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BC

BOOKWORLD

VOL. 33 • NO. 1 • Spring 2019

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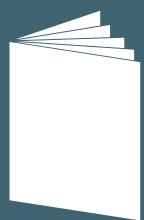
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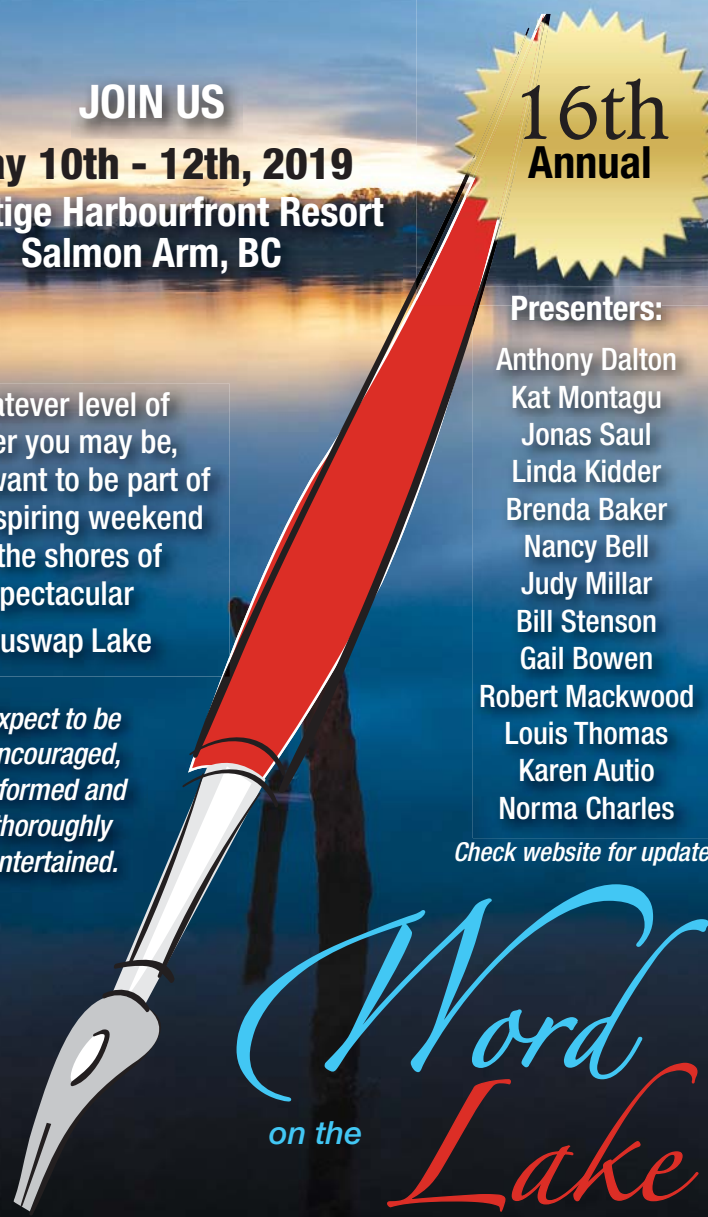
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Salt Spring Island

Growing up on the Toronto Islands, **Jana Roerick** baked pies, cookies, squares and muffins every Friday with her mother that they peddled the following afternoon on Ward Island from a bike and cart. They always sold out. Roerick became a pastry chef and eventually moved to Salt Spring Island after ten years at her first husband’s homeland of Tobago. She soon opened Jana’s Bake Shop and developed a loyal following. Now remarried, Roerick has published **The Little Island Bake Shop: Heirloom Recipes Made for Sharing** (Figure 1 \$34.99) highlighting her mother’s recipes and local ingredients like berries, pumpkins, vegetables, herbs, heritage variety apples and—believe it or not—bananas. “The Caribbean still flavours my baking to this day,” she says, “you’ll taste it in my lamb patties and my famous, rum-soaked fruitcake.” 978177327-063-0

DL ACKEN PHOTO



From Toronto Islands to Gulf Islands: Jana Roerick

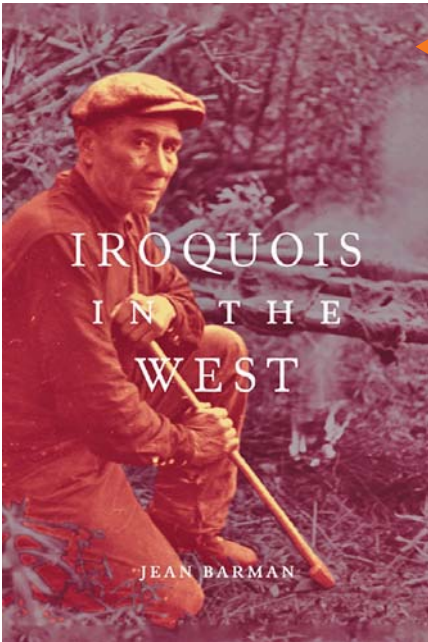


ERIK POOLE PHOTO

Ashcroft

Annie Bourret

Ashcroft-based translator and former Radio-Canada contributor **Annie Bourret** is the debut author for a new French language publishing house in B.C., Les Éditions de l’Épaulard. Dedicated to serious topics, it’s the brainchild of UBC’s **André Lamontagne**, and UVic’s **Réal Roy**. Bourret’s **Pour l’humour du français** (\$27.95) is a series of 80 short, lively essays that were first published as syndicated columns in Franco-Canadian newspapers or aired by Radio-Canada. In a resolutely humoristic fashion, Bourret highlights the richness and diversity of French spoken here and elsewhere. Readers will discover the origins of numerous words and phrases, unusual detours of grammar, the hate-love relationship of English and Canadian French and the pitfalls of French in a minority setting. 978-2-924957-00-4



Nanaimo

Early Nanaimo, we learn from **Jean Barman’s Iroquois in the West** (McGill-Queen’s \$29.95), was largely built by Iroquois. With ancestral roots in Eastern Canada and the United States, Iroquois peoples began moving in significant numbers to the West two centuries ago. Barman follows four groups including a band settling in Montana, and others opting for B.C. and the Pacific Northwest. Her sources were descendants’ recollections, fur-trade and government records and other travellers’ accounts. One of the stories describes a young Iroquois who leaves his home village of Caughnawaga in the late 1840s and arrives in Nanaimo in 1852 just as it is being constructed to house emigrating English coal miners. 978-0-7735-5625-6

Oliver

Raised mainly in Oliver in the Okanagan, where his father was a high school teacher, **George Bowering** was a smart aleck who yearned for notoriety from the get-go. “At five,” writes biographer **Rebecca Wigod** in **He Speaks Volumes** (Talonbooks \$24.95), “George fleetingly wondered if he could be the second coming of Christ he’d heard about.”

As the loudest and most prolific of the TISH poetry clan from UBC, Bowering has since secured his place in literary posterity by becoming Canada’s first Parliamentary Poet Laureate in 2002. His position in Canlit is so indentured the he is

able to rise above the ridiculous boy-cotting of his most recent memoir/novel **No One** (ECW Press) by the New Orthodoxy staff at ECW who refused to do promotional work for it.

With a new partner, **Jean Baird**—who he married in 2006 at the Sylvia Hotel—Bowering has put an apparently unhappy first marriage behind him and is still producing several titles per year, seemingly in a race to catch up to **George Woodcock** for the title of B.C.’s most prolific author.

Bowering became newsworthy again in 2005 when he crumpled to the sidewalk on his way to the West Point Grey library in Vancouver. Given CPR for cardiac arrest, he remained in a coma, at death’s door, for more than a week. “He recovered more quickly and better than is expected of seventy-nine-year-olds,” writes Baird.

Now the man who once hoped



This inspirational poster of George Bowering (at the UBC Hospital) helps to raise research funds for treatment of heart and lung ailments.

to name his first child after BoSox slugger **Ted Williams** is the new poster boy for a VGH Foundation fundraising campaign. A lifelong baseball fan and player, Bowering likes to say he’s now into extra innings.

Assiduously even-handed, to the point of being dispassionate about Bowering’s writing, former *Vancouver Sun* book page editor Rebecca Wigod spent seven years combing through an enormous paper trail that Mr. Prolific has laid, having planned to be famous throughout his life. It is evident from this welcome, thorough and astute biography that Wigod has been more intrigued by Bowering’s difficult personality than by his prodigious output. Or, as the biography deftly puts it: “Something about his manner of self-presentation piqued her interest.” 978-1-77201-206-4

BC TOP SELLERS

Shelley Adams

**Whitewater Cooks:
More Beautiful Food**
(Sandhill \$34.95)

Daniel Marshall

**Claiming the Land:
British Columbia and the
Making of a New El Dorado**
(Ronsdale Press \$24.95)

**Lou Allison &
Jane Wilde** (editors)

**Dancing in Gumboots:
Adventure, Love &
Resilience, Women of
the Comox Valley**
(Caitlin \$24.95)

**Elee Kraljii
Gardiner**

PAUL JOSEPH PHOTO

Elee Kraljii Gardiner
Trauma Head
(Anvil Press \$18)

Neev Tapiero

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

Jack Knox

**On the Rocks with
Jack Knox: Islanders I
Will Never Forget**
(Heritage House \$19.96)

Jillian Roberts

**On The Internet: Our First
Talk About Online Safety**
(Orca \$19.95)

Charles Ulrich

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

L. Hunter Lovins

**A Finer Future:
Creating an Economy
in Service to Life**
(New Society \$31.99)

L. Jane McMillan

**Truth and Conviction:
Donald Marshall Jr. and the
Mi'kmaw Quest for Justice**
(UBC Press \$34.95)

Rebecca Wigod

**He Speaks Volumes:
A Biography of
George Bowering**
(Talonbooks \$24.95)

Ann Hui

**Chop Suey Nation:
The Legion Cafe and Other
Stories from Canada's
Chinese Restaurants**
(D&M \$24.95)

Derek Hayes

**Iron Road West:
An Illustrated History
of British Columbia's
Railways** (Harbour \$44.95)

* The current topselling titles from
major BC publishing compa-
nies, in no particular order.

AROUND BC

Saanichton

Tilar J. Mazzeo's *Irena's Children: A True Story of Courage* has won the 2018 Western Canada Jewish Book Award.

At the 34th annual Jewish Book Festival in Vancouver, Mazzeo spoke about her real-life heroine, **Irena Sendler**, who smuggled thousands of children out of the Warsaw Ghetto and convinced friends and neighbours to hide them.

Mazzeo is currently newsworthy for her biography of the devoted wife of **Alexander Hamilton**, as depicted in **Lin-Manuel Miranda's** Broadway musical *Hamilton*.

Eliza Hamilton: The Extraordinary Life and Times of the Wife of Alexander Hamilton (Simon & Shuster \$36) tells her subject's complete life story. In his last letter to her, Alexander described her as the "best of wives, best of women."

One of the leading cultural historians in the U.S., Tilar J. Mazzeo, has recently settled in Saanichton with her husband, **Robert Miles**, a Canadian professor of English.

There she is also the proprietor and winemaker at Parsell Vineyard, on Lamont Road, where her estate-grown wines are naturally grown, with no chemical filters, no chemical fining—and sulfite-free upon request.

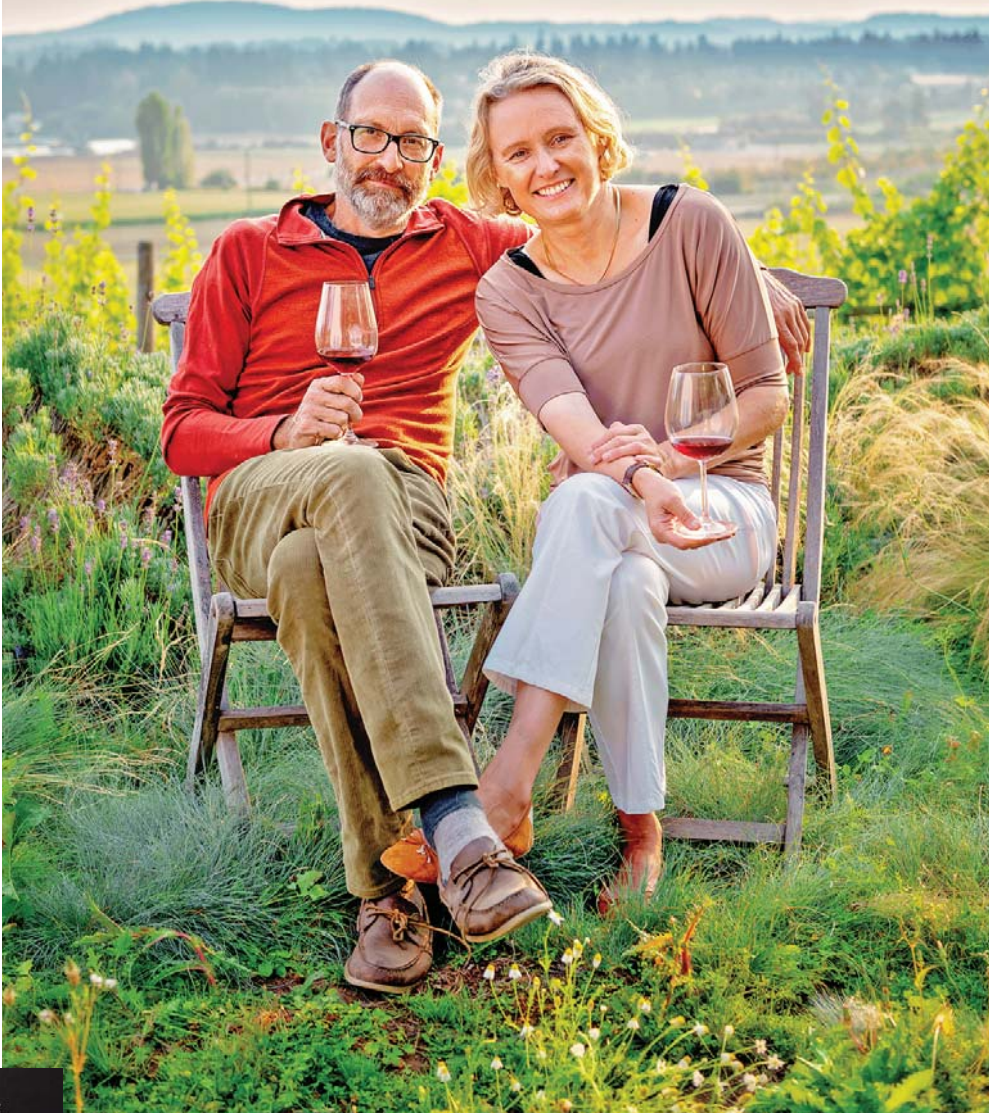
Mazzeo first gained *New York Times* bestseller status with *The Widow Clicquot* (Harper Collins 2008) a biography of **Barbe-Nicole Clicquot Ponsardin**, the eponymous founder of the champagne house Veuve Clicquot.

Whether she's writing about Irena Sendler—the female **Oskar Schindler**—or a high society entrepreneur, Mazzeo is intent upon revealing the secret lives of amazing women often obscured by history.

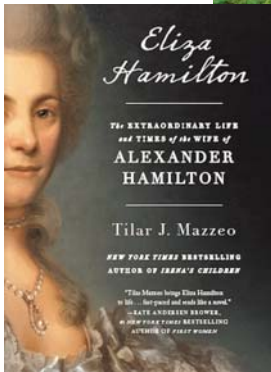
"That's the story about Eliza Hamilton," she says, "who is known only as the wife of a famous man but who, behind the scenes, kept powerful secrets and saw herself as engaged in deeply political acts of courage."

Eliza Hamilton: 978-1501166303

Having published a new biography of **Eliza Hamilton**, wife of **Alexander Hamilton**, wine grower **Tilar J. Mazzeo** relaxes with her husband **Robert Miles**.



JANIS JEAN PHOTO



In a **CBC Short Doc** called **Peace River Rising**, **Helen Knott** (below) explores the dangers of industrial expansions, bringing to light the fact that **Fort St. John**, now primarily an oil and gas town, has a per capita crime rate that is nearly double that of **Vancouver**.



