in the following paragraph, Livingston is waiting to board a plane. The constant movement from one continent to the next risks disorienting the reader, but Livingston anchors us with a repeating action: the scattering of her daughter's ashes in yet-to-be-determined locations.

As Livingston lets go of the ashes, she lets go of her daughter, giving her to the world to carry forward. She likes to think that Rachel is “playing in the shifting sands, caught between your children's toes or carried home in a castle-shaped pail. All of us carrying her away.”

At times, *The Suitcase and the Jar* reads as poetry. “Her ashes like asteroids pit the bleached sand.” Her 22 relatively short chapters contrast with one lengthy one. She frequently uses fragmented sentences — “My despair fully exposed... Just one more step ... Keep going ... Risk life for just one more day”—which mirror the fragile, contemplative nature of grief itself.

Livingston is both brave and imperfect as she both surrenders and re-takes control of her life after her world has turned unrecognizable. Livingston gives us such a nuanced and detailed picture of her journey that we can attach some piece of ourselves along her way and walk with her as she sets forth to re-establish who she is after a life-altering loss.

We gravitate to memoir for inspiration. In *The Suitcase and the Jar*, readers will find a quiet and comforting whisper, one that reminds us that, “If I could do this, I could do anything.” It is a devastating, poetic and ultimately beautiful meditation on living after loss.

9781987915747

*Carys Cragg is the author of Dead Reckoning: How I Came to Meet the Man Who Murdered My Father (Arsenal Pulp Press), a 2017 Globe & Mail Best 100 Book of the Year and 2018 Hubert Evans Nonfiction B.C. Book Prize finalist.*



**An Uncommon Road:  
How Canadian Sikhs  
Struggled out of the Fringes  
and into the Mainstream**  
by **Gian Singh Sandhu**  
(Echo Storytelling/Heritage  
Group Distribution \$29.95)

BY **GURPREET SINGH**

**T**ODAY, **HARJIT Singh Sajjan** is the first Sikh federal Minister of National Defence

and **Jagmeet Singh** is the first Sikh leader of the federal NDP.

But, as **Gian Singh Sandhu's** subtitle, **How Canadian Sikhs Struggled out of the Fringes and into the Mainstream** suggests, the Sikh community's journey to gain widespread respect, with only 2% of Canada's population, has been fraught with racism.

In his memoir, **An Uncommon Road**, **Gian Singh Sandhu** recalls how he came from India in 1970 to Williams Lake, where he went into the lumber industry and started Jackpine Forest Products in 1987.

To become a part of the Canadian mainstream he had to cut his hair—a painful experience for a devout Sikh, for whom cutting long hair is unthinkable. However, he grew his hair back when the situation changed and Canadian society started showing signs of openness. He credits a Canadian friend for encouraging him to follow his religion openly.

His daughter was harassed at school because of her ethnicity. But this memoir is not merely a forum for personal revelations. Sandhu proceeds to provide historical background to the Sikh struggle against racial discrimination, highlighting complex issues such as Sikh extremism and the Air India tragedy.

★  
EFFORTS TO CARVE A SEPARATE and independent Sikh homeland (Khalistan) out of India had its roots in events of the early 1980s. Sikh leadership was

## FROM PUNJAB TO WILLIAMS LAKE

In the Trump era when alt-right movements have gained traction, **Gian Singh Sandhu's** *An Uncommon Road* gives hope to minority groups who continue to grapple with racism and bigotry.

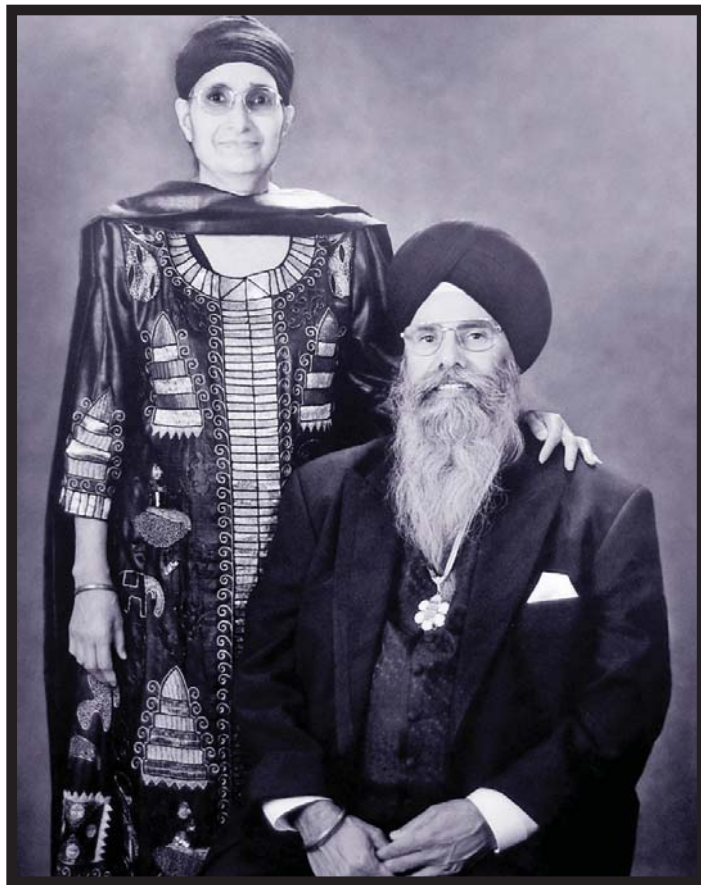
fighting for concessions for their minority community as well as political autonomy for the state of Punjab, which remains the home for the followers of Sikhism through democratic means.

Previously the situation had escalated with the emergence of Babbar Khalsa, an extremist group formed in 1978 that believed in armed resistance against injustice. Gradually, the movement turned violent and death squads began killing innocent Hindus in Punjab.

This divisiveness culminated in an army invasion on the Golden Temple Complex, the holiest shrine of the Sikhs in Amritsar, in June 1984. Accusing the militants of stockpiling arms and ammunition in this place of worship, Indian Prime Minister **Indira Gandhi** ordered a military attack on the shrine.

The infamous army operation left many innocent pilgrims dead and buildings heavily damaged. This enraged Sikhs all over the world, including in Canada. On October 31, 1984, **Indira Gandhi** was assassinated by her Sikh bodyguards at her official residence in New Delhi. This was followed by anti-Sikh massacres allegedly engineered by the supporters of Gandhi's Congress party.

The movement to establish an independent state of Khalistan eroded considerably by the mid-1990s, partly because the militants lost public sympathy due to excesses commit-



**Gian Singh Sandhu, with wife Surinder, wearing "Dogwood" medallion (Order of British Columbia).**

ted against ordinary civilians.

In the meantime, Air India Flight 182 from Vancouver to London was bombed mid-air above the Irish Sea in June 1985, killing all 329 people aboard. The crime was blamed on Vancouver-based Sikh separatists associated with Babbar Khalsa, now a designated terror group.

As one of the founders of the World Sikh Organization (WSO), Sandhu points out in his book how the incident brought the entire Sikh com-

munity under the microscope.

He himself became a target of racial taunts and came under surveillance merely because of his advocacy for Sikhs, even though the WSO denounced violence.

Sandhu goes into depth as to how Indian agents have been trying to malign the WSO and link it with violent groups such as Babbar Khalsa, even though the WSO never endorsed extremism and encouraged its members to stay away from violence and to keep a

safe distance from state provocateurs. Not only was the WSO dubbed an extremist group, Indian diplomats were discouraged by Canadian politicians from mingling with its leaders.

Sandhu and some of the people close to him, including one his neighbours in Williams Lake, were subsequently denied visas by the Indian government. Sandhu clarifies in *An Uncommon Road* that he has had arguments with extremists, including the late **Talwinder Singh Parmar**, the Babbar Khalsa leader who was the alleged mastermind in the Air India conspiracy. He has also denounced hate speech made by another Babbar Khalsa activist and former Air India suspect, **Ajaib Singh Bagri** (in a public speech at New York's Madison Square Garden, Bagri threatened to kill 50,000 Hindus).

Sandhu believes that the Air India bombing could be part of a larger conspiracy, involving Indian spies, to discredit Sikh activists and weaken their cause. He writes that some Sikhs, including himself, were equally disturbed by the deaths of innocents aboard the ill-fated flight and would never condone such action by anyone.

The WSO, meanwhile, has tried to build bridges with other communities and faith groups, such as Indigenous peoples, Jews, Muslims, and LGBTQ groups. The founders of the Sikh faith have always taught their followers to stand up for everyone. In the face of criticism from many orthodox Sikhs, the WSO has supported the demand for allowing same-sex marriage and same-sex education in schools.

9781987900163

*Gurpreet Singh is an independent journalist and a broadcaster with Spice Radio (1200 AM) in Burnaby. He publishes Radical Desi, an online magazine and he writes frequently for The Georgia Straight.*



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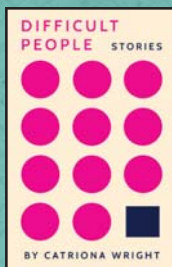
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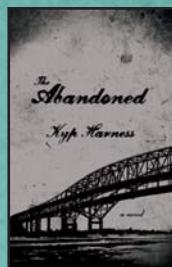
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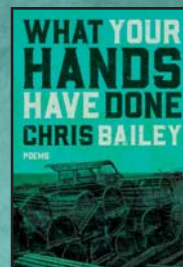
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# WE HAVE LED THE WAY

Much of Canadian Aboriginal law has evolved from cases originating in British Columbia.

**Aboriginal Peoples & the Law: A Critical Introduction**  
by Jim Reynolds  
(UBC Press/Purich Books \$29.95)

BY NEIL VALLANCE

**A**BORIGINEAN LAW is often confused with Indigenous law. Understanding the difference is crucial, and Jim Reynolds could have or, should have, dealt with that issue at the very beginning of *Aboriginal Peoples & the Law: A Critical Introduction*, instead of in Chapter 7. That quibble aside, he does provide a thoughtful analysis of the issue, adopting the succinct definition of the Truth and Reconciliation Commission: “Each Indigenous nation across the country has its own laws and legal traditions. Aboriginal law is the body of law that exists with the Canadian legal system.”

laws and legal traditions. Aboriginal law is the body of law that exists with the Canadian legal system”

Reynolds fills a gap in the literature on Aboriginal law in Canada. The options available to the interested reader until now have been brief articles on law firm websites and in academic journals, or fat and very expensive law school texts. Until now, there has been nothing in the middle, or a book of moderate length and price.

In his study, Reynolds adopts the succinct definition of the Truth and Reconciliation Commission: “Each Indigenous nation across the country has its own laws and legal traditions. Aboriginal law is the body of law that exists with the Canadian legal system.”



Musqueam people and supporters protest destruction of Marpole village site. Vancouver Sun, February 19, 2012

Reynolds, who is Associate Counsel at Mandell Pinder LLP in Vancouver, notes that Canadian courts have yet to incorporate a substantive amount of Indigenous law into their deliberations.