Fort St. John

Helen Knott of Fort St. John is of Dane Zaa, Nehiyaw and mixed-Euro descent from Prophet River First Nation. In 2016, she was one of sixteen women featured globally by the Nobel Women's Initiative for her commitment to activism ending gender-based violence. In 2017, she received a REVEAL Indigenous Art Award. She has a Bachelor of Social Work Degree while also pursuing a Masters in First Nations Studies at UNBC, she will release her first book, **In My Own Moccasins: A Memoir of Struggle and Resilience** (University of Regina Press, \$24.95). Meanwhile she's writing an indigenous female manifesto, *Taking Back the Bones*, described as personal narrative "interwoven with humour, academic research and critical reflection." She has published short stories and poetry in the *Malahat Review*,

Red Rising Magazine and the *Surviving Canada Anthology*. On her blog, *Warrior*, she describes herself as "six years sober and clean on her journey, passionate about healing, a mother to one, a mediocre beader and a skilled berry picker." She is one of five participants selected for the 2019 RBC Taylor Prize Emerging Writers Mentorship Program, along with UVic MFA student **Miles Steyn**. 9780889776449



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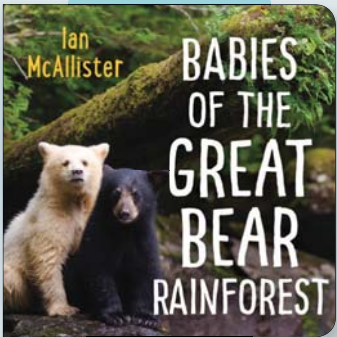
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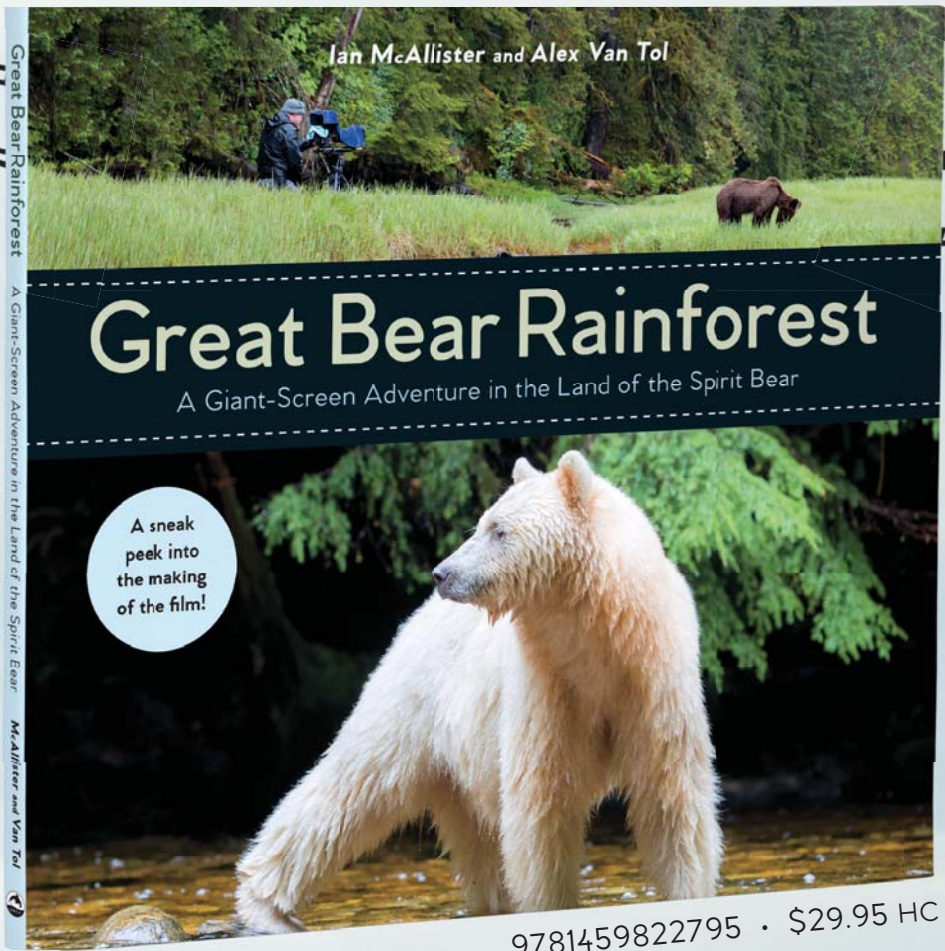
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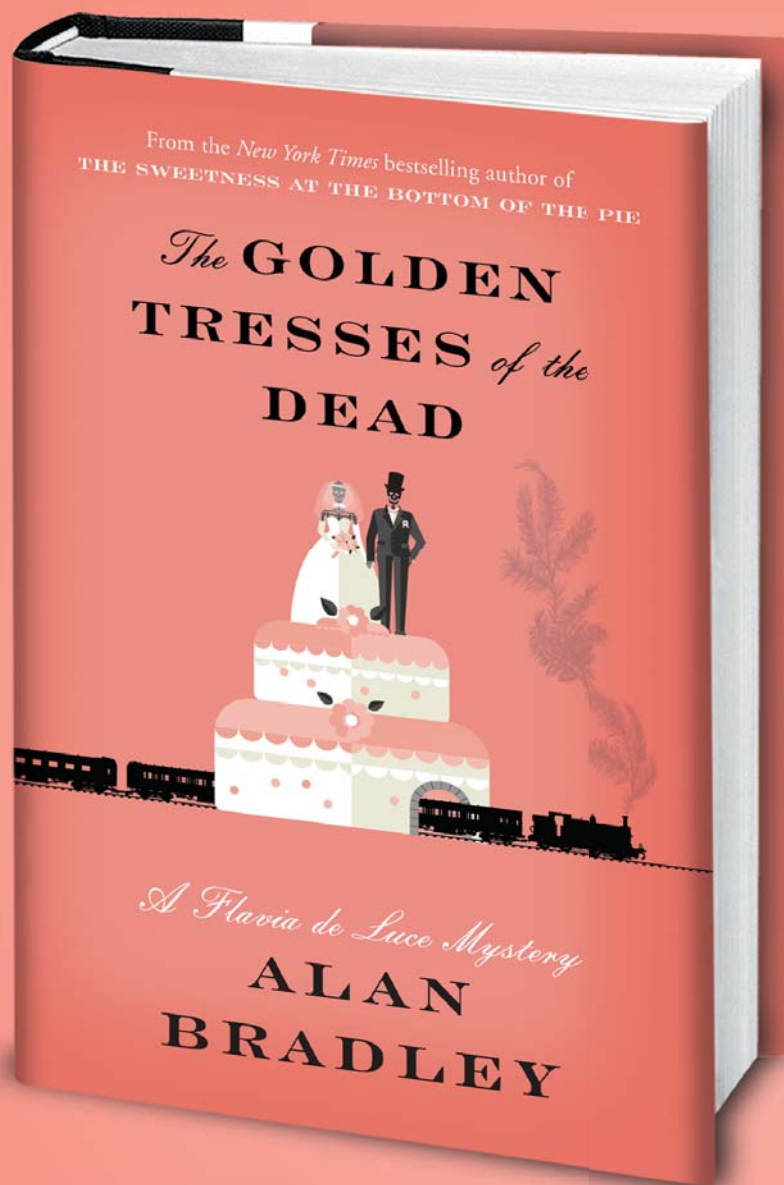


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Richard Wagamese speaking at Queen's University in 2016. Queen's University photo

#463 Escape from the Nechako Valley

Between his birth on October 14, 1955 and March 10, 2017, when he died at his home in Kamloops, Richard Wagamese tried to live his life on his own terms.[1] His too-short life mirrors the uncertainty left with readers of *Starlight*, his final, incomplete novel, which in its lack of resolution seems a fitting legacy...

[Read more »](#)



Terri-Lynn Williams-Davidson as Low Tide Woman

#394 Supernatural Haida Columbia

#465 POETRY:
Doug Beardsley
& Mexico, with
Spanish
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#468 MEMOIR:
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- New publisher Richard Mackie

More books, more reviews, more often.

THE ORMSBY REVIEW

A rebirth for serious book reviews

**Not Extinct:
Keeping the Sinixt Way**
by Marilyn James and
Taress Alexis
(Maa Press \$30)

BY PAULA PRYCE

Years ago, on a December afternoon, I pondered a collection of tipis on a frosty riverside. I knew from childhood that this quiet, rugged corner of British Columbia known as the Slocan Valley had attracted artists, Quakers, Doukhobors, and back-to-the-landers. But in those last few days of 1989, when I had returned home from university over the winter break, I was surprised to find First Nations people were protesting the exhumation of ancestral remains during road building on the Slocan River at Vallican.

I learned these were Sinixt Interior Salish (or Lakes) people who had been largely displaced from the West Kootenay region in the late 19th and early 20th centuries due to intensive silver mining and disease. In its ignorance, the Canadian government declared this people extinct in 1956. No cohesive account had ever been published about the Sinixt people. During the next decade I studied archaeological, ethnographic and archival records to piece together the history of the Sinixt diaspora. My book, *Keeping the Lakes' Way: Reburial and the Re-creation of a Moral World among an Invisible People* (UTP, 1999), was an effort to solve the riddle of this people's invisibility to settler communities, and to explore the forces that prompted them to keep returning even when Canadian immigration laws attempted to dissuade them.

BECAUSE OF COLONIAL PRESSURES and lack of reserve land sanctuaries in Canada, many Sinixt people had moved to the southern reaches of their territory on the Washington State Reservation of the Colville Confederated Tribes, or onto surrounding Canadian reserves.

But Sinixt people have continually returned to their ancestral territory, eighty percent of which lies in what is now Canada, to hunt, gather, visit family and friends, and attend to sacred sites.

Written and compiled by a Sinixt mother-and-daughter

team, **Marilyn James** and **Taress Alexis**, *Not Extinct: Keeping the Sinixt Way* now throws off the invisibility cloak. The authors have followed in the footsteps of the late Elders **Eva Orr** and **Alvina Lum** to work as matrilineal representatives attempting to restore knowledge of their people's presence in their ancestral territory. They have also sought to repatriate and rebury exhumed ancestral remains, and to act as environmental stewards of the land. Combining classic Interior Salish oratory and a playful multimedia approach, the book offers stories to teach others about Sinixt laws, culture, language, history, and responsibility to the land. Today, believing that the

well-being of their people and their land now depends on being seen and heard, Marilyn James and Taress Alexis have worked with a group of settlers called the Blood of Life Collective to re-introduce their people to non-Sinixt through story. Editor **K.L. Kivi** describes how the collective project was first inspired by fireside conversations and storytelling with Marilyn James. The book retains this oratorial, conversational tone by alternating Sinixt and non-Sinixt voices. Sinixt voices are primary, including online audio recordings and written explanations of classic tales and family histories. Non-Sinixt people contribute responses through visual artwork and written reflections about what they have

heard and understood from those stories, their varied perspectives giving a feeling for the diversity of settler cultures. Aural, written, and visual media conversations between Sinixt and non-Sinixt participants comprise the book's core. It is augmented by introductory remarks, biographical sketches of the collaborators, and glossaries of Sinixt words and phrases and important English terms.

★

STORIES ARE THE HEART OF THE book. Online audio versions are augmented with book chapters that fill out associations.

"Coyote and Chickadee," for instance, is a complex tale of how Trickster Coyote tried to steal Chickadee's powerful bow. It serves as a springboard to discuss covetousness and the importance of feeling at ease with the variety of personal power (sumix) one bears, whether it seems impressive or

ated by the US government in 1891, and thus their hunting grounds, root fields, and other resources were not protected or easily accessible. The story goes that Ambrose Adolph and his Elders intended to pan for gold in their ancestral land to help make ends meet. While in that territory, young Ambrose Adolph found his way to a stand of old-growth cottonwood trees to hunt for grouse. When he looked up, he saw that those towering trees were filled high with racks of caribou antlers. The Elders told him that this was a hunting blind, showing the site to be an ancient Sinixt hunting ground. Ambrose Adolph went away to fight in the Second World War but he wanted nothing more than to again visit that powerful place. He survived the war and returned only to find that the trees had disappeared.

Marilyn James's voice in the audio recording abruptly concludes, "All that was left were fences and fields."

This sobering story leads on to a detailed written discussion on how population growth, the loss of old-growth trees, and the obstruction of migratory corridors by roads and land clearing have contributed to the critically endangered status of the Selkirk Mountain Caribou, which had once been plentiful in the region. These stories illustrate the major themes of the book: relationships, commitments, responsibility, and service, especially regarding land and ancestors. The reflections, both Sinixt and non-Sinixt, convey a deep longing to make things right and to follow a path of reconciliation that seeks justice and the creation of community. The book is an outcome of that communal desire. Indeed, the thoughtful collaborative process that Marilyn James, Taress Alexis, and non-Sinixt participants devised to create the book could be taken as a model by other Canadians who seek ways towards reconciliation between First Nations and settler communities.

9780968530283

UBC anthropologist Paula Pryce is the author of *Keeping the Lakes' Way: Reburial and the Re-creation of a Moral World Among an Invisible People* (University of Toronto Press, 1999), and *The Monk's Cell: Ritual and Knowledge in American Contemplative Christianity* (Oxford University Press, 2018).

The Sinixt of the West Kootenays were declared EXTINCT by the Canadian government in 1956

Now Sinixt members share their personal histories for future generations.



Co-authors Taress Alexis and Marilyn James at Vallican Community Centre.

BY BEVERLY CRAMP

PEOPLEIMAGES PHOTO



Dangers of the Digital Playground

The head-on collision of children and pornography is increasingly common. “We need to help children become good digital citizens,” says **Dr. Jillian Roberts**.

—Only posting what will make someone else smile and therefore not posting anything negative.

—Never ‘liking’ or sharing material negative or embarrassing for someone else.

While *On the Internet*, with illustrations by **Jane Heinrichs**, is aimed at children between the ages of 6 and 8, Dr. Roberts has also published an accompanying manual for adults, **Kids, Sex and Screens: Raising strong, resilient children in the sexualized digital age** (Fair Winds Press, \$25.99) to be used in conjunction with the children’s book.

★
WITH THREE CHILDREN OF her own, ages 6 to 18, Dr. Roberts

practices what she preaches. “I use all these ground rules: I use it in my clinical practice, I use it teaching at U of Vic, and I use it as a mom,” she says. “We need to help children navigate the Internet in a healthy way. And to become ambassadors of peace in the playground.”

Dr. Roberts started working with children more than 20 years ago, first as a primary school teacher, then as a psychologist and associate professor of educational psychology. While working on her PhD, she specialized in medically fragile children. She first co-wrote *School Children with HIV/AIDS* (Detselig, 1999) with **Kathleen Cairns**.

She went on to write *Where Do Babies Come From?* Our First Talk About

Birth (Orca, 2015) illustrated by **Cindy Revell**, for ages 3 to 6. Then, Dr. Roberts began her first series of books, *Just Enough*, to cover topics about death, cultural diversity, and parental separation or divorce. Titles include: *What Happens When a Loved One Dies?* Our First Talk About Death (Orca, 2016) and *What Makes Us Unique?* Our First Talk About Diversity (Orca, 2016). Dr. Roberts also created an app for *Where Do Babies Come From?* called *Facts of Life*.

In 2017, Dr. Roberts’ debuted a new series, *The World Around Us*, which includes *On the Internet*. The first title, *On Our Street: Our First Talk About Poverty* (Orca, 2018), introduces young children to the realities of people living without sufficient resources and includes the homeless, the mentally ill, those living as refugees, and other aspects of the difficulties of poverty.

The second title in the series, *On the News: Our First Talk About Tragedy* (Orca, 2018) was followed by *On the Internet* and later this year *On the Playground: Our First Talk About Prejudice* (Orca, 2019).

Meanwhile the perils of pornography for impressionable minds will persist.

“I believe it is impossible to prevent children seeing inappropriate things online,” Dr. Roberts says, adding that despite what parents think are strong software controls to prevent this, they aren’t enough.

“Free WIFI is available everywhere. It is super common for kids to access pornographic sites and share the material with other kids. Parents need to have ‘the talk’ much earlier if they don’t want to lose the chance to help their children with their sexuality. Instead, children will get their first experience on pornographic sites.”

On The Internet: 978-1-45982-094-4;
Kids, Sex & Screens: 978-1592338528

Beverly Cramp is associate publisher of BC BookWorld.



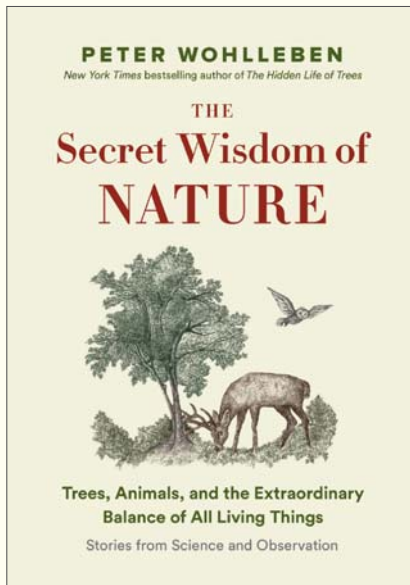
Dr. Jillian Roberts
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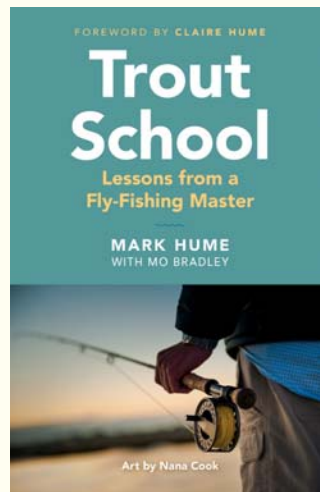
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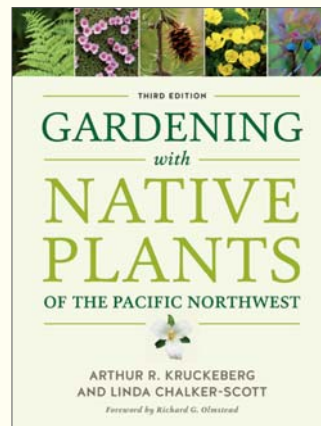
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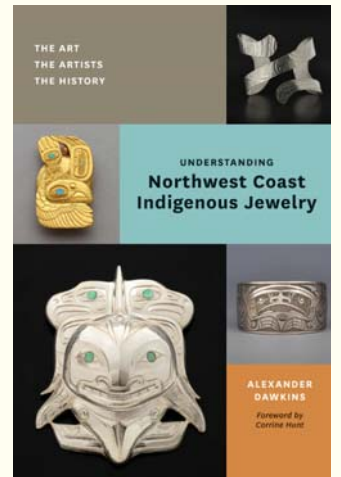
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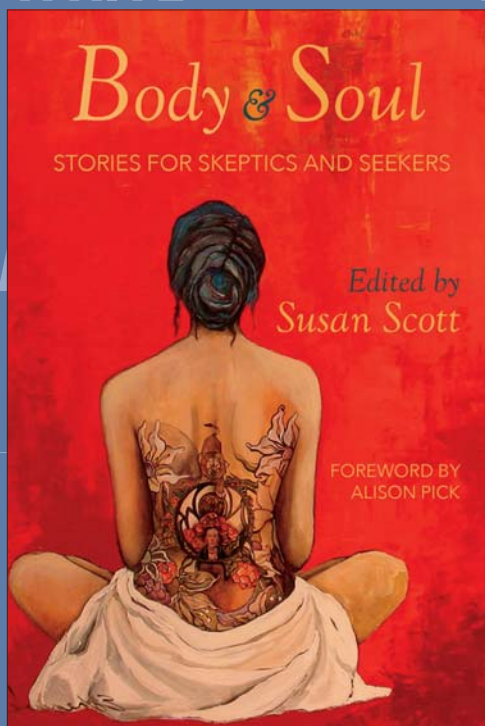
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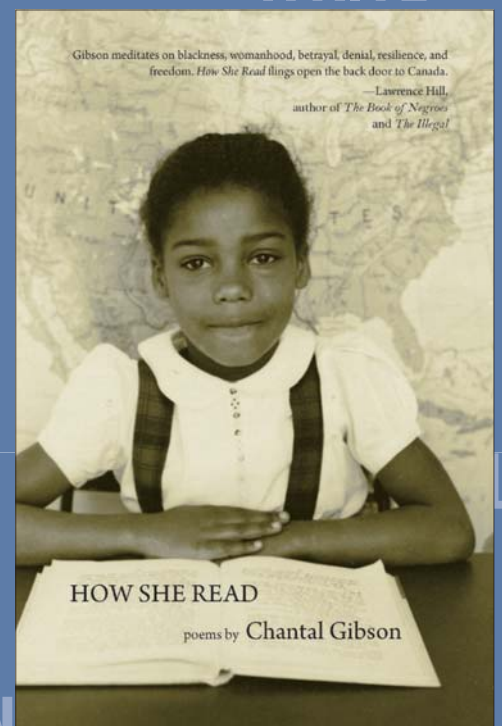
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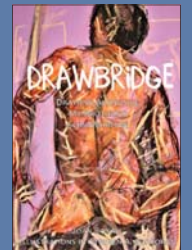
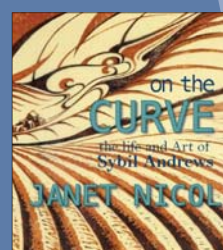
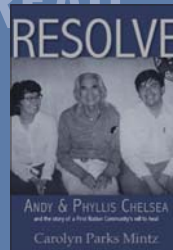
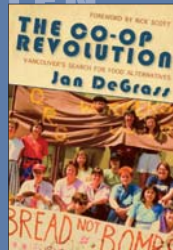
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The Collectors:
A History of the Royal British
Columbia Museum and
Archives by Patricia E. Roy
 (Royal B.C. Museum \$39.95)

BY CHAD REIMER

Curator and
 taxidermist
 John Fannin at the
 B.C. Provincial
 Museum, 1880s.

Some 130 years ago, the province's foremost museum in Victoria was given a dual mandate.

First, it was "to secure and preserve specimens relating to the natural history of the Province...and to obtain information...increase and diffuse knowledge regarding the same."

Second, it was "to collect anthropological material relating to the aboriginal races of the Province."

Patricia Roy sets out to write the history of both those initiatives in **The Collectors: A History of the Royal British Columbia Museum and Archives**.

Her clear and carefully-researched narrative follows three main streams—natural history, Indigenous peoples and archives—from the founding of the Provincial Museum (1886) and Provincial Archives (1908) to the 2003 merger of the two into the Royal British Columbia Museum and Archives.

Natural history received the most attention and funding from the outset, in step with the subsequent branding of the province on license plates as "supernatural British Columbia."

The second stream was a harder sell. Well into the 20th century, the museum was stuck in its original salvage mode, collecting "curios," artifacts, and even human remains of what were widely seen as B.C.'s "vanishing Indians."

The work of anthropologist **Wilson Duff** and Kwakwaka'wakw totem-pole carver **Mungo Martin** for the museum were among the first to treat Indigenous cultures as living, breathing entities.

The third stream—the Provincial Archives—suffered through budget cuts and indifferent archivists until more professional footing was afforded in the 1940s.

Heretofore, the work of **Alma Russell**, **Muriel Cree**, and **Madge Wolfenden** to stamp some sense and order on the collections has gone largely unheralded. Roy has located photos that bring these remarkable women to public notice.

Of course, some mistakes were made along the way. In what must go down as one of the worst decisions in the institution's history, officials turned down an offer made by **Emily Carr** to house her

collection of 200 paintings of totem poles and villages in a newly proposed provincial art gallery.

(Six decades later, when a newly elected Social Credit government wanted to sell the province to the world, it proposed a European tour of work by B.C.'s most famous artist. They were told neither the museum nor archives had enough Carr paintings to mount such an exhibit.)

At times, Roy's account pulls its punches when a sharper critique might be appropriate.

During much of the institution's history, Indigenous peoples were seen as a dying, or at least diminishing, race, and their cultures treated as static and pre-modern.

It is not enough to say, as Roy does, that museum personnel were simply expressing the attitudes of the times, nor to categorize their approach as "paternalistic."

We need to know how, over its long history, the museum's efforts contributed to the wider view that the immigrant peoples who took over the province were somehow supe-

curators get their due

One of the province's foremost historians, **Patricia Roy**, examines the 130-year history of the provincial museum.

rior to the Indigenous peoples they dispossessed.

This viewpoint was not so much paternalistic as colonialistic.

In the later chapters of *The Collectors*, Roy does an admirable job of describing how the museum's stance towards Indigenous peoples evolved from its early days as collector, through the breakthroughs of Duff and Martin, to the most recent efforts that build on the active participation and initiative of Indigenous peoples.

Roy's discussion helps us navigate current issues—such as the repatriation of artifacts to their rightful owners—and consider the way forward.

The joining of natural history and Indigenous peoples in one public body was a product of the late Victorian era, which viewed Indigenous peoples as part of the natural world—static and passive, either the backdrop to the real history of colonial "settlers," or as specimens to be studied.

Roy paraphrases the criticism of **Gloria Frank**, a member of the Nuuchah-nulth Nation and then a graduate student, who in a 2000 *BC Studies* article, "That's My Dinner on Display," expressed resentment at "seeing her people displayed as anthropological specimens."

The way forward may be to create two provincial muse-

ums: a B.C. Museum of Natural History on one hand, and a Museum of Human History of British Columbia on the other.

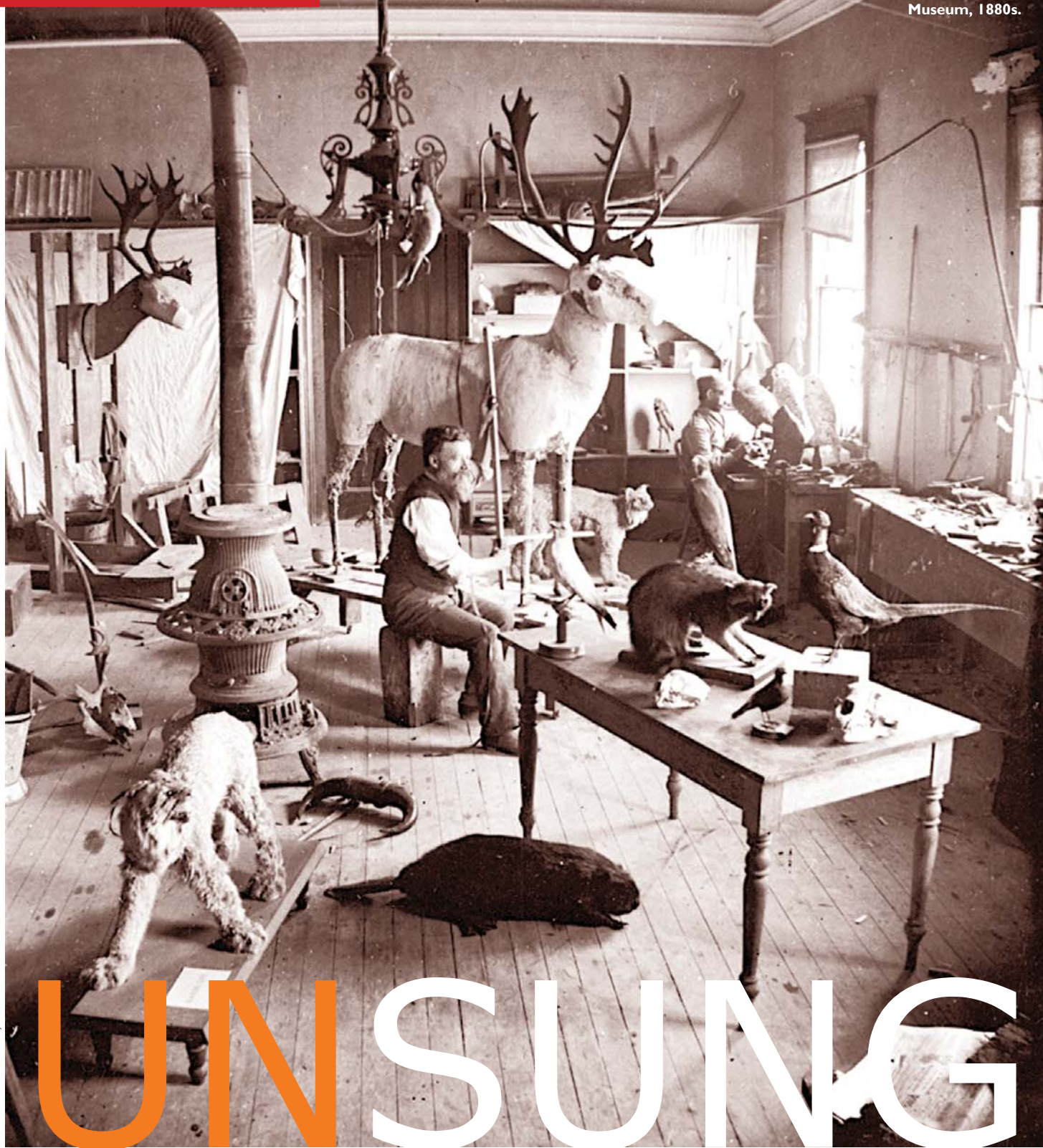
The archives, which lost much of its autonomy when the government merged it with the museum in 2003, could be attached to the latter and regain some of its autonomy.

"The museum is now working on a storyline that will present a single inclusive narrative of the history of Indigenous peoples in B.C. and of later arrivals," Roy writes.

Meanwhile, Patricia Roy's overview provides a welcome starting point for re-inventing its subject.

9780772672001

Chad Reimer wrote Writing British Columbia History, 1784-1958 (UBC Press, 2010) and Chilliwack's Chinatowns: A History (Chinese Canadian Historical Society of B.C., Gold Mountain Stories, 2011). His latest book is Before We Lost the Lake: A Natural and Human History of Sumas Valley (Caitlin Press, 2018).

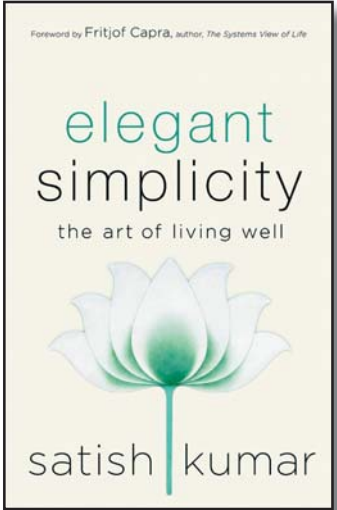


RICHARD MAYNARD PHOTO, BC ARCHIVES

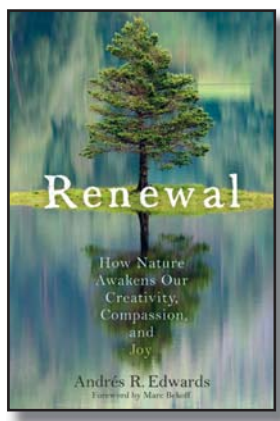


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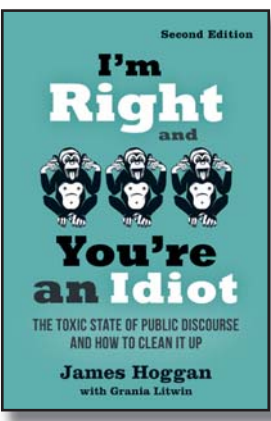
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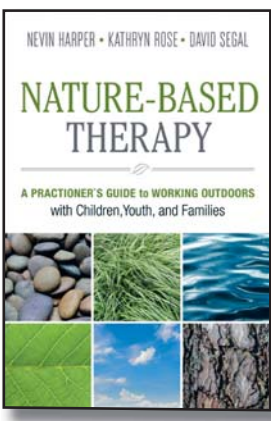
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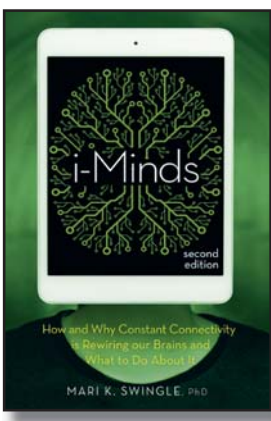
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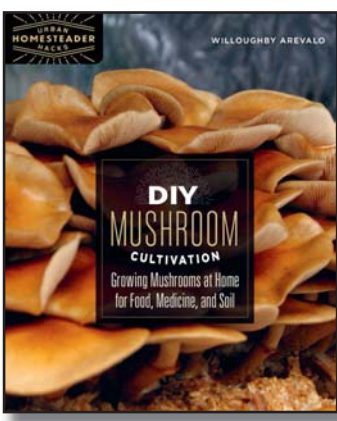
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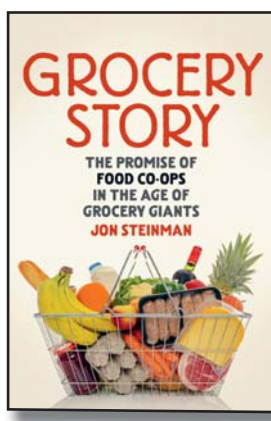
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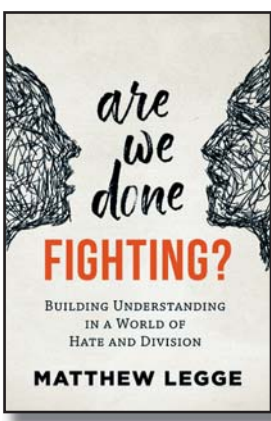
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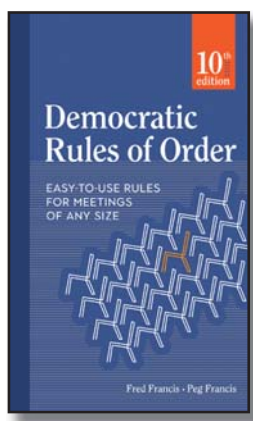
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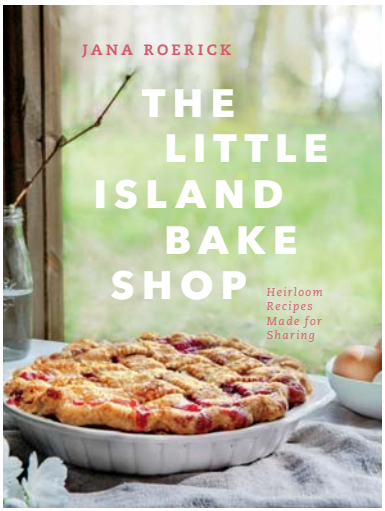
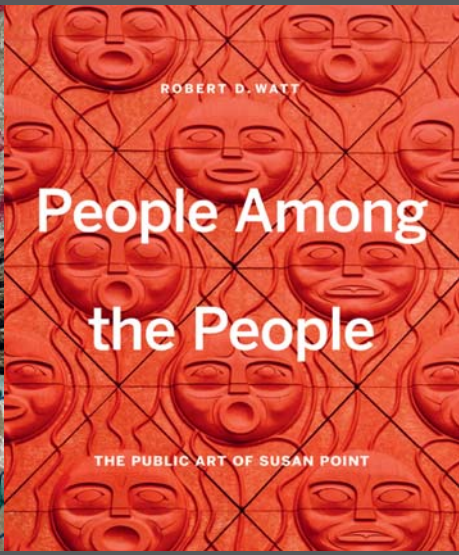
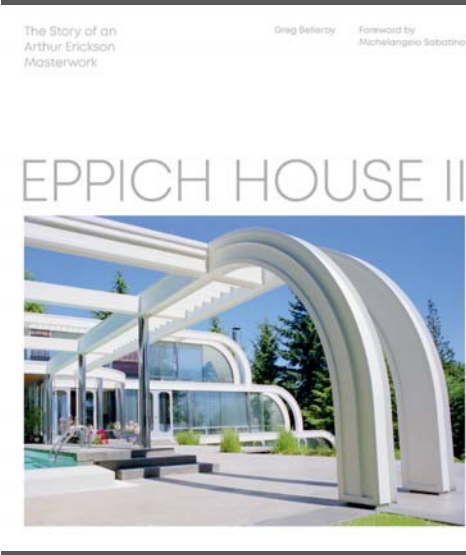