Each of the first seven chapters deals with a different aspect of Aboriginal law: definitions, background, sovereignty, Aboriginal rights and title, treaties, consultation, and international law. In the eighth and final chapter, “A

Just Society?” Reynolds offers his own opinions, based on a long career representing First Nations in B.C., especially the Musqueam people of Vancouver. Reynolds shares his thoughts on the present state of Aboriginal law, its past achievements, and future prospects, a refreshing change from the existing literature, which typically denies any voice to the author.

While the judiciary is entitled to great respect, most

commentators are overly deferential, and to Reynolds’ credit he does not shy away from criticizing the path followed by Canadian courts in the development of Aboriginal law.

*Aboriginal Peoples & the Law* will appeal to law students wanting a handy “Coles Notes” summary of the principles of Aboriginal law. In fact, Reynolds goes so far as to end each chapter with a one-page set of bullet points under the heading “To Sum Up,” which is in effect a summary of a summary.

*Aboriginal Peoples & the Law* should also attract serious students in other disciplines, such as anthropology and political science, who might want a well-written overview of a complex subject.

However, there are no colourful anecdotes or intriguing case studies to help the reader through a topic that is admittedly a tough slog.

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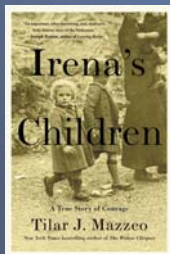
Neil Vallance earned his Ph.D. from the University of Victoria Faculty of Law. His dissertation was on the Vancouver Island (also known as the “Douglas”) Treaties of 1850 to 1854. He now writes occasional expert reports for First Nations claiming breaches of their treaty rights.



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Some End/West Broadway  
by George Bowering  
and George Stanley  
(New Star \$18)

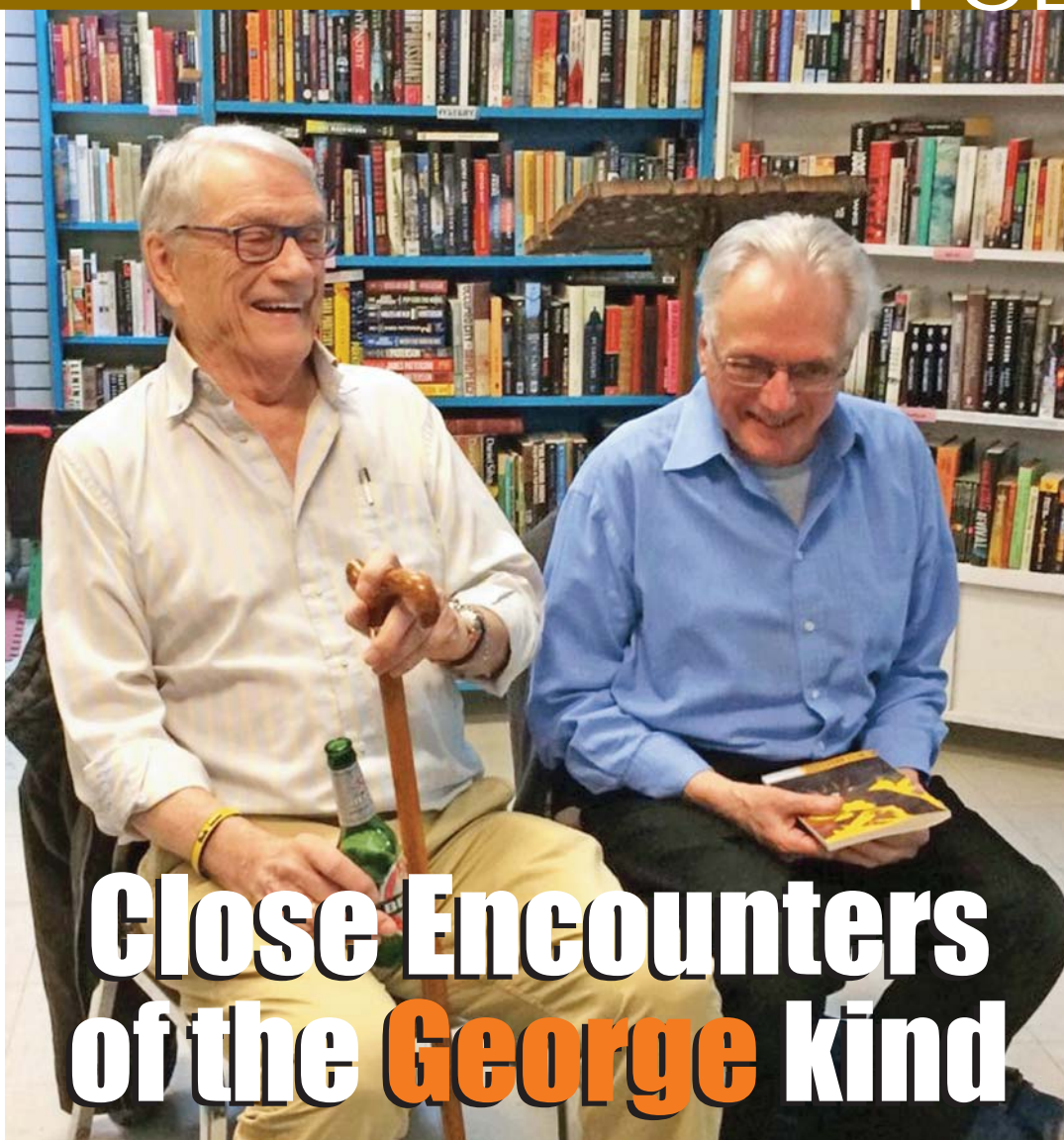
BY DANNY PEART

**T**HIS SMALL BOOK OF poems is an unusual enterprise. One side of the book includes 31 new poems by **George Bowering**. When you flip over this tumble book (or flip book), you find 43 more pages of poetry and prose by **George Stanley**. The book cover is made up of two halves of the strong and bright imagery of **Jack Shadbolt's** 1995 painting, "Encounter."

★  
CANADA'S FIRST POET LAUREATE, George Bowering, was born in the Okanagan Valley. A distinguished novelist, poet, editor, professor, historian, and tireless supporter of fellow writers, Bowering has authored more than eighty books, including works of poetry, fiction, history, autobiography, biography, and youth fiction.

His most recent books include *Writing the Okanagan* (Talonbooks, 2015) *10 Women* (Anvil, 2015), *The Hockey Scribbler* (ECW Press, 2016), and *The Dad Dialogues* (with **Charles Demers**, Arsenal, 2016). He is an officer of the Order of Canada and a member of the Order of British Columbia.

★  
BORN IN SAN FRANCISCO, GEORGE Stanley has lived in B.C. since 1971 and has been a Canadian citizen since 1978. He taught English in B.C. community colleges for 26 years, publishing nine books of poetry on the way, the most recent of which are *After Desire* (2013) and *North of California Street* (2014), both from New



## Close Encounters of the George kind

The Two Georges at People's Coop Bookstore, Vancouver, March 2018.

Star. *West Broadway* is his tenth book of poetry.

★  
BOWERING'S HALF CONTAINS A table of contents; George Stanley's does not.

Early in Bowering's section he reveals, "*The world speaks to me/in sentences.*" We also learn, though, that he fell into a coma for two weeks and that: *Being in a coma can play havoc with your sense of time. It can turn your eyes from brown to blue.*

Three years ago he was walking his dog, Mickey, when he collapsed from a cardiac arrest outside the West Point Grey Library. **Ivy Zhang**, a



Grade 8 student, and others helped to get him medical attention in time to save his life and aid in his recovery.

In "Speech Language," he detects "...a new understanding that something awful/ this way comes with appetite for you."

I especially enjoyed his poem about his friendship with **Al Purdy**, "The Country North of Summer," which ends:

*The grave wherein my pen pal is laid lies at the bottom of a country road saying his name.*

*It's a dandy place to lean against the stone book and read a bunch of poems, ex-*

*cept in winter.*

In "The Weight," Bowering offers recognition to the poet **Margaret Avison** that he feels she fully deserves. I confess I had not heard of her prior to this—yet she won the Governor General's Literary Award twice as well as the Griffin Poetry Prize.

★  
GEORGE STANLEY INCLUDES MANY Vancouver references, including this stanza from "Our Age (an imitation)," after the Russian poet **Anna Akhmatova**: *West Point Grey chills in late sunlight, sun's rays gleam off shop windows & cars, but deep scratches have appeared in some of the house doors, and rows of ravens weigh down the power lines.*

In "To a Young Voter," Stanley reflects that:

*I can't take politics seriously, at 82 I'm too preoccupied with my own mortality. But I can go "meta"—I can take your taking politics seriously....*

Stanley and Bowering also address poems to each other. Bowering's starts, "*I'll be in your poem if you'll be in mine,*" and Stanley responds with his "Letter to George Bowering:

*... Yet out my window the building across Balaclava Kidsbooks used to occupy will come down soon. The city changes faster than the heart. We're reading our next books.*

It reassuring to see these two veteran writers, in their eighties, laughing together in the photo from their Vancouver book launch this year.

9781554201457

Danny Peart has published three books of poetry and stories: *Ruined By Love* (2012), *Stark Naked in a Laundromat: The Port Dalhousie Stories* (2016), and *Another Mountain to Climb* (2017), all published by Milagro Press. He lives in Vancouver.

## TOFINO'S POET LAUREATE

Yes, Tofino now has its own poet laureate. The first one is Joanna Streetly who has also launched her memoir this year, *Wild Fierce Life: Dangerous Moments on the Outer Coast* (Caitlin \$22.95). Launch could be the operative word since the Trinidad-born Streetly lives on a floathouse in the Tofino harbour with her partner, Marcel, and daughter, Toby, and she works in Clayoquot Sound as a naturalist guide and sea kayak instructor. One of her goals is to encourage poetry submissions to Hearing Range, a project that looks at the intrusion of artificial, man-made sounds into the Clayoquot area. Also, for the upcoming Pacific Rim Art Society's Cultural Heritage Festival fundraiser, students will collect stories and histories from local elders to produce original poetry. Streetly will also appear at the Winterlights Festival in Tofino in December.