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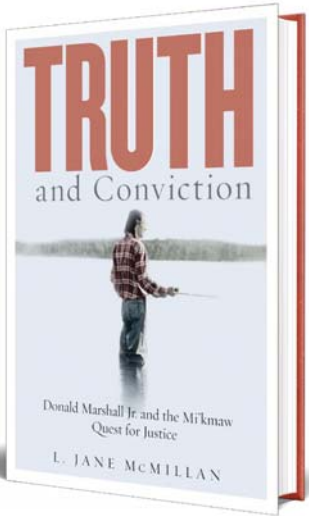
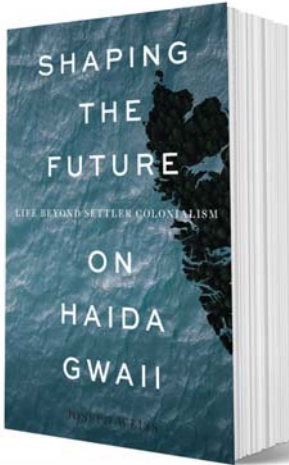
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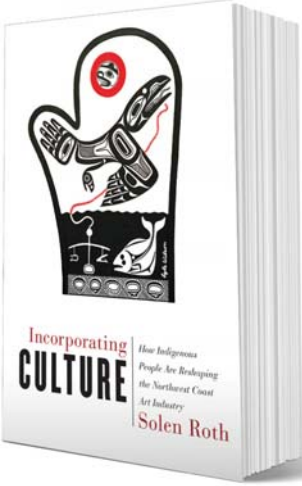
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Solen Roth

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thought that counts

As a high school teacher in B.C.'s interior, formerly Prince George-based **Lily Chow** of Victoria travelled in her spare time to identify Chinese Canadian cafés that dotted every small town in B.C. and across the Prairies, also noting Chinese names on headstones in cemeteries. Her explorations eventually resulted in two ground-breaking books about Chinese communities in northern B.C. *Sojourners in the North* (1996) and *Chasing Their Dreams* (2001). Now **Henry Yu** responds to her fifth book, another cumulative study, ***Blossoms in the Gold Mountains***.—Ed.

Blossoms in the Gold Mountains: Chinese Settlements in the Fraser Canyon and the Okanagan by Lily Chow
(Caitlin Press \$24.95)

BY HENRY YU

In Malaysia, where **Lily Chow** was born and raised, it was a common pattern for ethnic Chinese to be clustered in cities such as Kuala Lumpur or Ipoh or Georgetown (Penang), with small numbers of Chinese families running local businesses in rural areas and small towns.

Lily Chow noticed that B.C. had a similar historical pattern. The wholesale shift of so many Chinese in rural B.C. in the mid-20th century from small towns to Vancouver had left only traces of their presence in the places she passed through as a teacher.

Chow therefore developed her ongoing curiosity about individuals such as the lone Chinese cook at a mine or logging camp, or the lone Chinese Canadian family in a town who happened to own a store, a café or a laundry.

The Chinese migration from small towns to cities within a broader 20th century rural-to-urban shift within Canada in general generated new opportunities for the younger generation of Chinese



DARWIN BEARG PHOTO

REMEMBERING

Okanagan & Fraser Valley Chinese families

Lily Chow continues to gather stories of the Chinese in B.C. outside of the coastal cities.

Canadians after 1947, when re-enfranchisement and the quiet dismantling of white supremacy meant a long-denied ability to enter white collar professions, including medicine, dentistry, accounting, and law.

With full citizenship rights restored—the vote had been taken away from Chinese and non-whites as one of the first acts of the B.C. legislature in 1871 after the colony joined the Dominion of Canada—Chinese Canadians were finally able to aspire to a living beyond the mostly manual labour to which they had been restricted by legislated discrimination.

Chinese labour in laundries and food services in rural and small town Canada

was gradually forgotten as more Chinese families moved closer to universities. We owe a debt of gratitude to Lily Chow for telling us the stories of the Chinese in northern and interior B.C. in her earlier books.



BASED MOSTLY UPON ORAL HISTORY interviews (supported by written traces of the earlier Chinese presence in newspapers and local records), her ***Blossoms in the Gold Mountains*** concentrates on a few families who are inextricably tied to the history of particular towns, such as the On Lee family in Yale and the Chong family of Lytton.

Along the way Chow explains why there has been such inconsistency in the an-

Lily Chow in the remains of the gold rush-era Kwong Lee Company store on Front Street, Yale

glicization of Chinese names in B.C. The On Lee family of Yale, for instance, was actually part of the Jang family, but as with many other small town Chinese-Canadian families, they became known by the business name of their store rather than their own family name.

And, of course, there was no shortage of clerical errors. In an earlier work, she once explained how **Alexander Won Cumyow** and his son **Gordon Cumyow** acquired their family name in English from a clerk writing down Cumyow's given name as the family name.

This happened, as well, to **C.D. Hoy**, the famous storeowner and photographer of Quesnel, whose proper name, **Chow Dong Hoy**, was rendered in Chinese order, with family name first. By the alchemy of anglicization, the surname Chow became Hoy.

Lily Chow establishes how what seems in English to be a confusion of names—Chow, Joe, Zhou, Chou—is actually the same Chinese family name, 周. The proliferation of variants was both the product of transliteration and the fact that different dialects of

Chinese pronounce the same character differently.

[Here's how tricky it can be: The family name 謝 is spelled in the pinyin Romanization system of Mandarin Chinese as Xie, but in the Toisan dialect of the majority of the migrants to B.C. it was generally anglicized as Der or Deer; whereas in Hong Kong it would generally be spelled as Tse; in Singapore as Chia; and in Shanghai as Sia.]

But *Blossoms in the Gold Mountains* is about much more than semantics. It's primarily about families—no matter what others called them. **Peter Wing**, the first mayor of Chinese heritage elected in Canada (mayor of Kamloops, 1966-1971), was actually of the Eng family, but Chow's larger purpose is to see him through the lens of his family, through multiple generations.

In this way, the stories of Chinese Canadians in Yale, Lytton, Kamloops, Vernon, Kelowna, and Armstrong are brought to life not as anomalies but in ways that explain why they were often respected citizens and community leaders.

By countering the over-generalizations of others, including scholars who have insisted that the Chinese lived overwhelmingly in Chinatowns across Canada (in fact, in no historical period did the majority of Chinese Canadians live and work in urban Chinatowns), Lily Chow has rescued the lives and work of the Chinese minority in these interior communities.

With *Blossoms in the Gold Mountains*, Lily Chow provides an inclusive and accurate historical narrative that looks back in time just as we look forward and aspire to be a nation that derives strength and commonality from the diversity she reveals. 9781987915501

Henry Yu teaches history and is the principal of St. John's College at UBC. In 2015, Yu was appointed the co-chair for the Legacy Initiatives Advisory Council following the province's apology in 2014 for B.C.'s historic anti-Chinese legislation. He received a BC Multicultural Award in 2015.

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**Seeking the Fabled City:
The Canadian Jewish Experience**
by Allan Levine
(McClelland & Stewart \$45)

BY SHELDON GOLDFARB

Jews of Canada

Wosk's Ltd. furniture and appliance
store display in the Home Building at
the Pacific National Exhibition (PNE),
circa 1955. Photo by DuBarry Studio.

anti-Semitic complaint that Jews have too much power or influence—yet he delights in pointing out Jews who have made it, who are successful, who, in fact, do have influence.

Can we have it both ways, celebrating influence but criticizing those who say there is too much? I suppose it is the “too much” that is key: how much is too much? And if a people have achieved, why should they be criticized for that?

Also, how is it that the poor Jews of the Depression have become so successful? How did the barriers to their advancement fall? Levine notes that, though the Holocaust shocked Jews and non-Jews alike, discrimination didn't really fade away until the 1960s. Why is that? Levine credits Prime Minister **Pierre Trudeau** and multiculturalism, which celebrated things like Israeli folk dancing (oh, please, not Israeli folk dancing). Maybe it was just the general Sixties zeitgeist, the civil rights movement in the States, and so on.

Anyway, there are interesting questions that come to mind reading Levine's book, but they deserve a fuller treatment than he affords them. We could use a book that explores them, and especially explores the varieties of Jewish experience, tracing the trends in Canadian society, and we could especially do with a new book on the Jewish community in Vancouver and Victoria.

9780771048050



FOR MORE ON THIS TOPIC, THERE'S A BOOK that Levine does not mention: **Lillooet Nördlinger McDonnell's** *Raincoast Jews: Integration in British Columbia* (Midtown Press, 2014), which is based on her PhD dissertation, “In the Company of Gentiles: Exploring the History of Integrated Jews in B.C., 1858-1971.”



Lillooet Nördlinger McDonnell

Sheldon Goldfarb has been the archivist for the UBC Alma Mater Society for more than twenty years and has also written two academic books on the Victorian author William Makepeace Thackeray.

Vancouver—and also to Victoria and the rest of the province—developed differently: rather than a wave of immigrants from the Old Country, British Columbia saw individual Jews arrive singly from elsewhere in North America, partly drawn by the 1858 gold rush. Perhaps as a result Jews were always more integrated into non-Jewish society here.

Levine makes a big deal about Toronto electing a Jewish mayor in 1954, but Victoria elected one (**Lumley Franklin**) in 1865 and Vancouver did the same in 1888, electing **David Oppenheimer**, who even has a statue in Stanley Park for the work he did in creating it.

Levine cites the astonishing statistic that 73.5 percent of Jews in Victoria marry non-Jews. Vancouver is not far behind, at 43.5 percent. How can a community survive like that? And what is a community like that? What is it like in the household of the intermarried?

Levine spends a few paragraphs on a Toronto family and how they carry on Jewish traditions, but that's a family with two Jewish parents. What happens when there is only one? What is

it like when one parent has converted?

Although Levine quotes a statement to the effect that Jews are all individuals and notes the complexity and diversity of Jewish life today, he does tend to homogenize. We learn nothing about what it is like to live in an ultra-Orthodox Hasidic family or in a family of Jews from Morocco.

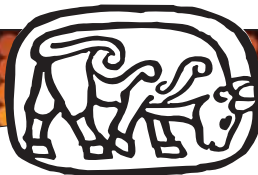
And what was it like in families of Communist Jews back in the Depression? Jews were prominent in the Communist movement back then and in the immediate postwar period.

Levine's book showers us with statistics and talks about organizations like the Canadian Jewish Congress, and arguably it spends too much time compiling a Jewish Who's Who: telling us where such and such a Jewish leader went to school, who he or she married, how they became interested in art, how they died. This information for reference purposes can be viewed as a diversion from telling us about the inner workings of the Canadian Jewish experience. For that you might be better off reading a novel by **Mordecai Richler**.

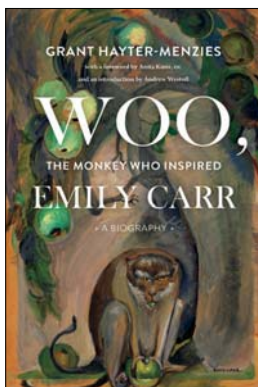
Levine quite rightly points out the

8,500 square-metre
mural of Leonard
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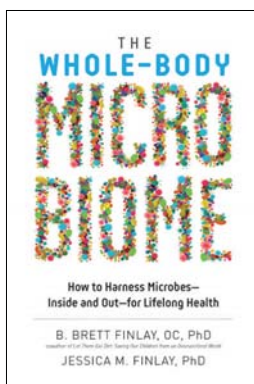


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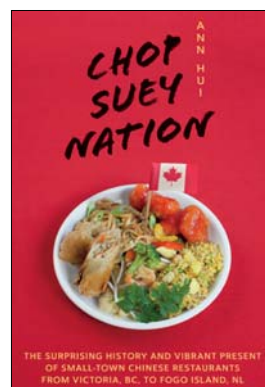


THE WHOLE-BODY MICROBIOME

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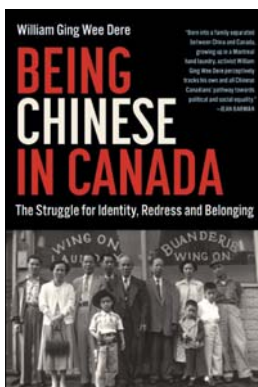


CHOP SUEY NATION

The Legion Cafe and Other Stories from Canada's Chinese Restaurants

Part family memoir, part social history and part culinary narrative, *Chop Suey Nation*, by *Globe and Mail* National Food Reporter **ANN HUI**, explores the Chinese restaurants of small-town Canada.

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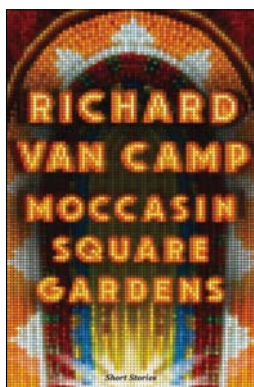


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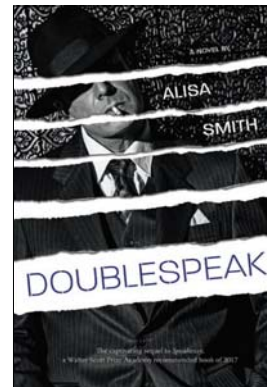


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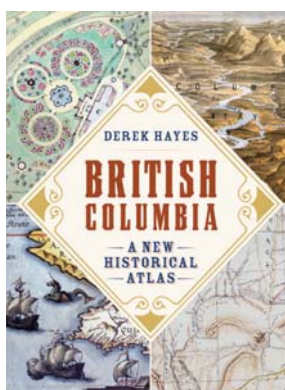


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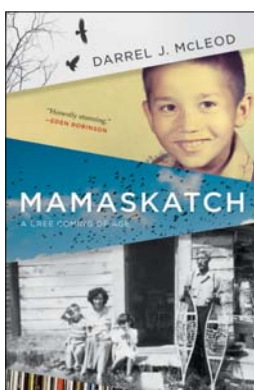
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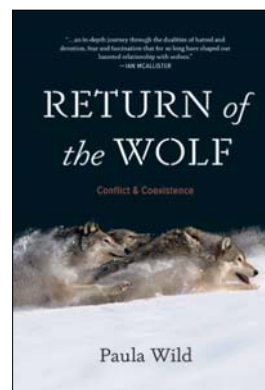
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In December of 2017, when the NDP government announced they would proceed with the Liberal's controversial Site C dam, opponents such as agronomist **Wendy Holm** sensed there was an elephant in the room. Site C, she claims, "is exactly where it needs to be to deliver continental water-sharing plans." Sixteen contributors to **Damming the Peace: The Hidden Costs of the Site C Dam**, all argument against the project. It's the third book to take an adversarial stance. There has yet to be a book in favour of the project.—Ed.

Another PEACE offering

Editor **Wendy Holm** and contributor **Joyce Nelson** claim Site C could really be about exporting B.C. water.

As early as the 1950s, the US Army Corps of Engineers conceived of diverting water from west of the Rockies to the east side of the continent. The so-called North American Water and Power Alliance was conceived to make it happen. **Donald Trump** has tweeted, "It is so ridiculous where they are taking the water and shoving it out to sea."

So how seriously do we have to consider the possibility that Site C is about exporting water in the future? In contributor **Joyce Nelson's** view, the Site C reservoir is the last essential link in this process. If Trump gets his way via his revised NAFTA agreement, impounded water will be a commodity to be exported and Site C will be at the centre of a new water-based geopolitics of North America.

In her own book, *Beyond Banksters: Resisting the New Feudalism*, Joyce Nelson also devotes a chapter to the looming issue of bulk water exports. In **Damming the Peace**, Nelson exposes the "diabolical thesis" that North American water is a "shared resource."

In editor **Wendy Holm's** contribution, she writes that "The rich alluvial soils of the Peace River Valley are part of our foodland commons." Loss of the commons has never been included in economic evaluations. It's an "externality." She claims Site C entails losing the capacity to feed at least a million people per year, in perpetuity.

Alex Harris, a videographer, provides links to videos of interviews she has conducted during her trips to the Peace River Valley and she contributes the preface. **David Schindler** refutes the myth that hydro dams produce clean green energy, claiming they produce greenhouse gas (GHG) emissions and they poison fish.

B.C. might need 75,000 gigawatt-hours per year by 2030, and the 1,100 megawatt Site C Dam will generate 5,100 GWh per year, but environmentalist and author **Guy Dauncey** persuasively argues that we don't need this kind of power. He claims demand can be met by renewables: solar, wind, geothermal, and Demand Side Management.

Biologist **Brian Churchill** documents why the Peace Valley is a "biodiversity hotspot." The uniquely benign microclimate brings species from several eco-regions together with species not found outside the Valley. "Governments have forsaken their traditional monitoring [of this] island of nature in a sea of human disturbance," he claims. Former NDP environment minister **Joan Sawicki** critiques Hydro's failure to include the miraculously benign microclimate in its analysis.

Journalist **Andrew Nikiforuk** describes the dangers of fracking: earthquakes, huge consumption of water, and discharge of toxins. In a second chapter, he addresses the effect on the Athabasca Delta of the Bennett Dam. The added drying caused by Site C would be "history repeating itself as a rotten farce."

Playwright/ journalist **Silver Donald Cameron** tells of lawyer **Antonio Oposa**, who used the law to stop destruction of forests in the Philippines. Cameron reveals that "Canada...refuses to recognize the human right to a healthy environment."

Agrologist **Reg Whiten**, examines "social license."

Damming the Peace: The Hidden Costs of the Site C Dam by **Wendy Holm** (editor) (James Lorimer \$22.95)

BY JOHN GELLARD



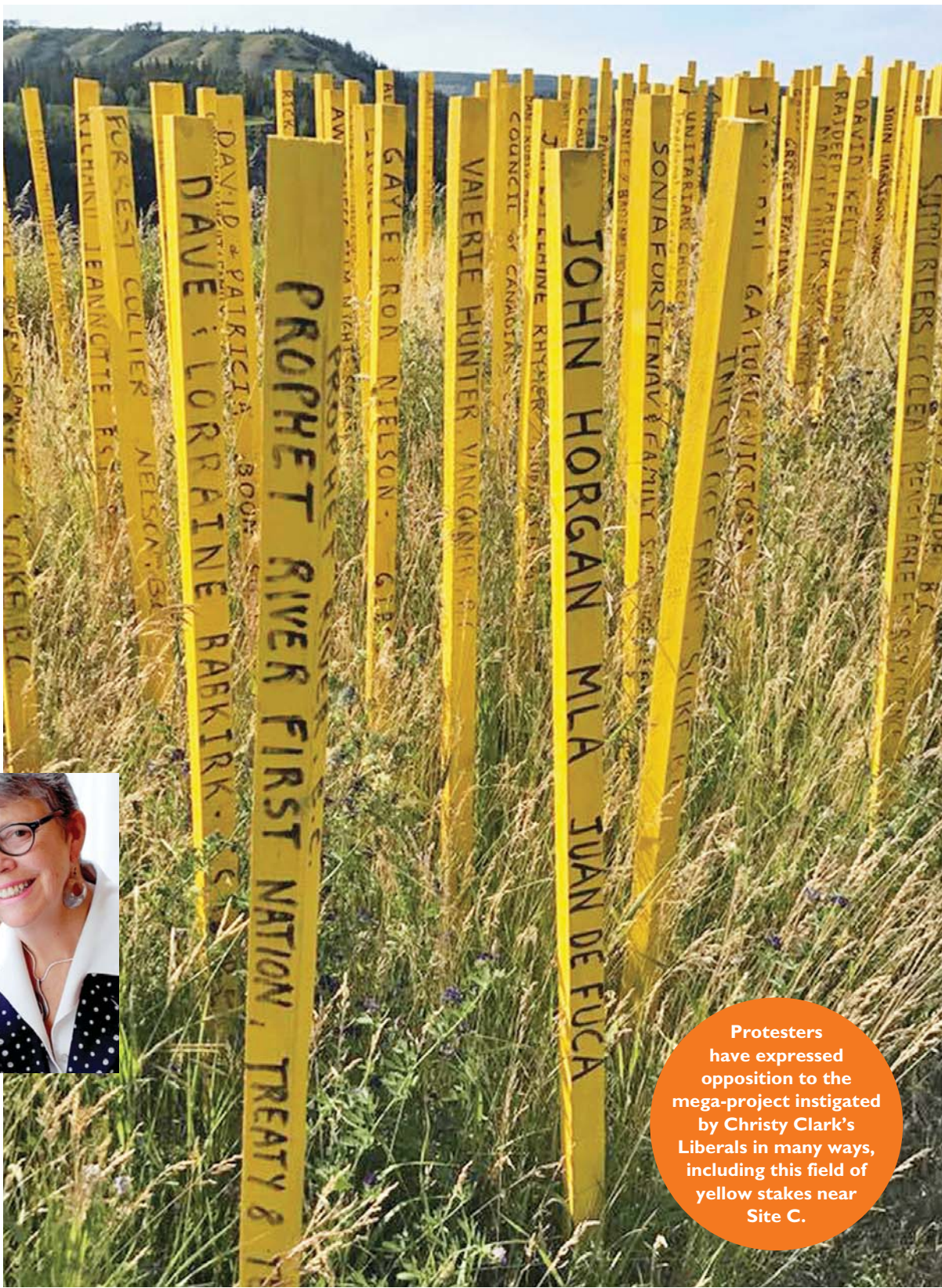
Joyce Nelson



Wendy Holm

The B.C. public never did grant the Site C Dam a social license (as in "Governments give permits but communities give permission.")

Environmental activist **Briony Penn** discusses the cumulative impact of Site C. Environmental assessments evaluate projects in isolation, neglecting connections. "There is a threshold beyond which the system will lose the capacity to recover." Elder **Clar-**



Protesters have expressed opposition to the mega-project instigated by Christy Clark's Liberals in many ways, including this field of yellow stakes near Site C.

ence Apsassin of Blueberry River First Nation agrees. "Our earth is dying. It is gradually being destroyed."

The late radio personality **Rafe Mair** argues on behalf of civil disobedience: "An evil like the Site C Dam...that will flood vital food lands... trample the rights of First Nations, destroy habitat ... threaten the Athabasca Delta... is supported by... governments and those who stand to profit from its construction."

Considering Indigenous resistance, author **Andrew MacLeod** presents the experience of **Helen Knott**, of the Prophet River First Nation. Her reserve is 3.8 sq. km., while Dene Zaa territory is 25,000 sq. km. Treaty 8 affirms First Nations have the right to pursue traditional vocations "except where the land may be taken up for settlement or other purposes," like the flooding of the Peace River Valley. The italicized clause is clearly problematic and disempowering.

"I want to get rid of the Indian problem," proposed **Duncan Campbell Scott** of the Department of Indian Affairs, in 1910. **Warren Bell**, a family physician, shows why Site C is "simply the culmination of a sustained process of exploitation." The health of a population depends on the health of the ecosystem. Bell looks forward to "a time of global healing." Journalist and photographer **Zoë Ducklow**, asks "Is Site C Really Past The Point Of No Return?" Local resident **Arlene Boon** says: "We have until the water rises to stop the dam."

9781459413160



TWO OTHER BOOKS ON THIS SUBJECT ARE *BREACHING THE PEACE: The Site C Dam and a Valley's Stand against Big Hydro* (UBC Press \$24.95), edited by **Sarah Cox**, and *The Peace in Peril* (Harbour \$24.95) by **Christopher Pollon** and photojournalist **Ben Nelms**.

John Gellard is a retired Vancouver English teacher. He travels extensively in British Columbia taking a keen interest in environmental issues.

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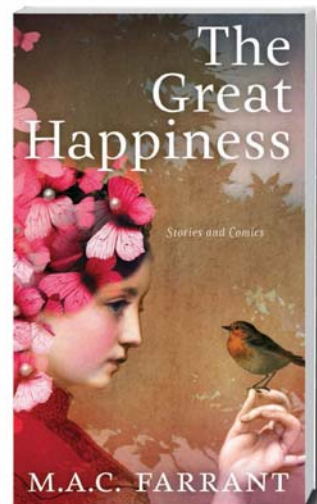
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Translated by David Homel

After surviving a major accident, the protagonist of *The Weight of Snow*, Christian Guay-Poliquin's riveting new novel, is entrusted to Matthias, a taciturn old man who agrees to heal his wounds in exchange for supplies and a chance of escape. The two men become prisoners of the elements and of their own rough confrontation as the centimetres of snow accumulate relentlessly. Surrounded by a nature both hostile and sublime, their relationship oscillates between commiseration, mistrust, and mutual aid. Will they manage to hold out against external threats and intimate pitfalls?

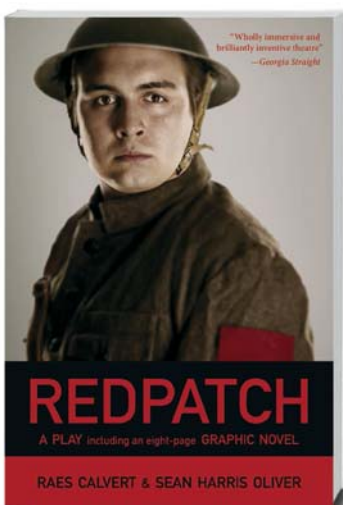
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M.A.C. FARRANT

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SEAN HARRIS OLIVER

Thanks to his experience in hunting and wilderness survival, Private Jonathan Woodrow quickly becomes one of the 1st Canadian Division's most feared trench raiders in WWI. But as the fighting stretches on with no end in sight, Woodrow begins to realize that he will never go home again. Shedding overdue light on the Indigenous contribution to Canada's Great War effort, *Redpatch* was a finalist for the Playwright Guild of Canada's 2017 Carol Bolt award.

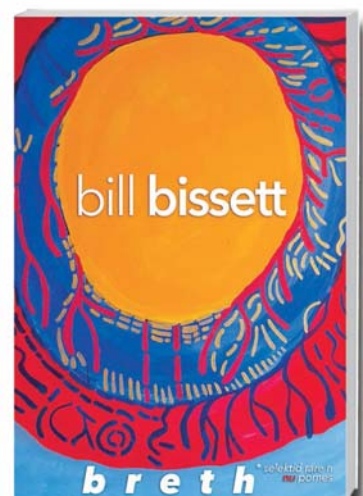
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It's a Big Deal!
DINA DEL BUCCHIA

So many things seem like a BIG DEAL: fashionable clothes, food trends for healthfulness and coolness, personal turmoils, what someone else just said, the ever-charged political landscape, Instagram posts, extinct megafauna, avocado toast ... the list could – and does – go on and on. Quirky, wry, sensitive, bitchy, and honest, *It's a Big Deal!* interrogates the ways we interpret and process the big deals of our twenty-first-century lives. **Dina Del Bucchia's** poetic voice delivers sharp humour and candid sincerity.

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Iron Road West:
An Illustrated History of
British Columbia's Railways by
Derek Hayes (Harbour \$44.95)

BY WALTER VOLOVSEK

Derek Hayes' magnum opus, *Iron Road West*, examines rail transportation in B.C. from the National Dream to automated modern transit systems.

We learn intriguing details about the silk trains (which took priority over everything else), armoured trains (to fight off a Japanese invasion) and other special trains.



AS RAILS WERE ADVANCED WESTWARD across the prairies **Andrew Onderdonk** tackled the difficult Fraser Canyon. The discovery in 1882 of a pass through the Selkirks by Major **A.B. Rogers** committed the line to a difficult penetration through the mountains and various challenges in tackling serious grades. Avalanches were another problem, especially in Rogers Pass.

While dealing with these difficulties, the railway company capitalized on the fabulous mountain scenery and constructed deluxe hotels to promote tourism.



THE SECOND DECADE OF THE 20TH century saw the birth of two more transcontinental railways: The Grand Trunk Pacific and the Canadian Northern. Both took advantage of the much gentler Yellowhead Pass across the continental divide that totally avoided the Selkirks. Grand Trunk Pacific boasted a grade no greater than 0.5 percent, compared with the 2.2 percent the CPR still had to contend with, even after various improvements.

The same period saw the completion of the CPR southern line through the construction of the Kettle Valley Railway. Components of it had been built previously to take advantage of easier grades through the Crownest Pass, and the coalfields discovered nearby. The line initially ended at Kootenay Landing, with steamers filling the gap to Nelson.



THE COMPLEX EVOLUTION OF THE provincial railway, whose mandate was to tap the resources of central and northern B.C., is well documented. It was born as the Pacific Great Eastern under B.C. Premier **Richard McBride's** government in 1912, and—crippled



Kaoham Shuttle, a partnership between Canadian National and the Seton Lake First Nation community, departs from Lillooet for a route that travels from Seton Lake to Seton Portage. Photo from *Iron Road West* (Harbour).

Derek Hayes stays on track

The intrepid geographer doesn't disappoint according to historian **Walter Volovsek**.

by the Great War—was taken over by the government of his successor.

Up to that time it consisted of two disconnected segments: a working line between North Vancouver and Whytecliff, and a segment being pushed northward from Squamish. The southern segment was closed in 1928, while the northern segment was advanced gradually until work was stopped 30 km short of Prince George and the rails removed back to Quesnel. That section was rebuilt and tracks connected to Prince George in 1952.

The missing segment along Howe Sound was blasted from the precipitous mountainside by 1956, and West Vancouver residents were chagrined to have to revert to the disruption of train traffic again, much of it now industrial.

The government of **W.A.C. Bennett** pushed the line fur-

ther north to stop competing railways from Alberta from tapping the vast resources of northeastern B.C. Feeder lines were built in all directions, and an extension pushed into the northwest corner.

In 1972 the name was changed to the British Columbia Railway. The transformation was completed when the provincial government sold the line to Canadian National in 2004.



THIS ENCYCLOPAEDIC WORK INCLUDES chapters on all aspects of railway development.

The use of the steam locomotive in industries such as mining and logging is well documented in a dedicated chapter. Specialized locomotives were utilized to follow the tighter curves and uneven grades of the more primitive and transient logging railways. Greater torque was supplied to the traction wheels by

geared drive shafts, resulting in more pulling power. Three basic designs were employed; of these, the Shay locomotive is probably best known. Underground mining operations had to consider the possibility of explosions and for that reason steam power was out. Traction engines were either electric or run by compressed air contained in a large tank.



HAVING PRODUCED VARIOUS ATLASES of historic maps, it is only natural for Derek Hayes to include a well-chosen collection in *Iron Road West*. I had to rig up a strong magnifying glass to examine the finer details, but the cartography adds another dimension to this comprehensive work. Also, in this category are a couple of sections called "Tracing the Path of an Old Railway," where Hayes matches information gleaned from old maps of long-vanished rail lines to

photographs of the current landscape.

The book ends triumphantly in the section "A Legacy Preserved." Many excellent colour photographs document the preservation of railway history in B.C., from still functioning heritage trains to exotic static displays of rolling stocks and other artefacts in railway museums. It is obvious that Hayes is not only extremely knowledgeable in all aspects of railroading, but is also an accomplished photographer. Perfect composition, great lighting, and sharp focus are characteristic of his photographs, not all of which were taken under ideal conditions. Their skilful arrangement in the book is a feast for the eye.

Iron Road West: An Illustrated History of British Columbia's Railways is not only a worthy addition to the reference library of the seasoned railway buff, but it also serves as an intriguing coffee table conversation prop for the amateur historian.

9781550178388

After studying medicine and managing the biology labs at Selkirk College for 24 years, Walter O. Volovsek retired to a second voluntary career: developing walking and ski touring trails for the Castlegar community. He is the author of Trails in Time: Reflections (Otmar, 2012). www.trailsintime.org

Worry Stones
by Joanna Lilley
(Ronsdale Press \$18.95)

BY CHERIE THIESSEN

Stones and hard places

Joanna Lilley's novel of the family nightmare that is responsibility, guilt and dreams.

It just doesn't seem to work if parents put their dreams ahead of their children's. Take Margaret and Alasdair Ross, for example.

Their three daughters are all intelligent and gifted. There's no question the family has a good genetic pool.

Maddie, the oldest, has become a well-known artist, Sophie is on her way to being a household name as an actress, and Jenny, the youngest, is the academic and intellectual one, working on her doctorate but also drawn to art and especially carving.

But genes aren't all there is to it. As parents, Margaret and Alasdair are easily distracted with dreams and plans that fluctuate. They encourage and assist their daughters in their goals, but only until their own dissatisfaction with their lives motivates them to try something different.

The UK family is uprooted several times. Jenny, the responsible one, has learned to read the signs of an upcoming upheaval. When she's 13, her parents move from Brighton to Peebles in Scotland in order to run a B&B, and her two horrified sisters, now 18 and 16, whose plans and dreams involve London, refuse to make the move with them and jeopardize their futures.

The two eldest sisters leave their new Scottish home almost immediately, without letting their younger sister in on their plans, and Jenny, who loves the new home in Scotland, is left on her own.