978-1-987915-65-5

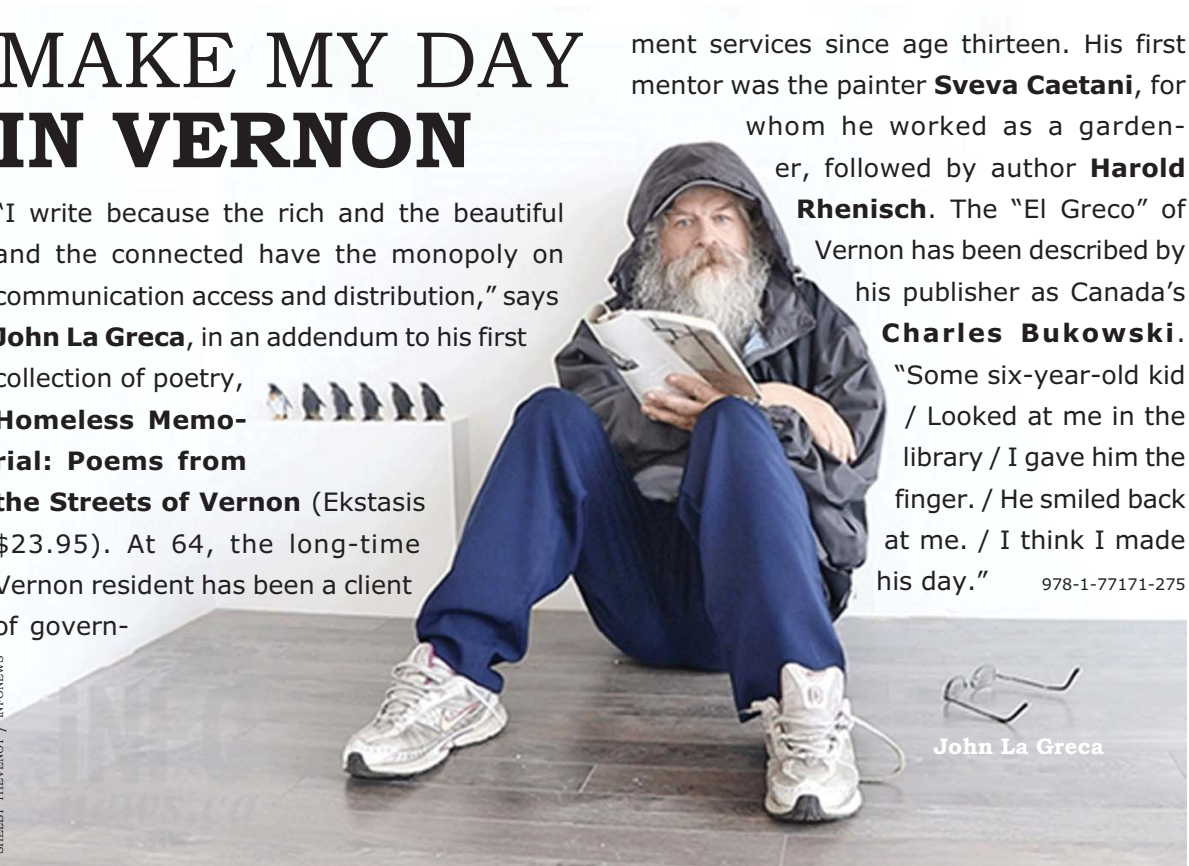


Joanna Streetly

## MAKE MY DAY IN VERNON

"I write because the rich and the beautiful and the connected have the monopoly on communication access and distribution," says **John La Greca**, in an addendum to his first collection of poetry, **Homeless Memorial: Poems from the Streets of Vernon** (Ekstasis \$23.95). At 64, the long-time Vernon resident has been a client of govern-

SHELLEY THEVENOT / INFO NEWS



John La Greca

ment services since age thirteen. His first mentor was the painter **Sveva Caetani**, for whom he worked as a gardener, followed by author **Harold Rhenisch**. The "El Greco" of Vernon has been described by his publisher as Canada's **Charles Bukowski**. "Some six-year-old kid / Looked at me in the library / I gave him the finger. / He smiled back at me. / I think I made his day."

978-1-77171-275



**Up In Arms**  
by Amanda Spottiswoode,  
illustrations by Molly March  
(Heritage House \$12.95)

Ages 10-13

BY STEVE POCOCK

IT IS ALWAYS DIFFICULT FOR an adult to review a children's book objectively because they are not the intended audience. **Up In Arms** by **Amanda Spottiswoode** reminded me a little of the **Enid Blyton** stories of my own childhood, where children—temporarily free of parental guidance—banded together to have a rip-roaring adventure coupled with a dose of morality and important life lessons learned. *Up In Arms* is none the worse for that comparison.

In 1939 and 1940, some 6,000 British children, known as child evacuees and British guest children, were sent to Canada to escape the threat of German invasion. The practice was stopped in September 1940 with the sinking of *SS City of Benares* by a U-Boat and the loss of 77 children.

★  
*UP IN ARMS* RECOUNTS THE ADVENTURES of six child evacuees on Vancouver Island. This fictional story follows the fortunes of the MacTavish and Phillips children who are sent



**Illustration by Molly March** from *Up In Arms*. She has also designed sets for operas, ballets, and theatre.

potlatch ban and the confiscation of Indigenous regalia, are melded into the story.

Experiencing through the eyes of children an alien culture, replete with eccentric coastal characters, provides an engaging backdrop to Spottiswoode's adventures.

Given that the book is set in the 1940s, inevitably there are some gender stereotypes; but Molly, the eldest of our heroines, becomes an accomplished pilot, and her flying prowess subsequently forms a crucial part of the plot.

*Up In Arms* is the latest in a series—that includes *Brother XII's Treasure*, and *The Silver Lining*—involving these same plucky young adventurers from the MacTavish and Phillips families. Children—and parents—who appreciated Spottiswoode's previous stories, and those who are discovering them for the first time, will find much to enjoy here.

9781772032024

*Steve Pocock is a researcher with Hansard Services at the Legislative Assembly of British Columbia.*

## REFUGEE KIDS MEET COUGAR ANNIE

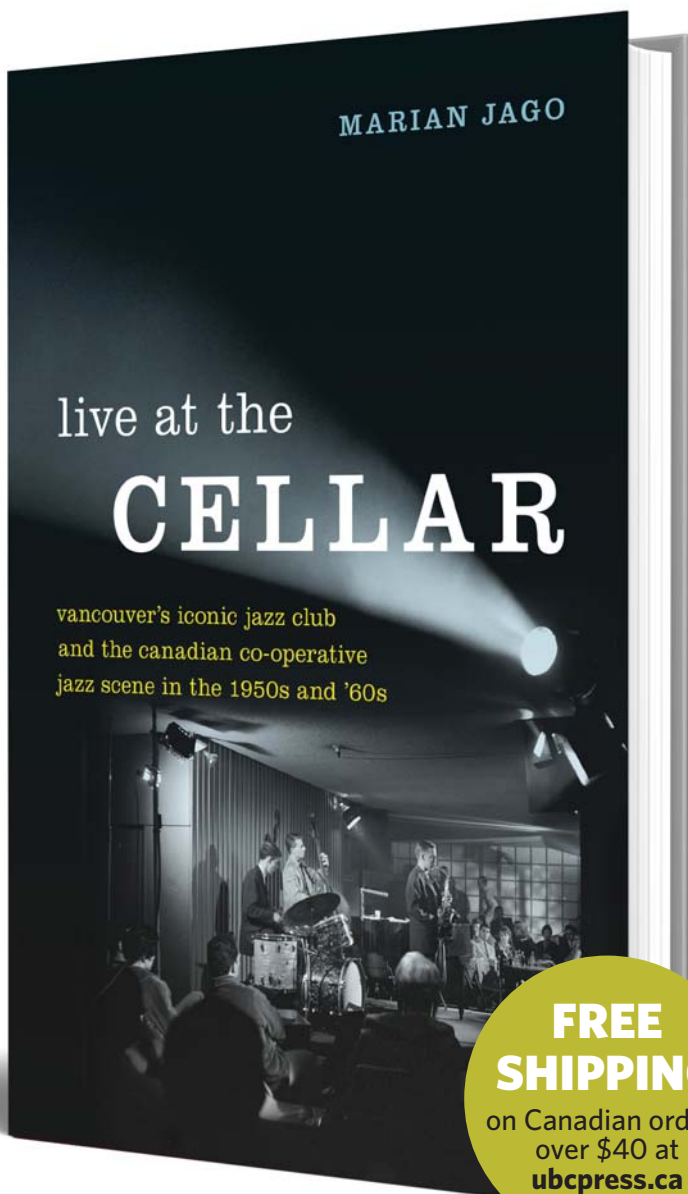
to Vancouver Island on their own to escape the dangers facing Britain and Europe during the Second World War.

We follow the adventures of Sophie, Molly, Mark, Harriet, Leticia, and Posy as they journey across the Atlantic, across Canada, and settle into

their new lives. The first half of the book feels more "tell" than "show," with a lot of ground being covered through exposition rather than action.

The second half of the story warms up nicely, especially once the children leave Victoria and commence their

exploits on the west coast of Vancouver Island, first with an encounter with the legendary, real-life character **Cougar Annie** and then with a group of First Nations children who come to their aid. Indigenous history and the impact of colonial policies, such as the



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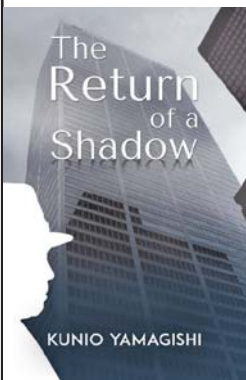
The University of British Columbia is situated on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam).



# The Return of a Shadow

By Kunio Yamagishi

A poignant novel about the Japanese internment in Canada and an internee's life after his release



Eizo Osada had his shadow, always there inside his head, ready, unbidden, to announce itself. It had been there since he left Japan for Canada over forty years ago. He had left his wife and three sons, one of them only two years old, to earn money to maintain the family back home.

Then Japan attacked Pearl Harbor. A worried Canadian government interned Japanese people. After his release his shadow questioned why he did not go back to his family, but there was the last letter from his wife twenty-three years ago asking him to stay in Canada as there was no employment in war-torn Japan. Now, approaching retirement, the time had come to return to the wife and family that he had not seen for so long.

Little did he know what awaited him and how he in turn would become a shadow.

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# review



Illustration by Shaoli Wang, from *A Grain of Rice*

## Trust no one — and flee

A Vietnamese girl tells her harrowing tale of escaping to Malaysia from her village on the Mekong River

**A Grain of Rice**  
by Nhung N. Tran-Davies  
(Tradewind \$12.95/\$19.95HC)

DESTITUTE, FEELING FORTUNATE to be alive after a tremendous storm has almost decimated their bamboo caul (house) on stilts on the Mekong River, 13-year-old Yen, with her courageous, seamstress mother and five siblings, must somehow reinvent their lives.

It's what people do in Vietnam.

After French colonials were finally sent packing, the country was ravaged by civil war and American bombs. After Uncle Sam was vanquished, the Vietnamese endured more havoc when millions were sent to re-education camps, prisons or killed by the Viet Cong victors.

Leaving the rest of their family behind in Vinh My village, Yen and her mother, Ma, must take their little boat downriver to the neighbouring village of Phong Thang, where they must hire a motor boat to take them further to Ca Mau—where Yen's father is thought to be.

Her father's name is not to be mentioned, but Yen secretly hopes for a reunion. She has never been told exactly what bad thing he might have done, or why Ma has chosen not to live with him; she only remembers him as a man who never scolded her.

"Pride is a foolish thing." "Crying won't help." "Trust no one." Ma is a tough mother. She has to be in order to negotiate her way through Viet Cong officialdom. They revisit the house that Yen had lived in until age six. When Yen

eventually reconnects with her father, it's not the reunion she has been craving. She doesn't tell anyone.

Back in their home village, the family sells most of its possessions, except the sewing machine. When a rumour spreads that Saigon could be their secret destination, they must suddenly flee on the river, by moonlight, leaving behind Ma's precious sewing machine, their only source of income, to avoid being questioned and likely imprisoned by authorities.

"The sound of a gunshot reverberated through the consuming darkness, echoing over the water from behind us. Monkeys shook the trees, shrieking... My heart felt like it had exploded into a million pieces. Tears rolled down my cheeks."

Eventually they join a crowd of passengers lined up for the day-long bus trip to Ho Chi Minh City, the new name for Saigon...

Set during the late 1970s, **Nhung N. Tran-Davies'** debut pre-teen novel **A Grain of Rice** is directly based on the author's own experiences when there was a mass exodus of refugees from Vietnam, Cambodia and Laos. She was one among a million-plus Vietnamese who earned the name Boat People, risking illness, starvation and attacks from pirates to seek better lives in countries such as Canada.

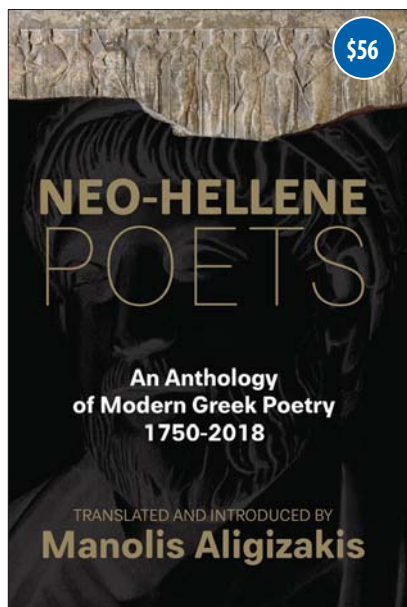
Having made her way to Canada after spending eight months in a Red Cross-run refugee camp in Malaysia, Nhung N. Tran-Davies became a doctor with three children of her own. In 2016, her family helped sponsor two families fleeing the conflict in Syria.

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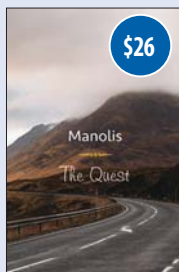


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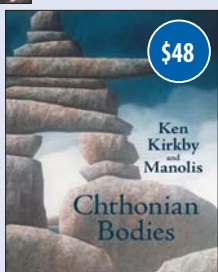
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Poetry by Vitsentzos Kornaros.

Transcribed by Manolis Aligizakis. ISBN: 9781926763361

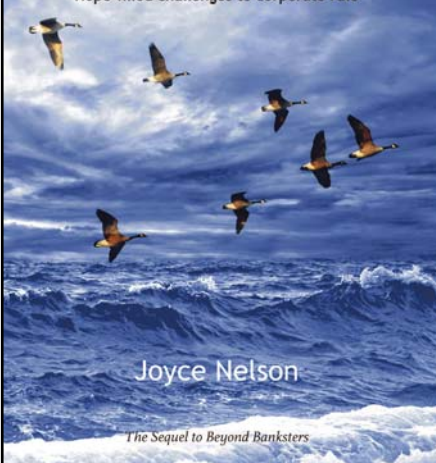


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**Fifteen Point Nine**  
by **Holly Dobbie**  
(DCB Books \$14.95)

Ages 13+

IN HOLLY DOBBIE’S **FIFTEEN Point Nine** we meet 15-year-old Agatha “Aggie” Murphy who is persecuted by a clique of in-girls at school who claim she is dirty and smells. In fact, she is bravely trying to overcome a thoroughly dysfunctional home life with an alcoholic mother who is a hoarder. At first, Aggie tries to defend herself with caustic wit, but it’s a weak defence. She has some collegial support from fellow victims: overweight Susan, tiny Carson, sweaty Nicole and the brainiac Travis. But they all wake up every day dreading school because they know cruelty in the

IN **HALLWAYS & ON TWITTER**

“I’ve seen more money spent on new basketball uniforms than on workshops and classes that could address the increasingly harsh reality of bullying,” says **Holly Dobbie**, “that is literally killing our youth.”

hallways and on the internet is unpoliced. In desperation, Aggie initiates the Warriors Video Club. She and her bullied cohorts try using a camcorder to document the perpetrators. But such self-empowerment can only go so far if school authorities turn a blind eye.

Aggie’s mother is oblivious to her needs. Paranoid alcoholics can be that way. So, in her most secretive despair, Aggie self-harms. There’s kindness from a school janitor and several moms, but, basically, we are shown the extent to which simply showing up at high school can be a hellish

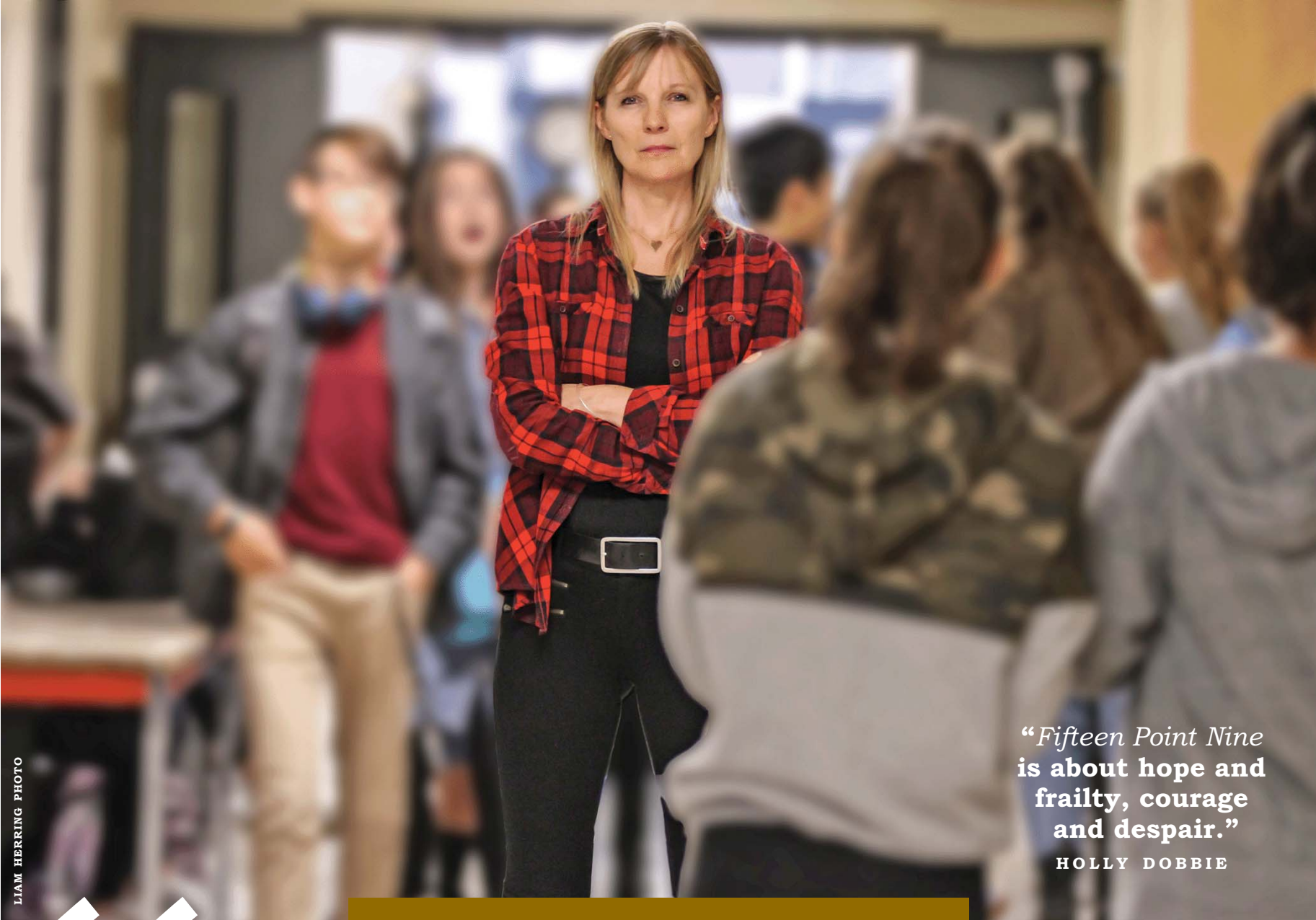
experience, Prior to the big Winter Solstice Carnival dance, to which Aggie has received an invitation from an anonymous admirer, a classmate commits suicide. If *Fifteen Point Nine* sounds bleak, well, that’s the whole point. Never mind getting a B

in math. Or maybe a C+. In *Fifteen Point Nine* we’re just hoping that Aggie can make it to age 16.

★

HOLLY DOBBIE IS ISSUING A WAKE-up call. She believes changes are needed at almost every level of the middle and high school environments to more adequately recognize the proliferation of bullying. Having taught in Port Moody and Langley high schools, Dobbie has also worked with the Red Cross Child Abuse Prevention Program and with at-risk youth as a school mentor with Big Brothers and Big Sisters. She currently volunteers at the Langley Youth Hub, making dinners for homeless and vulnerable youth.

978-1-77086-523-5



LIAM HERRING PHOTO

“*Fifteen Point Nine* is about hope and frailty, courage and despair.”  
HOLLY DOBBIE

When I was twelve years old,” says **Holly Dobbie**, “my father died of pancreatic cancer, and soon after, my mother sold our house and many of our personal belongings, and uprooted us from everything that was familiar and safe. Upon entering a new school in a lovely Dunbar neighbourhood, in a new city in grade eight, a girl my age decided that she hated me as soon as I walked in the door. She continually and aggressively threatened me with verbal taunts and imminent violence, until she finally beat me up, ripping out my hair and leaving me bruised and fully shattered. “In a no-alternative-route school hallway that we had to use to get to class, we frequently encountered a terrifying older boy who made a point of forcefully kicking us every time we passed by

**HOLLY DOBBIE on bullying**

his locker. Afraid of further and even more intense violent episodes, I never told anyone of authority about these incidents. Now, so many years later, I know that disclosure, accountability, and solidarity are the key elements to stopping any abuse. The power of the bully is only as real as it is tolerated, only as strong as it is hidden, and will only continue if we all remain silent. My hope is that this book might inspire young adults to embrace the belief that they are capable and worthy, and they deserve to live free of fear, shame, and any form of systemic persecution. “**Fifteen Point Nine** is about hope and frailty, courage and despair, and it needs to be in the classroom, to reach not just the vulnerable kids,

but also the kids who are comfortable in their intolerance. The mental health services for our young adults are inadequate and unprioritized. I’ve seen more money spent on new basketball uniforms than on workshops and classes that could address the increasingly harsh reality of bullying that is literally killing our youth. My heart breaks for the kids who have taken their lives because they believe they have no other choice. I want this to change, and I have no doubt that given the right guidance and support, middle and high school kids will learn of their options and choose to stay alive, and the schools are the best place to complement and further the outreach programs. “This stuff keeps me up at night, and writing about it just now, makes me really sad.”