Why didn't the pair tell Jenny what they were planning? Why doesn't Sophie write her or answer her phone calls? It seems her siblings are lost to her even though she tries hard



First-time novelist Joanna Lilley, with Pepper, emigrated from the U.K. in 2006.

to get the family back together, convincing her parents to visit the sisters' flat for Christmas, but the effort doesn't work.

When Jenny is 16, her parents decide to move to a commune. They sell up the home Jenny has come to love so much, and give the money to Viparanda, the founder of a religious sect called Gallachism.

Jenny, adrift, refuses to set foot in the commune and continues her studies, having lost her entire family and her beloved home. Maddie and Sophie have had their own issues to deal with. It's an uphill climb when a family fractures and parents just

don't seem to care.

All of which is the backdrop for a story that opens in 2000 when Jenny is 25. She's in Nunavut, interviewing Inuit artists and researching their art for her doctorate in art history. The normally solitary and focused young woman loves her time here and is drawn to the stark Arctic landscape. She makes friends and is about to engage in a serious relationship with what will be her first boyfriend since a traumatic experience she had in her second year of university.

In Nunavut she gets the news that her mother, whom

she has not seen for eight years, has had a stroke and is in the hospital in Inverness. She contacts her sisters, neither of whom has any intention of going to see their mother. Jenny, reluctantly books a flight back to Britain. Someone has to do it.

Anyone with siblings can relate to these fractures that occur when someone bears the brunt of family duties.

Jenny will be delayed for longer than she hopes and expects; she will need to put her academic research on hold while she tries to unravel what is going on with her mother.

mother needs an advocate to protect her from some of the people who are paid to help look after her. Obviously, it would help a great deal if her sisters would step up to the plate. Guilt in families easily generates rifts.

Jenny certainly deserves happiness in the end and the reader hopes she finds it.

Despite a few awkward shifts in the storytelling, **Worry Stones** has a credible plot with believable characters, making this a promising debut novel after a collection of stories and two books of poetry.

978-1-55380-541-0

Cherie Thiessen writes from Pender Island.

Short stories of Cuba

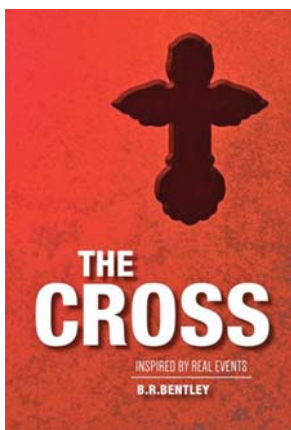
Amanda Hale continues to document the social and political changes in eastern Cuba. **Angela of the Stones** (Thistledown \$19.95) is her second collection of stories linked to the Cuban village of Baracoa, sometimes described as the second European settlement in the Americas (where **Christopher Columbus** reputedly erected a cross). "All of Cuba is a museum now," says one of her characters. "We live off our old Revolution." Hale's first collection of linked fictions set in Cuba, *In the Embrace of the Alligator*, appeared in 2011. **Linda Rogers'** review of *Angela of the Stones* is available via *The Ormsby Review*.

978-1-77187-165-5

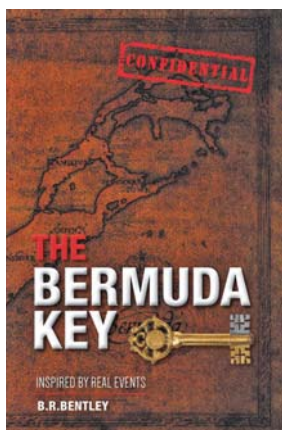
Amanda Hale in Cuba



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More tales

In a similar vein to Weir's Strother Purcell... Nelson-based **Brian d'Eon** has written *Big Ledge: The Triumphs and Tribulations of Robert E. Sproule* (Home Star Press 2018), about the American prospector who rowed up Kootenay Lake in the summer of 1882 to a promontory known as Big Ledge. Sproule quickly found a rich ore body but his plans for wealth were endangered by other prospectors in the area, as well as a Californian businessman, John C. Ainsworth who wants to buy up the property that Sproule is working. As the back page blurb for this novelized biography concludes, "Conflict seems inevitable, and murder, not past reason." 978-1-77538-720-6

Many of the characters in **Steve Hunter's** first novel, *The Cameron Ridge Conspiracy*, set in the 1860s, reappear in his third novel, **The Iron Promise** (Riverside Press \$22.95), which begins in the winter of 1870 when smallpox has decimated a Secwepemc camp. The only survivors are a young Secwepemc woman, Rose Wilson, with her infant daughter, Olivia. Assuming she, too, will succumb, Rose begs two strangers on the road passing by to save her daughter's life and the strangers consent to take the child. A day later Rider Valcourt, Olivia's father, finds Rose and takes her to the family ranch near Lillooet where she recovers. They make an "iron promise" to find their child. The story has dual narratives; one from the parents steadfastly searching for their child and one outlining the experiences of the child who has lost her identity, her family and her culture. Steven Hunter of Big Lake in the Cariboo has been a columnist for *BC Outdoors* magazine. 978-0-9917071-3-3



Karen Lee White

Karen Lee White is a Northern Salish, Tuscarora, Chippewa, and Scots writer from Vancouver Island. She was adopted into the Daklaweidi clan of the Interior Tlingit/Tagish people. In 2017, White was awarded an Indigenous Art Award for Writing by the Hnatyshyn Foundation. Written as a love letter to the Tlingit/Tagish people in the Yukon Territory with whom she trapped, hunted and fished in the 1970s, her fictional work, **The Silence** (Exile Editions \$21.95), includes a CD of original music performed by the author. She says it was inspired by the rugged, unspoiled beauty of the Yukon Territory and "the deep peace found in wild places." 9781550967944

The Death and Life of Strother Purcell
by **Ian Weir** (Goose Lane Editions \$22.95)

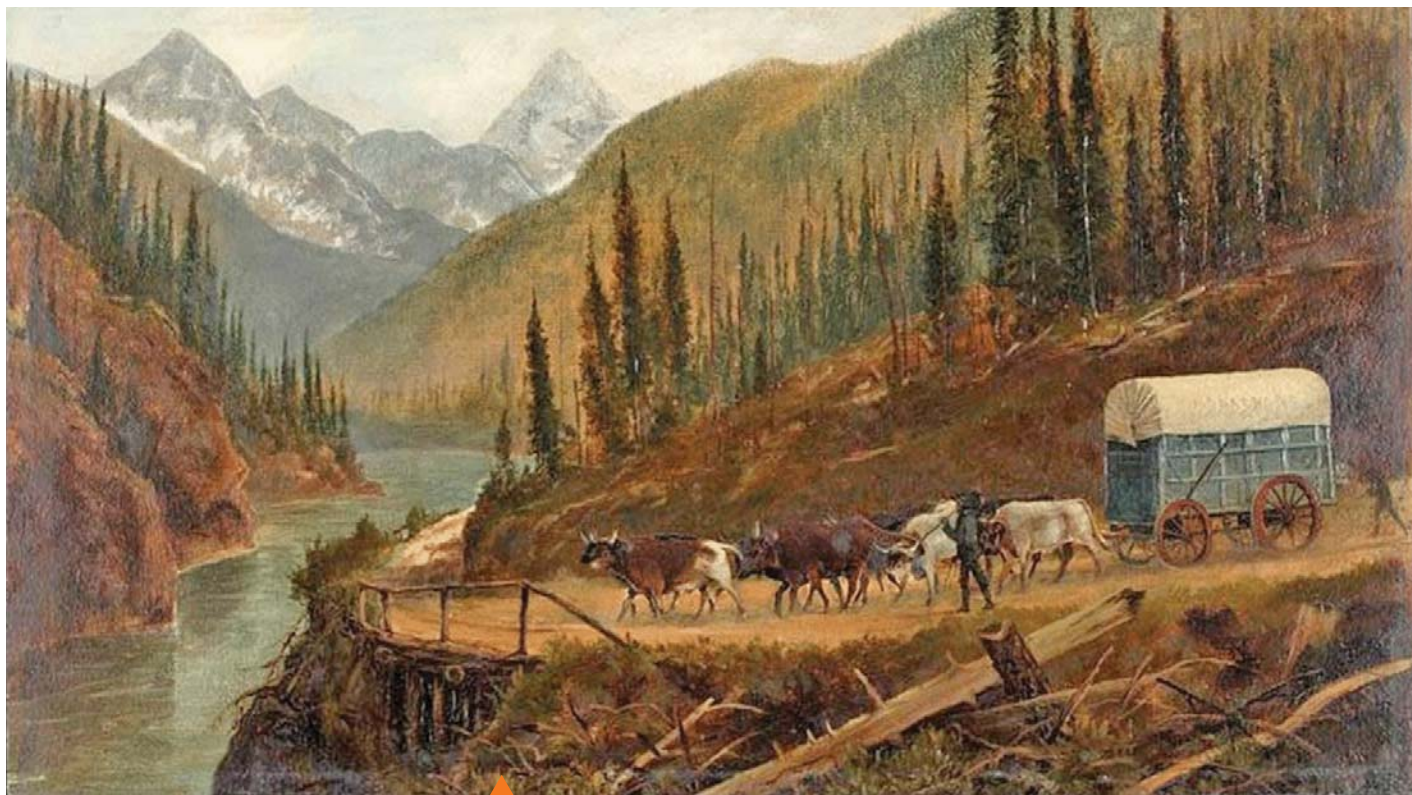
BY VALERIE GREEN



Whether or not early British Columbia can, in reality, be lumped into a western American formula is for the professional historian to decide.

Meanwhile, if you are a fan of the stereotypical old Wild West with all its elements of blood, sweat, guts, and gunfights—where a man's life is of little value and revenge is all-important—Ian Weir's **The Death and Life of Strother Purcell** is definitely for you.

Weir, a widely experienced screenwriter, brings the reader into the late 1800s with amazing detail. His expres-



A freight wagon on the Cariboo Road in the Fraser Canyon, by Edward Roper, circa 1887; around the time Strother Purcell reached the area.

sive text, both dialogue and prose, is both realistic and faultless. And, despite the occasional bloodthirsty violence, Weir's humour shines through in the dialogue.

The story begins in the winter of 1876 when three Americans from the Deep South stop by a roadhouse near Hell's Gate, a few miles from Yale, along the old Cariboo Wagon road in the Fraser Canyon. What happens there over the next few days sets the stage for a long, twisted, involved story of hate, revenge, love, and tragedy.

When I first began this story, I wasn't quite sure if this tale was non-fiction or fiction. Was Weir describing real characters from the Wild West? His characters seemed so authentic that I felt they must surely have lived and died in those days.

The story of Strother and his stepbrother Elijah (known as Lige) is told in an ingenious style through the eyes of many different people. And therein lies the beauty of this work because, as we know, everyone tends to see the past differently. For this reason, the reader is left to wonder what exactly is the truth?

One of the narrators, Barrington Weaver, is a journalist looking for a good story to help make himself famous. His first idea is to write a book about **Wyatt Earp** but his encounter with Earp and his wife (an amusing episode) comes to nothing. Once he discovers that the legendary Strother Purcell is still alive, and did not perish in a snowstorm sixteen years earlier as he was purported to

have done, Weaver becomes hell bent on writing his story.

The Death and Life of Strother Purcell is not told chronologically but flips back and forth from that first scene in 1876 to sixteen years later, when the supposedly deceased legendary lawman Strother Purcell re-appears in a San Francisco jail under another name and as a completely different person. He is now a one-eyed, derelict, homeless man.

So, what happened in the years between?

The genius of this well-crafted story is that what happened in those years is told through numerous written accounts from different people. Perhaps this might prove to be confusing to the reader, which it certainly is on occasion, but it also shows how legends are born and exaggerated through the years. What is the real truth?

The only problem for Weir as a storyteller is that he needs an exceptional conclusion to bring together Strother Purcell with his estranged stepbrother. So should Strother Purcell be portrayed as a legendary lawman, or should he be depicted as the one-eyed radical he later became? And was his stepbrother truly an unspeakable murderer?

Even the prologue is extraordinary. It reads as if the actual editor of this book

Trouble at Hell's Gate

Ian Weir takes an American approach to B.C.'s frontier, mixing comedy and malice.

is talking about the manuscript he just received from Ian Weir, the author; but instead it is really all part of the story. It's a very creative and unusual way to begin a story.

The only problem a reader might encounter is trying to keep track of the myriad of characters, some of whom change their names throughout the story. The time period switches from the 1870s to the 1890s with alacrity, and then goes back even further to the years between 1848 and 1850. I found myself constantly back-tracking to confirm who was who.

Regardless, Weir manages to build the tension and hold your attention to the final scene. At the beginning and at the end of the story, he writes:

"They were passing into myth before the snow had commenced to fall in earnest on that bleak midwinter afternoon, blurring the hard distinction of this world. So it is not possible with confidence to say where certainties begin and end. There were three of them; this much at least is beyond dispute...."

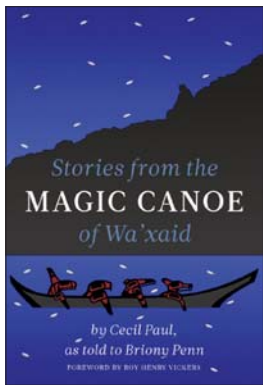
Ian Weir's previous novels are *Daniel O'Thunder* (D&M, 2009) and *Will Starling* (Goose Lane, 2014).

9781773100296

Valerie Green has published more than twenty books, most recently *Dunmora: The Story of a Heritage Manor House on Vancouver Island* (Hancock House, 2017). Her soon-to-be-released debut novel *Providence* (Sandra Jonas Publishing) begins a family saga set in 19th century B.C.



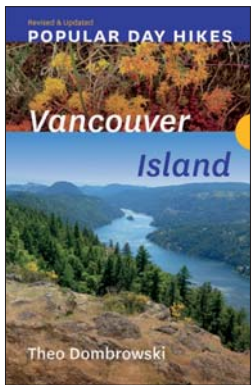
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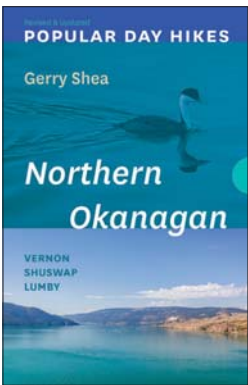


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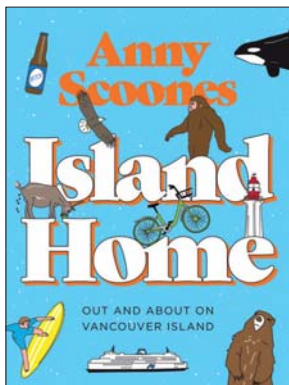
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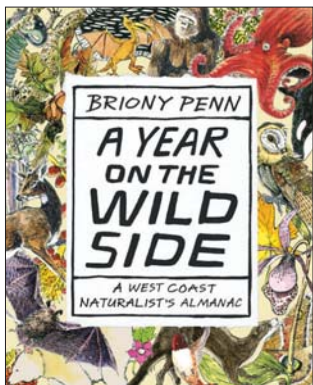
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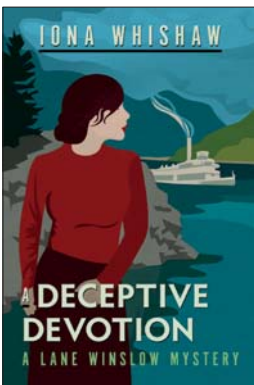
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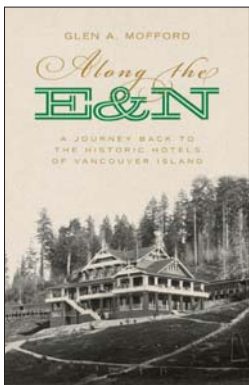
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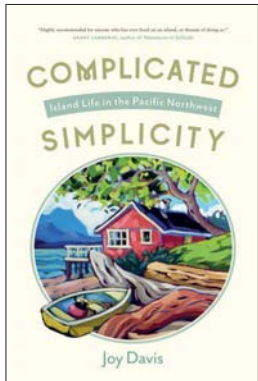
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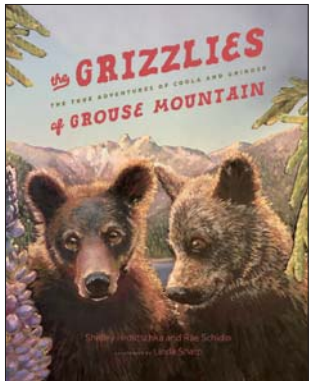
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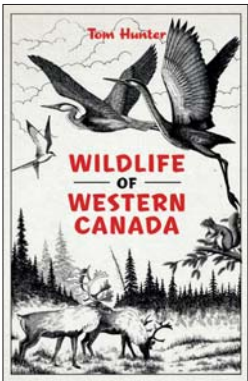
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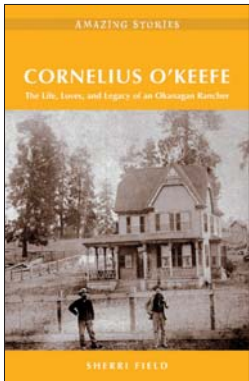
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E.J. Hughes is now second only to **Emily Carr** in terms of his market value as a Western Canadian artist. In November, Hughes’ painting *Fish Boats, Rivers Inlet* sold for \$2 million at an auction in Toronto. “He never went to an opening of any exhibition of his work,” says biographer **Robert Amos**, “and he avoided interviews. He just wanted to paint.”