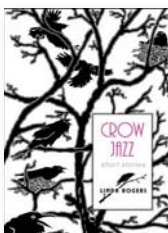


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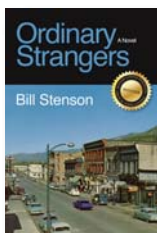
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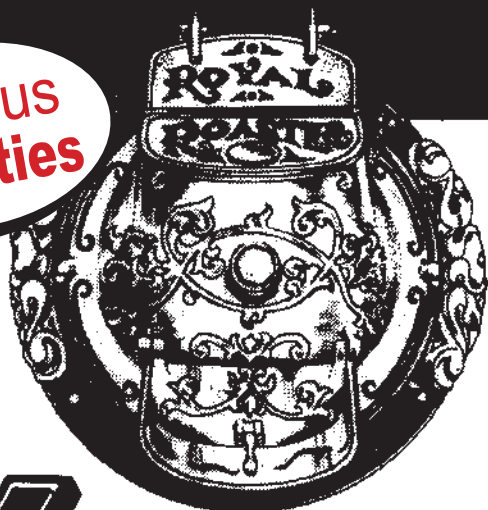


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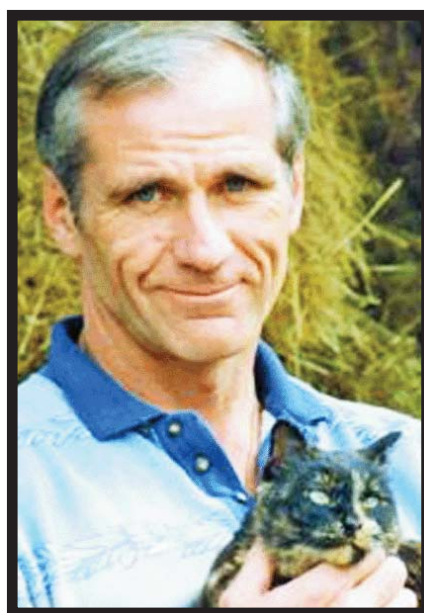
# OBITS

## Dave Perrin (1948-2018)

**D**AVE PERRIN DIED ON AUGUST 6TH, 2018, in Calgary, Alberta at the Foothills Medical Center at age 70. He had a manuscript soon to be published entitled *Better Late than Never*.

According to his distributor, **Nancy Wise** of Sandhill Book Marketing, Dave Perrin's first book, *Don't Turn Your Back In The Barn: Adventures of a Country Vet* (Dave's Press 2000), sold 23,000 copies through bookstores. "It's likely he sold another 5-6,000 on his own," she says, "direct to the public over the years. He used to go to horse shows, dog shows and other trade shows and sit at a table selling his books."

A *Vancouver Sun* review once dubbed him, "a modern-day **James Herriot**, B.C. style."



Dave Perrin

Raised in Casino, a small community near Trail, B.C., David Perrin started his veterinary practice in Creston in 1973 and remained there until 1998, after which he began writing and self-publishing the first of six humorous and heartwarming books about his career.

In 1982, Perrin married a woman who, as a teenager, had broken away from the Mormon community in Lister. His book about the polygamous Mormon Fundamentalist community at Bountiful, B.C., *Keep Sweet: Children of Polygamy* (Dave's Press, 2004) was written much later in collaboration with **Debbie Palmer**, who had similarly fled the sect. Herself the oldest of 47

children, Palmer was forced to become the sixth wife of the community's leader when she was 15. Assigned to two other older men after that, she escaped in 1988 and was later profiled on CBC's *Fifth Estate*. The co-authored work earned the VanCity Book Prize in 2005.

Perrin had provided veterinary services to the Mormons over the years so he had some knowledge of the subject prior to helping Palmer write her memoir.

## Eldon Lee (1923-2018)

**T**HE ENDURANCE OF B.C.'S PIONEER doctors was only surpassed by that of their wives according to **Eldon Lee**, when he wrote *Scalpels & Buggywhips, Medical Pioneers of Central B.C.* (Heritage, 1997). Beginning with early Indian shamans and ending in the 1920s, Lee traced the history of an area bounded by Clinton, Prince George, Hazelton and Anaheim Lake.

Lee wrote four other books and was Central B.C.'s first obstetrician.

Born in Chico, California on May 5, 1923, Eldon Lee was raised with his younger brother Todd on a Cariboo ranch. They first arrived in Canada in June of 1929.

After serving as an RCAF bomber pilot, he graduated from the University of Washington Medical School in 1952, interning at the Vancouver General and Shaughnessy Hospitals.

With his wife Marjorie and the first of their six children, he moved to Hazelton and became a rural doctor. He later specialized in obstetrics at Vancouver General, worked for a year in England before he became the only obstetrician and gynaecologist north of the 51st parallel in B.C.

He was a resident of Prince George for three decades.

In retirement he studied Latin and Greek, and piloted ultralight planes. With his brother Todd he co-wrote *Tall in the Saddle: Ranch Life in the Cariboo* (Heritage House, 1995).

His other books were *From California to North 52: Cariboo Experiences* (Caitlin, 1994), *The Hutchwell Papers* (Self-published, 1995) and *A Western Doctor's Odyssey, From Cariboo to Kos* (Heritage, 1996).

He died on September 3, 2018.

For more information on Dave Perrin and Eldon Lee, visit [abcbookworld.com](http://abcbookworld.com)

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## A rebirth for serious book reviews



Douglas Lake Ranch cowboys, 2017. Photo by Greg Bos, Trails of the West: Images of the North American Cowboy.



A is for **Ardley**

RAISED ON THE PRAIRIES, **PAT ARDLEY**, WITH HER fear of water, never dreamed she would spend most of her adult life near the ocean. But within months of meeting **George “Hurricane” Ardley**, the two were off to Addenbroke Island to work as junior lighthouse keepers. They soon left their jobs to start a fishing lodge on Rivers Inlet where they stayed for almost thirty years, raising two children. Since then Pat Ardley’s memoir, **Grizzlies, Gales and Giant Salmon: Life at a Rivers Inlet Fishing Lodge** (Harbour \$24.95), has made it onto the BC Bestsellers List. 978-1-55017-831-9

B is for **Bos**

WITH TEXT BY **KEN MATHER**, FORMER GENERAL manager of Historic Hat Creek Ranch, north of Cache Creek, photographer **Greg Bos** has completed his 33-year documentary photo project, **Trails of the West: Images of the North American Cowboy** (\$29.95), independently published in conjunction with Bos’ photo exhibit at the Barbican Library in London. This remarkable, limited edition tribute to cowboys of western North America began in 1984 when, as a rookie photographer for the *Kamloops News*, Bos was snowbound at the Douglas Lake Ranch for an assignment to mark the 100th anniversary of one of Canada’s biggest and most iconic cattle ranches. Having worked twenty years as a Reuters staff photographer in Europe, Bos returned to Douglas Lake in 2017 after a 30-year absence.

1-978-9996778-1-7

C is for **Collis**

MORE OF AN HOMAGE THAN AN INTIMATE investigation, **Stephen Collis’ Almost Islands: Phyllis Webb and the Pursuit of the Unwritten** (Talon \$24.95) delivers as a collection of poetic, political and philosophical digressions for readers who are already familiar with one of Salt Spring Island’s most venerable seniors. Collis’ style is often like a personal journal, rather than a public one.

B R I T I S H • C O L U M B I A  
WHO

“More than twenty-five years after the poetry-writing Phyllis Webb ceased,” he writes, “the wordless poet Phyllis Webb carries on, seems—permanently indefinite.” We learn more about Collis than about Webb. But the tribute is made. Respect one’s elders. He has already written, *Phyllis Webb and the Common Good* (Talonbooks, 2007) to examine Webb’s work in relation to 20th century poetics and social movements.

978-1-77201-207-1

D is for **Dorland**

OLYMPIC ROWER **JASON DORLAND**’S SECOND book, **Pulling Together: A Coach’s Journey to Uncover the Mindset of True Potential** (Heritage \$19.95), describes his evolution from an ultra-competitive athlete to a supportive rowing coach at Shawnigan Lake. It

took a life-altering loss in the 1988 Olympics at Seoul to shed his ‘in-it-to-win-it’ attitude and no longer view every competitor as an enemy.

978-1-77203-173-7

E is for **Ethel**

DURING THE TWELVE-YEAR PERIOD WHEN SHE worked as director of the Carnegie Community Centre in Vancouver’s downtown eastside, **Ethel Whitty**, a graduate of the SFU Writer’s Studio, wrote her debut novel, **The Light a Body Radiates** (Caitlin \$24). The protagonist Eileen MacPherson grows up in a working class family in Cape Breton. When Eileen is eight, her teenage brother Francis, whom she adores, leaves home after a violent family altercation and she doesn’t learn the reason for his departure until 25 years

later—when Francis is diagnosed with AIDS and returns home. Whitty moved to the West Coast in her early twenties.

978-1-98791561-7

F is for **Foster**

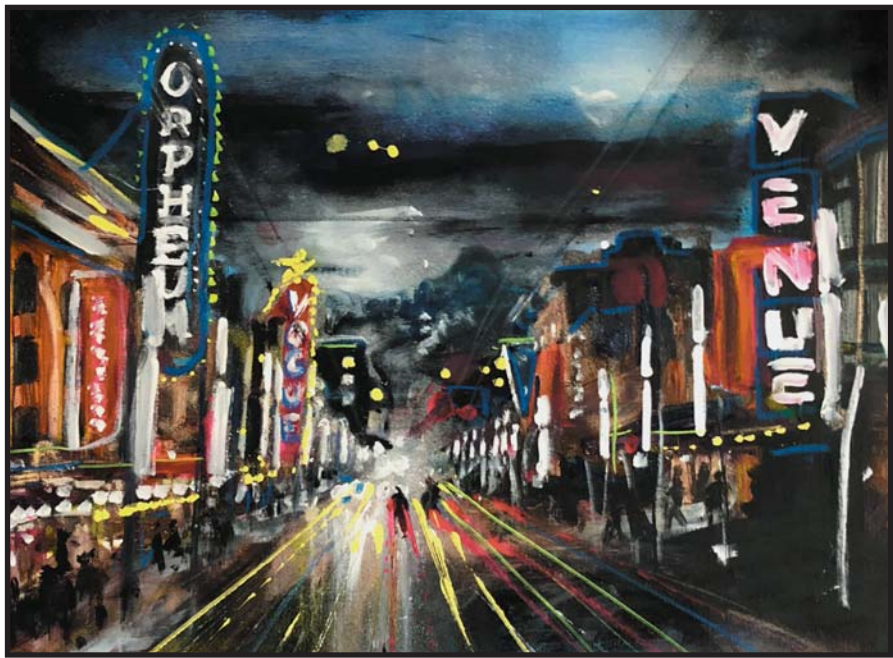
RARELY, BEYOND THE WORLD OF GRANTS AND galleries, can an artist generate a body of work in which roughness triumphs over sophistication. Replete with reflections of street life that are undeniably vital from the margins, **Sean Nosek’s Ken Foster’s Vancouver: Life, Art and Alleyways** (Granville Island \$49.95) elevates the art of a former addict from the Downtown Eastside, Ken Foster, who was once in Tri Cities Adult Community Corrections under evaluation and rehab (but has no criminal record). The book reveals the coherency of Foster’s heart-wrenching oeuvre. Nosek, a former English teacher who became an assistant superintendent of the Vancouver School District. 978-1-9269919-1-7

G is for **Green**

**SHARI GREEN** OF CAMPBELL RIVER HAS WON the ALA Schneider Family Book Award in the Middle School Books category for her middle-grade novel **Macy McMillan and the Rainbow Goddess** (Pajama Press \$12.95). The American Library Association (ALA) oversees the Schneider Family Book Awards which honour authors or illustrators for artistic expression of the disability experience for child and adolescent audiences. Winners receive \$5,000 and a plaque.

Shari Green’s novel introduces the reader to deaf, sixth-grader Macy’s world. An elderly neighbour, Iris, learns how to communicate with Macy through sign language, and Macy, in turn, learns how Iris sends messages through the gift of cookies. Their friendship helps Macy to navigate friendships, family changes and school assignments. Shari Green’s latest title is **Missing Mike** (Pajama Press \$18.95) about the devastation of wildfires and the resilience of the human spirit. Green works as a practical nurse.

Macy: 978-1-77278-017-8  
Mike 978-1-77278-045-1



**Granville Street, 2017 (36 x 24”, acrylic on canvas) by Ken Foster, from Ken Foster’s Vancouver: Life, Art and Alleyways (Granville Island \$49.95).**



# WHO'S WHO BRITISH COLUMBIA

## H is for Hicks

**FAITH ERIN HICKS** OF VANCOUVER WORKED in the animation industry for several years before turning to writing and drawing comics full-time in 2008. Her latest is a juvenile fiction fantasy, **The Nameless City: The Divided Earth** (Raincoast \$28.99). A rogue prince, Erzi, is under siege by the combined forces of Dao and Yisun. The lead characters Rat and Kai must infiltrate the palace and retrieve the ancient and deadly formula for napatha, an ancient weapon for mass destruction, before Erzi decides to use it. 9781626721616

## I is for Indigiqueer



**JOSHUA WHITEHEAD**'s debut novel, **Jonny Appleseed** (Arsenal \$17.95), joins **David Chariandy**'s *Soucouyant* in 2007 and **Claire Mulligan**'s *The Reckoning of Boston Jim* in 2008 as one of the rare works of fiction from a B.C. publishing house to make it onto the Giller Prize longlist. The book has also been nominated for the Governor General's Literary Award for fiction. *Jonny Appleseed* is the tale of a Two-Spirit Indigiqueer cybersex worker who fetishizes himself in order to make a living in the big city. Jonny has one week before he must return to the "rez"—and his former life—to attend the funeral of his stepfather. Now Arsenal has partnered with VS Books (founded by **Vivek Shraya** in 2017) for an imprint to boost young writers who are Indigenous, Black or people of colour. 9781551527253

## J is for Jago

FOLLOWING WORLD WAR II, RETURNING VETERAN **Al Neil** pioneered the formation of not-for-profit jazz clubs in several Canadian cities, most notably the Cellar on Watson Street (near Main), in Vancouver and two lesser-known venues, the Black Spot and the Flat Five. Touring jazz heavyweights mingled with up-and-comers in the 1950s and 1960s, giving rise to a pan-Canadian jazz culture as outlined in **Marian Jago**'s **Live at the Cellar: Vancouver's Iconic Jazz Club and the Canadian Co-operative Jazz Scene in the 1950s and '60s** (UBC \$29.95). 9780774837699

## K is for Katz

ONE IN TWELVE PEOPLE HAVE A RARE DISEASE. A rare disease is defined as a condition affecting fewer than one in 2,000 people. There are more than 7,000 known rare diseases. To raise awareness of rare diseases, "the underdogs of health care," **Deborah Katz** has produced **Rare is Everywhere** (Miss Bird/Sandhill \$19.95) to educate children about nature and make them feel better if they have a rare disease or any anomaly that makes them feel different. "So if you ever feel different, like a white spirit bear, you don't have to worry because, rare is EVERYWHERE!" Lobsters can be blue. Alligators and tigers can be white. Katz has won a \$10,000 Vine Award for Canadian Jewish Literature in the Children's/Young Adult category for *Rare is Everywhere*. 978-0-9958261-0-6



**The Trio (1954) by Harry Webb hung over the bar at the Cellar, from *Live at the Cellar* by Marian Jago.**

## L is for Lerner

SOON SCHOOLCHILDREN WILL NOT BE TAUGHT how to write beyond their signature. As we increasingly render control of our lives to machines, the world of graphic art made by human hands becomes more precious and engaging. Emily Carr art history prof **Jillian Lerner** has therefore explored the culture of graphic art that blossomed in 19th century Paris in her **Graphic Culture: Illustration and Artistic Enterprise in Paris, 1830-1848** (McGill-Queen's \$49.95). Whether it's a portrait of **Victor Hugo**, a political cartoon or an advertising poster, the richness of talent is undeniable and alluring. 978-0-7735-5455-9

## M is for Matthews

DESCRIBING THE FINAL STAGE OF HER MARRIAGE in **Minerva's Owl: The Bereavement Phase of My Marriage** (Oolichan \$17.95), **Carol Matthews** cites both the philosopher **Hegel** and author **C. S. Lewis**. The title comes from Hegel

who observed that the owl of Minerva, the Roman goddess of wisdom, only spreads its wings with the coming of dusk. That is, understanding comes late in life. And C.S. Lewis opined that "Bereavement is not the truncation of married love but one of its regular phases—like the honeymoon." Finding the latter hard to digest at first, Matthews, a former dean at Malaspina University-College and Vancouver Island University, eventually came to see bereavement of her long term relationship with her late husband as part of an ongoing relationship. 978-0-88982-325-9

## N is for Nelson

IN HER FOLLOW-UP TO *BEYOND BANKERS* in 2016, social critic **Joyce Nelson** not only exposes the fallacies of the neoliberal economy, she highlights the inspirational efforts of those who are rallying against it—such as the ongoing Citizens' Revolution enacted in 2007 by Ecuadorian president **Lenin Moreno**. In **Bypassing Dystopia: Hope-Filled Challenges to Corporate Rule** (Wa-

tershed Sentinel \$20), she cites analyst **Wendy Holm** who decries how NAFTA has already erased sovereignty issues around water exports. "With respect to trans-boundary movement of water, there are no real 'decisions' to be made," says Holm. "The ship has already sailed." In essence, if Canada tried to stop bulk water export, it would be subject to an investor-state dispute settlement (ISDS) lawsuit.

Both Holm and **Maude Barlow** are urging that water "as a good, service or investment" be removed from both NAFTA and the FTA. 978-0-9953286-3-1

## O is for Onjana



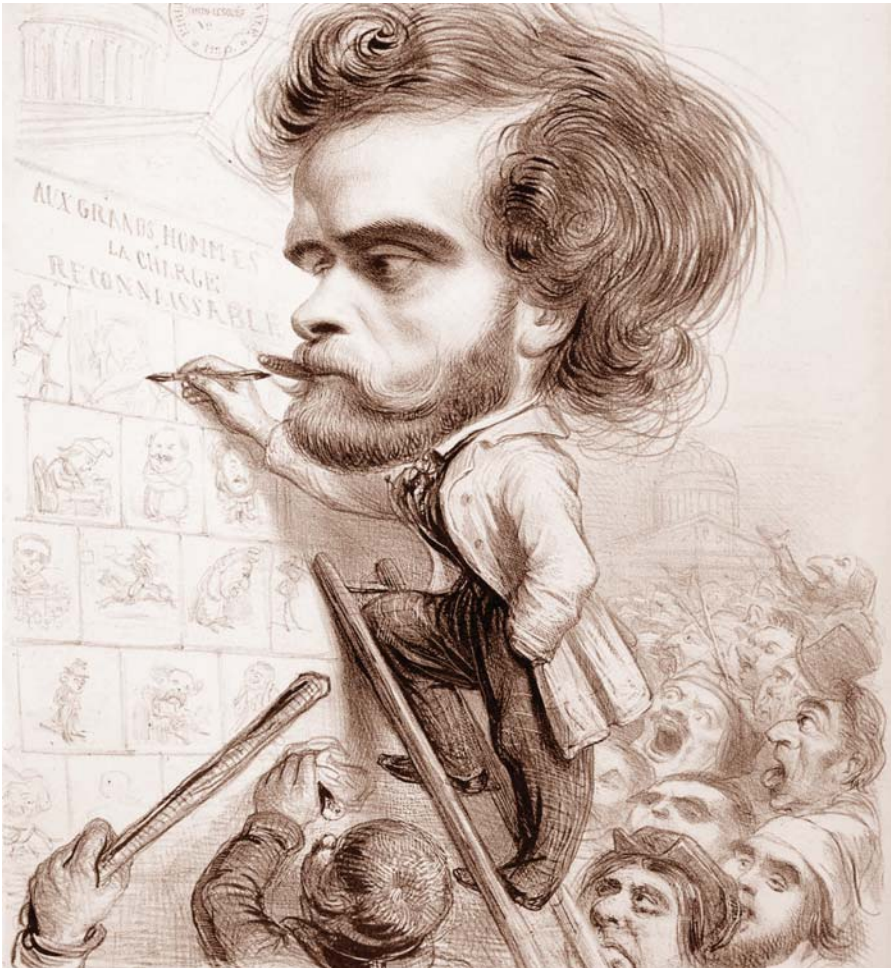
**Onjana Yawnghwe** AS HER SPOUSE TRANSITIONS from perceived masculinity towards a new identity, poet **Onjana Yawnghwe** bravely records her own sense of wonder and loss in **The Small Way** (Caitlin \$18), a remarkably compassionate view of a heart-twisting, dwindling friendship, sated with respect.

Born in Thailand, Yawnghwe is a Shan-Canadian who grew up in B.C. and works as a nurse. 978-1-987915-77-8

## P is for Propp

BOLIVIA WAS ONE OF THE FEW COUNTRIES willing to accept Jewish immigrants during World War II. **Dan Propp** was born in Sucre, Bolivia in 1944 after his parents **Arthur** and **Elsa Propp** fled the Nazis. His mother had fled Germany by ship to Brazil. His father had been imprisoned by the Nazis after Kristallnacht. Before the war ended he managed to escape from Berlin by air with the assistance of a woman from the British underground.