The two-million dollar man

E.J. Hughes Paints Vancouver Island by Robert Amos (Touchwood Editions \$35)

With the exception of **Emily Carr**, nobody has painted British Columbia so vividly, for so long, and so well, as **E.J. Hughes**. Now fellow artist **Robert Amos**’ moderately priced **E.J. Hughes Paints Vancouver Island** (Touchwood \$30) affords a biographical summary of Hughes’ life and exclusively focuses on his depictions of Vancouver Island.

As a “travelogue,” we follow Hughes up the island, from the ferry landing at Sidney, past Goldstream and the Malahat to Cowichan Bay, Genoa Bay, Maple Bay and Ladysmith, replicating the route taken by Hughes after he was awarded a Emily Carr Scholarship by **Lawren Harris** in 1947. Every stop is illustrated with Hughes’ handwritten notes and annotated pencil sketches, continuing to Nanaimo, Comox and Courtenay.

As well, Amos presents Hughes’ working methods. About every four years Hughes took the summer away from his studio to create new sketches based on “observational realism.” Instead of relying on a camera, it was his habit to sit before his subject—usually in the front seat of his car—and draw for two days on a small piece of paper, and on the third day fill in this study with colour and tone notes.

Hughes’ on-the-spot sketches led to fully-realised graphite tonal studies, and eventually to full-scale oils. He once travelled up the coast on an oil tanker in 1953, and occasionally he visited the “vast and beautiful Interior” of B.C., but he never left Vancouver Island after 1967. According to Amos, he painted more pictures of Crofton than anywhere else.

“I was surprised, one day in 1993,” recalls Amos, “to receive a phone call from his assistant, **Patricia Salmon**. She said Hughes knew about me from my writing in the newspaper (*Times Colonist*), and wanted to thank me for my encouragement.”

Hughes was coming to Victoria, for his car’s annual service, so he invited Amos and his wife to lunch at the Snug at the Oak Bay Beach Hotel. Far from behaving like a hermit, Hughes



E.J. Hughes in his studio, Duncan 2004

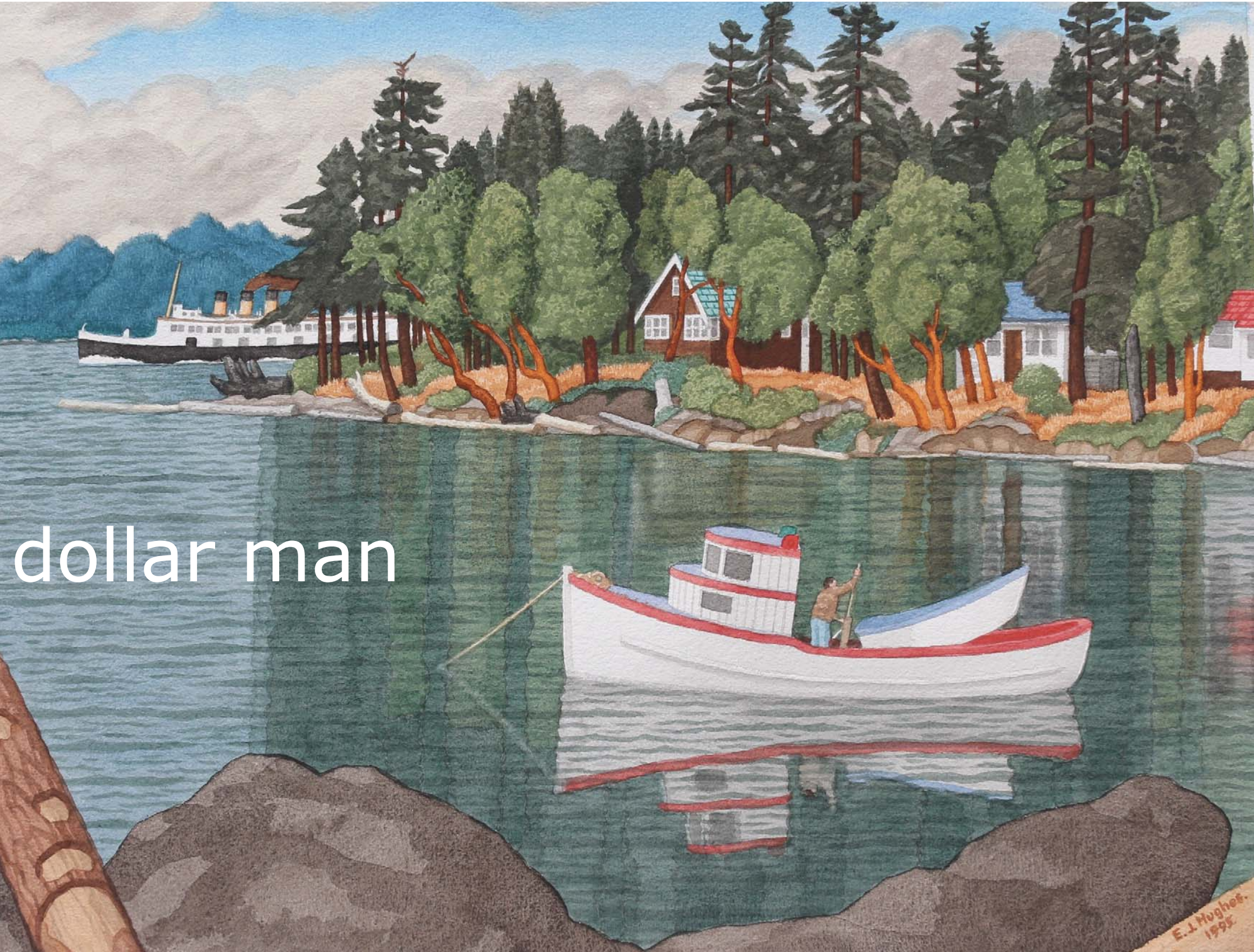
was only too happy to answer questions and tell stories about his life. Salmon had brought a paper bag full of snapshots, as well as some drawings by Hughes and a couple of his etchings, so they covered a table with this material and sorted through it over the next two hours.

Photographs Amos received that day became the beginnings of his archive of things relating to E.J. Hughes. Out of gratitude, Amos wrote a note of thanks to Hughes, and over the next few years, he and his wife received a number of handwritten and carefully composed letters from the artist.

“There was much about this man—his upright posture, his tweed jacket and tie, and his patient and attentive demeanour—that made a visit with him seem like visiting someone for whom time had stopped in the 1930s,” says Amos. “I didn’t want to presume upon the basis of our meeting to take things further, so I was pleased to receive another invitation, in 1996 to have lunch with Hughes. He and Salmon met us in Duncan and took us to his home, to see his studio.”

BORN IN NORTH VANCOUVER ON FEBRUARY 17, 1913, Edward John Hughes grew up in Nanaimo and North Vancouver. During the Depression, Hughes was the leading student at the Vancouver School of Decorative and Applied Arts and he co-founded a commercial art company with muralists **Paul Goranson** and **Orville Fisher** in 1934.

After graduation in 1935, he found that there was no way to make a living as an artist in Vancouver in the 1930s so he enlisted with the Royal Canadian Artillery in 1939, as a gunner, and was posted to England. He served as one of Canada’s first official war artists (as did **Jack Shadbolt**) from 1943 to 1946, supplying approximately



1,600 works now in the Canadian War Museum. “Sometimes I was working so hard,” he wrote, “I was wishing that I was a combat soldier...they at least had a lot of time off to rest, you know... As soon as I woke up in the morning, I had to be looking for subject matter continuously... until dark.”

As a war artist, Hughes was given a letter stating how his military scenes were to be depicted: “You are expected to record and interpret vividly and veraciously (1) the spirit, character, appearance and attitude of the men... (2) the instruments and machines which they employ and (3) the environment in which they do their work.” The exactness demanded by the letter would have fit with Hughes’ clear, detailed style.

“There can be little doubt,” says Vancouver Art Gallery former curator **Ian M. Thom**, “that the careful study of machinery and details of uniforms sharpened his skills as a draftsman and observer, just as doing detailed sketches rather than broad treatments was to have a profound effect on his working methods.”

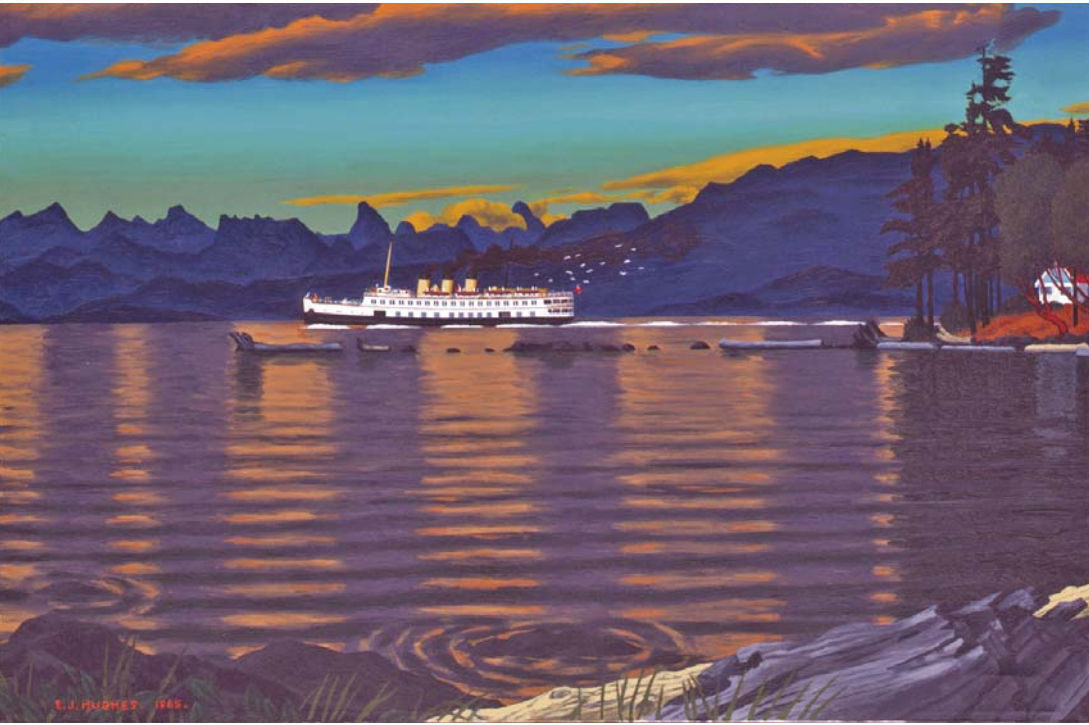
After his service in WWII, which also included visits to military installations and camps in Alaska, Hughes returned to the West Coast and settled with his wife, **Rosabell ‘Fern’ Irvine Smith Hughes**, initially in Victoria, where in 1946 he completed *Fish Boats, Rivers Inlet*, the record-setting painting that sold for \$2 million in 2018. Hughes relocated to Shawnigan Lake in the 1950s; then moved to a permanent residence in Duncan in 1974.

His decision to focus on landscapes rather than people was largely practical.

“I wasn’t sure whether to have figures pre-

“One of the main reasons I paint is because I think nature’s so wonderful that I want to try to get my feeling down about that on canvas, if possible. I feel that, when I am doing my painting, it is a form of worship.”

—E. J. Hughes, *The Lively Arts*, CBC TV, 1961



Taylor Bay, Gabriola Island, 1995, watercolour (above); Passing Coast Boat, 1965, looking north east from Gabriola Island, oil on canvas (below left).

dominating or landscape, but by the time the ‘50s arrived I had decided to emphasize landscape, not only because it gave the feeling more strongly of the B.C. and Canadian environment... but because I felt landscapes would sell more readily, and not being equipped psychologically to be a teacher or a commercial artist, that was important.”

In 1947, the Group of Seven’s **Lawren Harris** recommended Hughes to his agent, **Max Stern**, Canada’s leading art dealer. Referring to Hughes’ painting *Tugboats, Ladysmith Harbour* (1950), Harris later said, “Nothing quite like it has been done here or anywhere in the country. Everybody likes it; painters, laymen and just folks. It’s that kind of painting—factual, detailed, accurate, full of interest but its art quality transcends all of these.”

Max Stern—who had “discovered” Emily Carr in 1943—followed up on Harris’ recommendation and tracked down Hughes in the wilds of Shawnigan Lake, Vancouver Island. From that day onward, Stern would buy outright everything Hughes produced. Stern’s first purchase—of 14 oils, 4 oil sketches, 32 drawings and 4 prints—earned Hughes the pitifully small sum of \$500. But the arrangement meant that Hughes didn’t have to sell a painting for almost 50 years.

“The meeting proved to be fascinating,” recalled Stern, the owner of the Dominion Gallery in Montreal. “There was a shy painter who was

not at all aware of the unusual quality of his work, an artist who was not really convinced of his own talent. So—as I had done seven years earlier in the case of Emily Carr, whose representative and agent I had become—I decided on the spot to take Hughes under my wings.”

The relationship between artist and agent became an enduring friendship bolstered by much correspondence. Thom wrote, “For Hughes, who was never good at meeting the public or promoting himself, a dealer provided not only the assurance of a steady income and a degree of protection from the world at large but also, for most artistic purposes, his public face.”

The pressure of generating new work was apparent in Hughes’ replies to Stern, who sometimes offered harsh criticism. “I would like to work and work and rework each one,” Hughes wrote, “until it gave me a good feeling, but you can realize that this would permit me to produce only three or four paintings a year, and I could not make a living at it that way.

“The way it is now, the occasional painting is good (about one in five or six, I think) but that is due a lot to happy accident when they are turned out as fast, and that I don’t like...**Leonardo’s Mona Lisa** sure would have lost out if he had spent only two of the four or five years he took to complete it. It is thinking about him... that partly makes me feel so awful to send away a ‘half baked’ painting.”

By the early 1950s, Hughes’ paintings were part of every major public collection from Ottawa to Vancouver, but his reputation was not firmly established until he reached old age.

A MAJOR VANCOUVER ART GALLERY RETROSPECTIVE OF E.J. Hughes’ career opened in January of 2003 and ran for six months, in conjunction with the release of a coffee-table book, solidifying Hughes’ slowly-won reputation as the most popular interpreter of British Columbia landscapes. *E.J. Hughes* (D&M, 2002), with text by Thom, featured 100 colour images and extensive correspondence between Stern and Hughes.

Elected to the Royal Canadian Academy of Arts in 1968, Hughes received the Order of Canada in 2001 and the Order of British Columbia in 2005, the same year his painting *Rivers Inlet* sold for \$920,000, the highest price ever paid for a work by a living Canadian artist at the time.

Jack Shadbolt praised Hughes as “the most engaging intuitive painter of the B.C. landscape since Emily Carr” but only the University of Victoria and Emily Carr College of Art conferred honorary doctorates, an indication as to the extent that Hughes has long been undervalued as “only” a B.C. artist.

Hughes’ wife, Fern, died in 1974. He died of a cardiac arrest in Duncan—where he liked to eat lunch at the Dog House restaurant—at age 93 on January 5, 2007.

Prices being paid for Hughes’ works have been climbing since his death. Whereas in 2001, a painting entitled *Lake Okanagan* was sold at a yard sale in Ontario for \$200, its purchaser was able to re-sell it six years later for \$402,500.

In 2000, a Vancouver auction house sold a 1970 Hughes painting, *Harbour Scene, Nanaimo*, for a then-record \$105,750. “If that one came for sale today, you could add another zero to that total with no question at all,” says Amos. “He’s an absolute fixture in auction houses. His work is almost always there. And typically, the prices just keep rising and rising and rising.”

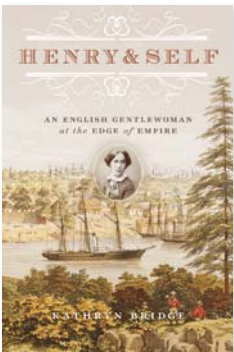
According to an article in the *Times-Colonist*, a mural by Hughes located at Nanaimo’s Vancouver Island Conference Centre is now estimated to be worth more than \$3 million.

In 2016, a 1949 Hughes painting, *The Post Office at Courtenay, B.C.*, had set a previously high sales mark for Hughes at \$1.6 million.

“As far as Western Canada goes,” says Amos, “Emily Carr is always the top. But he’s the next one—he’s in second place. There is nobody else you could talk about. They don’t come even close. The Audain Art Museum in Whistler features 19 Emily Carr oil paintings in one room, but the next gallery, devoted to Hughes, also has 19 paintings.