The Propp family came to B.C. in 1950, settling in Gibson's Landing where Arthur Propp, in his 60s, started the Sucre Lumber Co. After his father died, Dan Propp wrote to Nobel Laureate, and Holocaust survivor, **Elie Wiesel** about his parents' experiences. Wiesel provided notes of encouragement as Propp went on to self-publish four books. Propp has since arranged for the publication of his father's memoirs, written in German, now translated into English as **Where the Straight Path Leads** (Amazon, 2017), 9781927626719

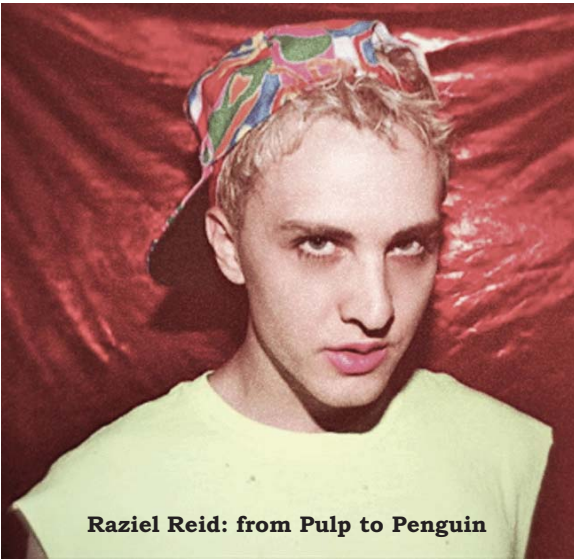


**Self-portrait (1842) by Benjamin Roubaud, a 19th-century French painter, lithographer and caricaturist, from *Graphic Culture: Illustration and Artistic Enterprise in Paris, 1830-1848* by Jillian Lerner**



## Q is for Quisling

A PSYCHIATRIST WORKING IN MEXICO UNDER the thumb of a local drug cartel, falls for a woman whose husband is discovered by the cartel to be a traitor in Dr. **Lawrence E. Matrick's** first novel, **The Quisling** (Bellevue \$18.95). It's not clear which character is the quisling: the doctor or the husband but after the latter disappears, the doctor pursues the husband's wife, all the while wondering if it's worth risking his medical career for such a dangerous love. Billed as a medical thriller, the story is full of violence, dysfunctional personalities, and sex. Matrick was an assistant professor of psychiatry at UBC and had a full-time private practice in Vancouver for almost 50 years before retiring and becoming a writer. He is working on a new novel set to be released in 2019. 978-1773-740089



Raziel Reid: from Pulp to Penguin

## R is for Reid

AT 24, **RAZIEL REID** BECAME THE YOUNGEST winner of the Governor General's Award for English-language children's literature with his debut YA novel, *When Everything Feels Like the Movies*, from Arsenal Pulp Press. It was inspired in part by the 2008 murder of gay teenager **Lawrence Fobes King** who wore high heels to school in California. Optioned for a movie, published in the U.K. and Germany, and selected for inclusion in the 2015 edition of Canada Reads, it gained Reid a teaching job at UBC's Creative Writing Program. Reid has now jumped ship to Canada's largest Ontario-based publisher for another novel about high school called **Kens** (Penguin Random House \$21.99), described as "the gay Heathers meets Mean Girls." 9780735263772

## S is for Sono Nis

AFTER ITS DISASTROUS WAREHOUSE FIRE OF August, 2016, which destroyed almost its entire stock, Sono Nis Press of Winlaw has arisen Phoenix-like from the ashes. Two of the first books to be reprinted are **Terry Reksten's** classic, **Rattenbury**, first published in 1978, and Ormsby Review editor **Richard Mackie's Island Timber: A Social History of the Comox Logging Company**, first published in 2000. This is the 6th printing of Mackie's book, which won the Lieutenant-Governor's Prize from the BC Historical Federation and was shortlisted for the Roderick Haig-Brown Regional Prize. Publisher **Diane Morriss** reports that book stores, especially on Vancouver Island, asked often about these two popular titles.

## T is for Tippet



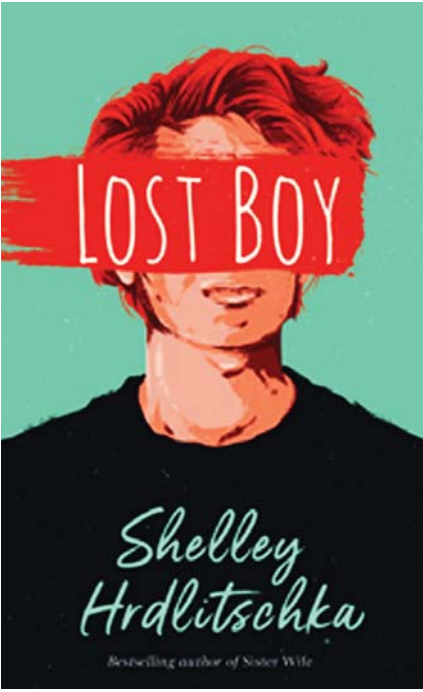
Maria Tippet

PENDER ISLANDER **Maria Tippet** raised hackles for writing truthfully about **Bill Reid's** private life but she also included him in her *Made in British Columbia: Eight Ways of Making Culture* (Harbour, 2015) which also profiled Emily Carr, Francis Rattenbury, Arthur Erickson, Martin Allerdale Grainger, Jean Coulthard, George Woodcock and George Ryga. Now she has boldly cast a far wider net for **Sculpture in Canada: A History** (D&M \$39.95), an unprecedented survey of an art form for which Canadians are not generally renowned. 978-1-55017-729-9

## U is for Unity

IN 2008, **SHELLEY HRDLITSCHKA** introduced the fictional, polygamous community of Unity with her YA novel, *Sister Wife*, nominated for a Governor General's Award. Its Bountiful-like leader called the Prophet has 26 wives and 90 children. Fifteen-year-old Celeste instinctually questions the strict doctrines and befriends a mutually skeptical boy, Jon. Caught kissing, he runs away before he can be banished by the Prophet. In the sequel, **Lost Boy** (Orca \$14.95),

Jon is unprepared for life outside Unity and struggles with alcohol, drugs and homelessness. 978-1-4598-1637-4



Lost Boy (Orca Books) cover art

## V is for Vahabzadeh

INSTEAD OF VIEWING THE CONCEPTS OF violence and non-violence as mutually exclusive, in **Violence and Nonviolence: Conceptual Excursions into Phantom Opposites** (UTP \$37.95), UVic's **Peyman Vahabzadeh** proposes understanding the relationship between them as concentric. Born and raised in Iran, Vahabzadeh immigrated to Canada in 1989 and earned his Ph.D in sociology from SFU. He is a regular commentator on Iranian affairs in Canadian media. 978-1-4875-2318-3

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# WHO'S WHO BRITISH COLUMBIA

## W is for Wooldridge

IN SEPTEMBER, **ANDREW WOOLDRIDGE** accepted the Jim Douglas Award from the Association of Book Publishers of British Columbia on behalf of his company, Orca Books, at a dinner in Victoria at the Union Club. The award amounts to recognition for “publisher of the year” in British Columbia, restricted to members of the main publishers’ association.

Wooldridge’s speech is posted on the BCBookLook.com news hub.

## X is for Xiaoming



John Wilson

ONCE AGAIN PROLIFIC AND UNDER-RECOGNIZED Vancouver Island author **John Wilson** has delved deeply into history as he approaches fifty titles. This time a screenplay by **Xiaoming Yao** has been the basis for Wilson’s novel, **The Third Act** (Orca \$14.95), for ages twelve and up. Three contemporary Chinese students studying in North America become involved in the presentation of an unfinished play about the Nanjing Massacre of 1937.

## Y is for Yukon

YUKON-BASED **LILY GONTARD** HAS won the Innovation, Educa-



Lily Gontard



Andrew Wooldridge (centre) with Orca employees and Bob Tyrrell (at right), at the Union Club.

tion, and Community Engagement Award at the 34th annual Yukon Heritage Awards for her book about the evolution of Alaska Highway culture, **Beyond Mile Zero** (Harbour \$24.95), with photos by **Mark Kelly**. With the opening of the Alaska Highway in 1948, at the beginning of the golden age of the automobile, quaint and quirky establishments sprang up along the highway to serve the travelling public. Now, aside from truckers, most people travel the

Alaska highway in fuel-efficient cars and self-sufficient RVs, which means the demand for lodge services has diminished and the businesses are struggling to survive.

978-1-55017-797-8

## Z is for Zehr

A NEUROSCIENTIST AND MARTIAL artist, **E. Paul Zehr** has published **Chasing Captain America: How Advances in Science, Engineering, and Biotechnology Will Produce a Superhuman** (ECW \$19.95). Zehr is director of the Centre for Biomedical



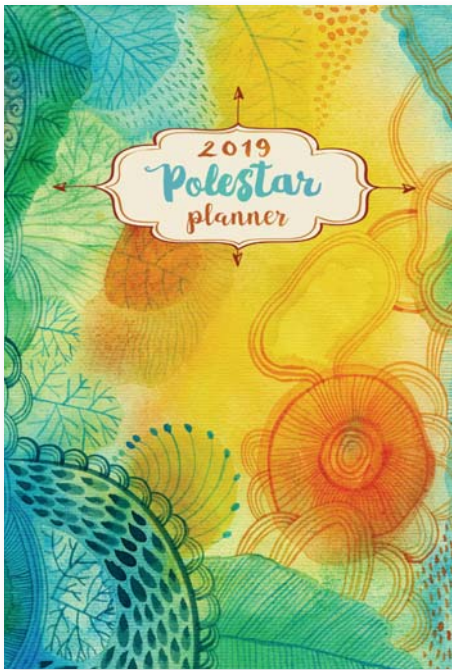
E. Paul Zehr

Research at the University of Victoria. He has done extensive work on the neural control of human locomotion—particularly how the arms and legs interact during walking.

Zehr’s previous books include *Becoming Batman: The Possibility of a Superhero* (2008), *Inventing Iron Man: The Possibility of a Human Machine* (2011), and *Project Superhero* (2014) which have used superheroes as metaphors to explore the science of human potential. He has also written for *Scientific American*.

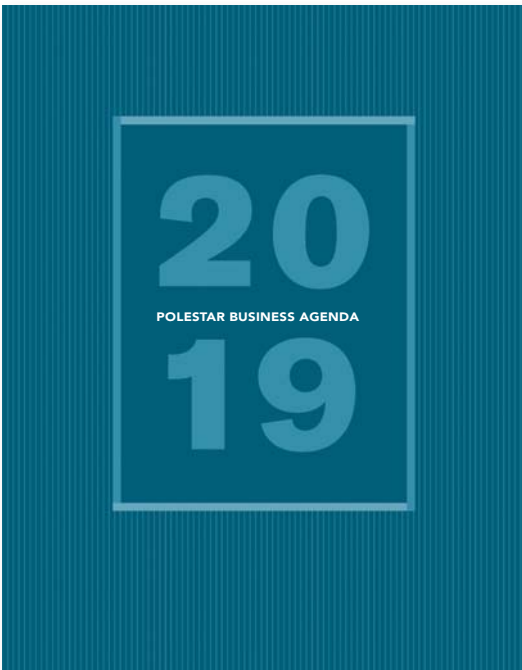
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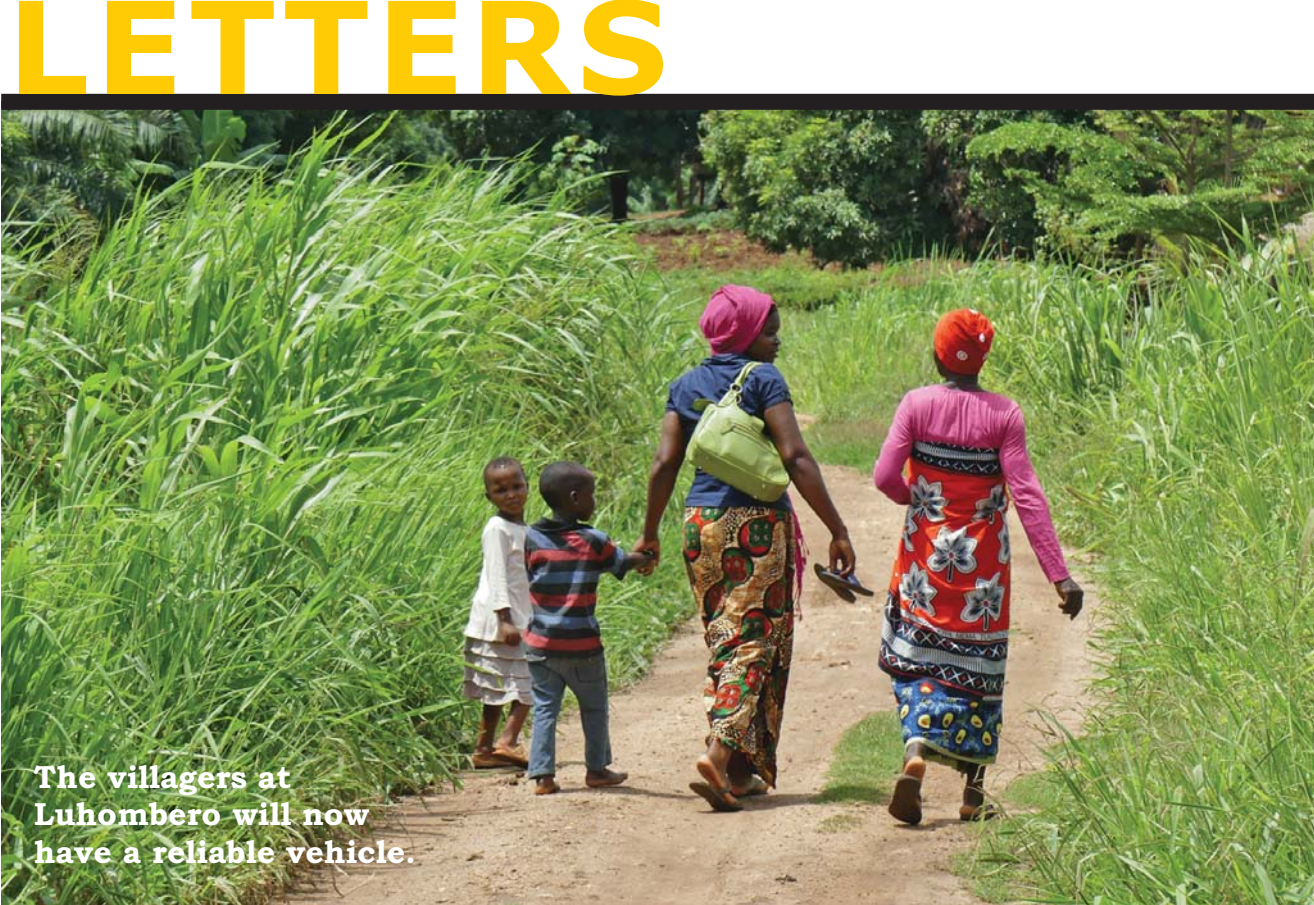


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The villagers at  
Luhombero will now  
have a reliable vehicle.

# Hooray, you did it.

With significant help from **Michael Audain** and **Yosef Wosk**, *BC Book-World* readers have successfully come together and supported our two-year fundraising initiative to purchase a new Toyota pick-up truck to help a small village in western Tanzania called Luhombero. Yes, Luhombero is hard to say—and easy to forget—so my colleague **Sharon Jackson** and I have built an informational website at [helpluhombero.org](http://helpluhombero.org). We can't show you a photo of the truck yet cuz it'll take another three months for the vehicle to be delivered to the African coast at Dar es Salaam, from Europe, by freighter. But I do want to say thank you to everyone who saw fit to contribute to this initiative. We've printed a lot of your names already; now there are too many to include here. A reliable vehicle will obviously prove to be a tremendous asset for the various agricultural and

construction projects that Father **Placid Kindata** has already generated in this remote community. With his irrigation systems, he's now growing food for everyone year-round. I was there in July and checked. The spanking new four-door pick-up will also be a great benefit to the village and surrounding area because all too frequently a reliable vehicle is required for emergencies. The roads are dreadful, almost impassable due to heavy rains and flooding at times, and it's about a 16-hour drive from Luhombero to one of the country's few major hospitals on the coast. Your generosity is going to help Father Placid save a few lives. It was a bit of a no-brainer to ask you all to mobilize as a community and do something useful with our collective strength. Thank you for verifying my belief in you. Think Globally. Act Locally. Act Globally. —**Alan Twigg**, *BC BookWorld*

## Long may you run

I'M WRITING TO ACKNOWLEDGE ALL THE years that participants of the Half-moon Bay Writing Workshop have received copies of *BC Bookworld*. Our group had a good run but it's now time for me to pull back as facilitator and focus more on editing rather than 'teaching.' We no longer need a bundle of them, but thanks for being so generous, for so long. Long may the publication continue!

**A.S. Penne**  
Sunshine Coast

## Offline reader

I JUST READ THROUGH THE AUTUMN 2018 edition of *BC BookWorld*. Like one of the letters from people on board a B.C. Ferry, that's how I discovered

your wonderful magazine many years ago. So now I always look forward to finding it at my public library. For a person without a computer, it's refreshing not to have to go "on line" to access your publication. I share my copy with a friend who is an avid reader and we make notes about books we want to read. Since my retirement in 2003 it's delightful to spend endless hours, on the couch, with a book in my hands. Thank you for your service. **Doris Bach**  
Kamloops

## The thrill anon

ONCE AGAIN, I WISH TO RENEW MY AD for *Warriors for the Working Day* in your Quickies section for small, independent publishers like me. What

a delight to see my book on the pages of your publication. Even if there is not yet sales to cover the expense, the thrill and satisfaction of being there will suffice. **John Wiznuk**  
Saturna Island

## Quirky essence

THANK YOU VERY MUCH FOR YOUR WRITEUP in *BC BookWorld* about the Haiku Gumball Machine at Albion Books. You captured the quirky essence of this fun literary installation, and I am thrilled to see the big photo of it in Who's Who. This is great for haiku and for Albion Books, which David Beaver, my husband, has owned and run for 34 years. **Julie Emerson**  
Vancouver

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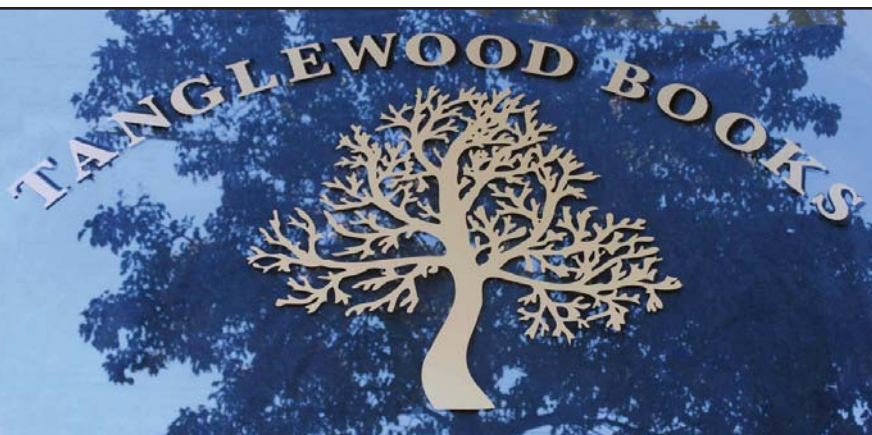
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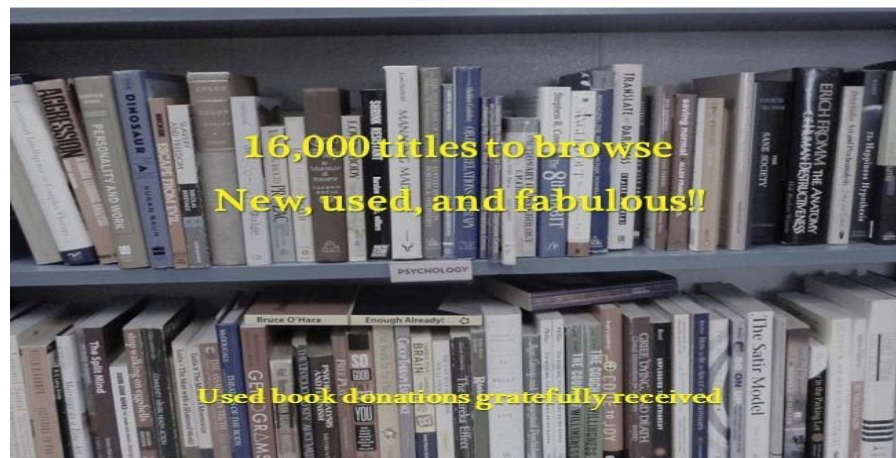
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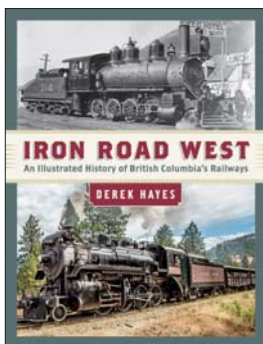
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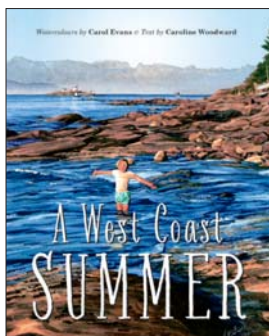


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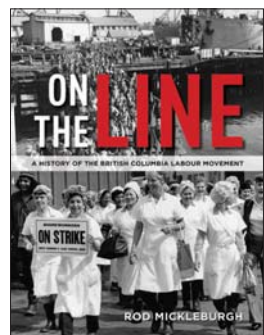
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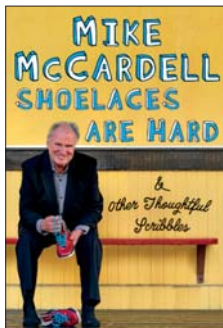


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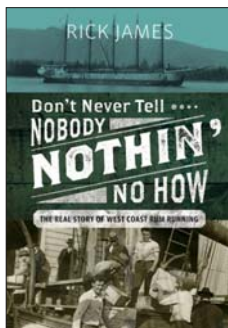


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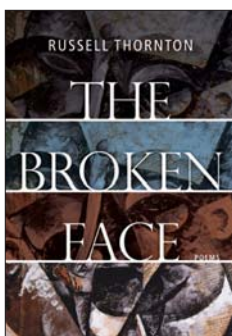


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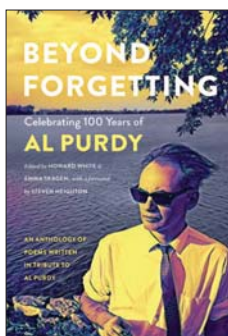
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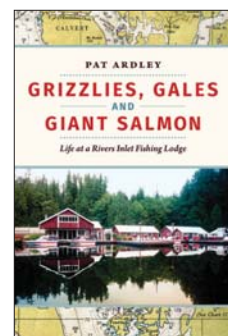


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