“That puts it into context.” 9781771512558

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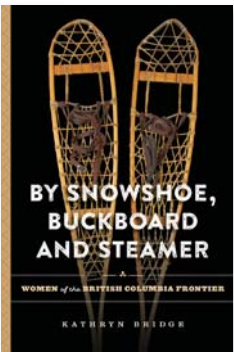
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ACTIVISM
REVIEW

Elders — not seniors — are more
motivated to change the world

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

BY ALAN BELK

I have always wanted to change the world, to make it a better place. Perhaps you have, too. Lots of things get in the way: education, raising children, working in a job you may loathe, divorcing acrimoniously, and retiring. But if you are in the last of these life stages, then the good news is you still have a chance to do what you have always wanted.

Helen Wilkes thinks you have a better chance of being successful now because retirement will free you to use the experience you have gained over a lifetime of growth. We live in a culture that does not always celebrate age and the wisdom that accrues with it, as evidenced by the unflattering words available to describe those of us of pensionable age.

Wilkes, a retired professor of French literature, chooses to describe herself as an elder, a term that acknowledges that wisdom is a cultural resource, particularly in societies that do not primarily transmit culture through writing. But wisdom, perhaps, in the age of Wikipedia is not as valued as it should be. Elder is an instructive choice of term because it shows that we seniors need to define ourselves and reject the labels that are pasted on us. We must be active, not passive, and being an elder is an activity we can engage with and participate in.

But elders may be at a bit of a loss when it comes to changing the world because no one has given us a game plan, and it is difficult to break out from a life of conforming to social expectations. Fortunately, Wilkes helps us along the way with some practical advice.

Elderhood is not conferred by virtue of age; there is no greeting card, no welcoming party. We must choose to become an elder on our own and on our own terms. Becoming an elder requires self-examination and self-assessment. Do you want to do something you are comfortable with or do you want to take risks and extend your comfort zone? The key to being an elder is to offer your wisdom as a gift to other people, often in small ways.

Self-examination can be difficult, particularly if we view ourselves in terms of success or failure, and it is challenging because we may not want to see what we find. At the end of each chapter Wilkes provides a section on "Ideas and Actions." For example, "Have you been hiding in a false self? Write down the names of any voices from the past (or in the present) that are making you feel small, unworthy, and incapable of further growth."

The voices inside our heads are powerful and difficult to ignore. I suspect we pay more attention to the negative ones than the positive ones, to our detriment. But it is never too late to challenge and overcome them, and if we sit down with a paper and pencil

and try to answer honestly Wilkes's question, then we are made slightly better even by that action, because we have acted positively to address something that may have been bugging us for most of our lives.

Improving our own lives by knowing ourselves better and being honest with ourselves is one part of becoming an elder. The other part is to give to other people. As an elder, if you know what you are good at and what you like doing, and you have overcome your false self. What can you do? You must find your own answer to this question, but some activities that can have a great effect on other people's lives can be simple to do. Reading for people, making music, having conversations with people, talking about your life history, teaching people, or protesting pipelines and dams. Some of the over 200 arrestees protesting the Kinder Morgan pipeline expansion are retirees.



Helen Wilkes opposing a pipeline.

The thread running through **The Aging of Aquarius** is that improving ourselves through honest self-assessment and self-appraisal must be coupled with a desire to better the lives of other people, and we must act on that desire to be successful in bettering ourselves. This reflects the idea of Aristotelian virtue, which is that we must balance our responsibility to ourselves with our responsibilities toward others in order to flourish as human beings. If we concentrate only on our own wellbeing, or if we sacrifice ourselves to ensure the happiness of others, we are not living a virtuous life. And if we do not lead a virtuous life, we cannot be spiritually happy.

One possible downside of self-examination is having to face up to one's own death. For Wilkes, who escaped Nazi Germany as a girl in 1939, coming to terms with death has heightened her own spirituality and made her more open to the possibility of an afterlife. For me, not so much.

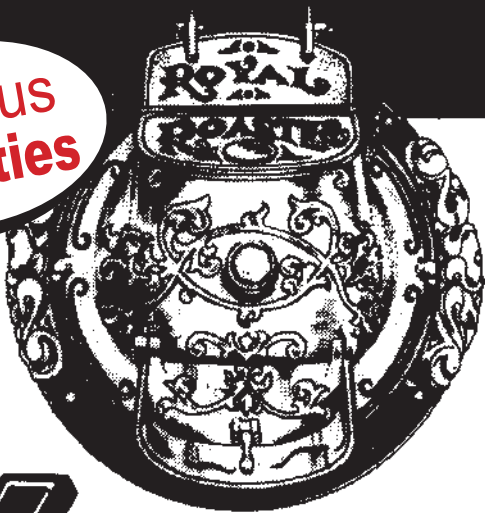
But we do agree on one thing. Compared to the richness of life, and the unlimited potential of human beings to flourish in their lives, death is not significant. If you accept this view, you will want to become an elder, and Helen Wilkes can help you do that.

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Alan Belk of Vancouver drove a school bus before teaching ethics, critical thinking, existentialism, and philosophy to students at the University of Guelph.

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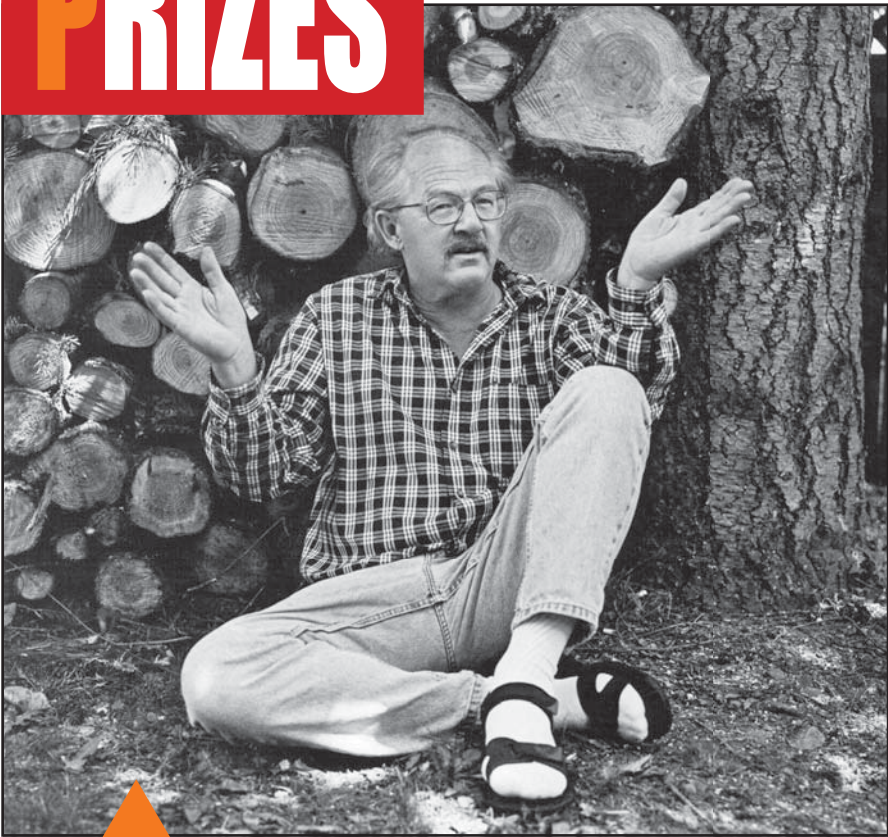
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Patrick Lane is Woodcock winner

Born in Nelson in 1939, poet and novelist **Patrick Lane** is this year's recipient of the George Woodcock Lifetime Achievement Award for an outstanding literary career in British Columbia. He will receive his award on Saturday, April 27, 1-3 p.m., *sx^werx^werj tərɒx^w* James Bay Branch, Victoria Public Library, 385 Menzies St, Victoria. Free event.

SALT SPRING ISLAND NOVELIST **KATHY PAGE** learned late last year that her novel **Dear Evelyn** (Biblioasis) was been awarded the \$50,000 Rogers Writers' Trust Fiction Prize.



THE THREE FINALISTS FOR THIS YEAR'S GEORGE Ryga Award for Social Awareness are:

Breaching the Peace: The Site C Dam and a Valley's Stand Against Big Hydro by **Sarah Cox** (On Point Press); *Dear Current Occupant* by **Chelene Knight** (Book Thug); *On the Line: A History of the British Columbia Labour Movement* by **Rod Mickleburgh** (Harbour).



THE THREE FINALISTS FOR THE BASIL STUART-Stubbs Prize for Outstanding Scholarly Book on British Columbia, established in memory of **Basil Stuart-Stubbs**, a beloved bibliophile, scholar and librarian, are:

Don't Never Tell Nobody Nothin' No How: The Real Story of West Coast Rum Running by **Rick James** (Harbour); *Claiming the Land: British Columbia and the making of a new El Dorado* by **Daniel Marshall** (Ronsdale Press); *Incorporating Culture: How Indigenous People are Reshaping the Northwest Coast Art Industry* by **Solen Roth** (UBC Press).

UBC Library will host the award ceremony and reception for the seventh prize, supported by UBC Library, Pacific BookWorld News Society and **Yosef Wosk**, on Thursday, April 25, from 4 to 6 pm.



CHELENE KNIGHT HAS WON THE 30TH City of Vancouver Book Award for her second book, *Dear Current Occupant*, a memoir about living at more than twenty addresses while growing up in Vancouver.

"When I wrote *Dear Current Occupant*," she says, "I went to the place that scared me the most. I found the one thing that punched me in the

stomach and I wrote to that feeling, that memory, those wishes."

In a series of letters addressed to current occupants, as she peers through windows into remembered spaces, Knight recalls aspects of growing up with her brother in a variety of neighborhoods, including the Downtown Eastside where her mother still lives.

She told co-nominee **Travis Lupick** for a *Georgia Straight* article: "There are so many stories of struggle and abuse and neglect. I think that a lot of young girls think, 'Well, that's my path. This is what I've seen, this is the way I grew up, and this is the only way to go.'

"I'm showing folks that 'Yes, this is kind of rough stuff, but...there is light at the end of the tunnel. You can go through all of these things and still be bloody amazing.'"

A graduate of The Writer's Studio at SFU, Knight was featured on the cover of *BC BookWorld* when she released her first poetry collection, *Braided Skin* (Mother Tongue, 2015), largely emanating from experiences arising from her poverty, urban upbringing and youthful dreams while growing up as a mixed East Indian/Black teen.



Chelene Knight

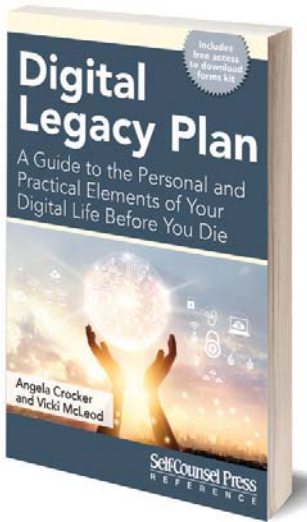
SelfCounsel Press

Digital Legacy Plan: A Guide to the Personal and Practical Elements of Your Digital Life Before You Die

by Angela Crocker and Vicki McLeod

- From online banking to decades worth of digital family photos, copious creative or intellectual property, or personal history documented on social media, everyone has a widespread digital footprint that tells the story of our lives.
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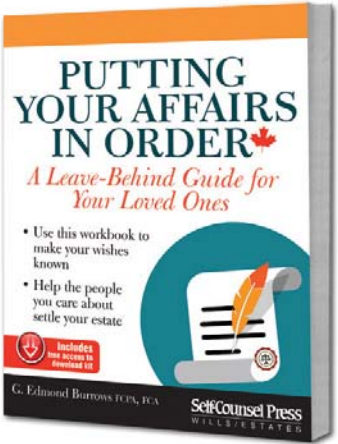


Putting Your Affairs in Order: A Leave-Behind Guide for Your Loved Ones

by G. Edmond Burrows FCPA, FCA

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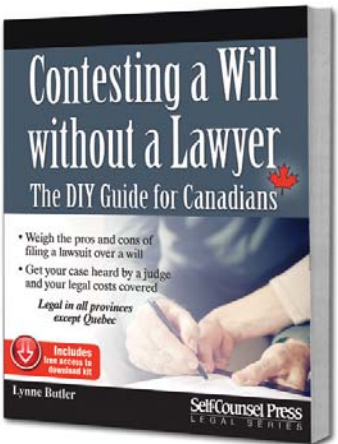


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by Lynne Butler BA, LLB

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Darrel McLeod's memoir, *Mamaskatch: A Cree Coming of Age*, has won a Governor General's Award because it offers a brutally honest view of the havoc that intergenerational trauma can wreak across multiple lives.



Dreams & nightmares

Although **Mamaskatch** by **Darrel McLeod** is intensely biographical, it has seemingly fictional prose that is reminiscent of **Beatrice Culleton's** highly personal, 1983 classic, *In Search of April Raintree*.

McLeod's narrative describes his early life with his mother, Bertha, his brother Gregg (later known as Trina following gender reassignment), and his sister Debbie.

Bertha started off as the kind of mother many Indigenous youths would love to have. She was in tune with the ebbs and flows of the natural world and the spiritual teachings they provide, which in turn she eagerly shared with her children.

But she was physically abused as a residential school student and witnessed both physical and sexual abuse against the other students.

Although she managed to physically escape from the school, she could not escape the emotional, mental, and spiritual damage that it wrought. Getting into abusive intimate relationships only hastened the process.

Mamaskatch: A Cree Coming of Age by Darrel McLeod
(Douglas & McIntyre \$29.95)

BY DAVID MILWARD

Bertha could be ferociously protective, like a mother Grizzly Bear, when her children were faced with physical danger — or with the threat of child welfare apprehension. Ironically, those situations frequently came about because of her neglect while she passed time at the nearby bar.

She was also frequently physically abusive towards her children. McLeod recalls two specific events. One involved throwing beer bottles at Debbie and himself, and another involved attempting to set fire to the house while the children were still in it.

Such is the paradox and nature of intergenerational trauma that its victims can at once try to love their children, and yet act out their pain and hurt them to perpetuate the cycle.



DEBBIE IS SEXUALLY ABUSED BY HER UNCLE ANDY. She not only suffers the aforementioned abuse from her mother, but she herself winds up in one abusive relationship after another.

Gregg is gang-raped at an early age by several other youths. He eventually becomes part of the drag scene, and then undergoes gender reassignment surgery. McLeod passes no moral judgment on the latter decision, but relates that the surgery led to physical ailments and complications. Debbie and Gregg struggled immensely with substance abuse, which only worsened their problems.

A great deal of Darrel McLeod's own turmoil arose from his struggles with sexuality. It started with an ambiguous encounter during his school years with an older boy named Stormy. McLeod remains unsure if it was welcome or coerced, enjoyable or painful.

More trouble arrived in the form of his brother-in-law, Rory, whose marital relationship arose from a highly exploitative relationship with 13-year-old Debbie. It turns out that Rory was emotionally, physically, and sexually abusive towards *both* Debbie and Darrel.

Again, as with Stormy, Darrel, cannot sort out whether it was consensual and abusive; enjoyable or painful.



DARRELL MCLEOD REVEALS THAT ABUSE FROM RORY was the most painful and shameful thing in his life; he could never quite let anyone know.

His first consensual partner was a boy named Gresh. And while Gresh was not physically abusive, he was capable of mind games that could be more cruel than any physical blow.

McLeod renders no moral judgment on homosexuality. He remembers that, like any other young boy, he had crushes on girls during his early school years. He openly raises the question of whether he would have remained heterosexual and eventually entered into a relationship with a woman leading to a family had he not suffered the traumas he had, or whether he would have become

homosexual anyway, in a relatively healthy manner.

Eventually he met a man named Milan who enabled him to become the man he is today.

Racism, overt and buried, adds additional layers to his memoir, such as the clearly discriminatory treatment he suffers from one of his school teachers, Ms. Long.

The teachings provided by members of the Catholic faith were also a constant assault on his self-esteem. Priests denigrated Indigenous peoples as primitive pagans and the church condemned his sexual explorations as a sin worthy of eternal damnation.

McLeod also suffered from microaggression, a phenomenon studied by Black and Latino scholars. It describes the use of words or actions that try to

avoid censure beneath a surface tone of neutrality or praise, but which yet, in substance, remain fundamentally racist.

Instead of earning his attainments in their own right, he received insinuations that somehow he had miraculously exceeded the limited inborn capabilities of a lowborn race, an erosion of personal agency that almost reduced McLeod himself to a kind of museum piece to be gawked at.

Multiple traumas piled on one another over a lifetime can literally break people down to a point where they can't take any more.

Debbie ends up committing suicide after years of substance abuse and abusive relationships.

Their mother Bertha does not commit suicide, but her mind, body, and spirit have been ravaged.

McLeod and his mother see each other one last moment before she dies. They let each other know that they love each other, and all is now forgiven. It is a very brief moment where no words can, or need, be spoken, but their souls touch each other through their eyes.



I HOPE MORE PEOPLE, ESPECIALLY NON-INDIGENOUS people, read *Mamaskatch* to gain the insights that it offers on the social problems plaguing Indigenous peoples, and how the residential schools are not just a thing of the past to be forgotten, but have left behind an enduring legacy that cannot be ignored.

9781771622004

David Milward is an associate professor of law with UVic and a member of the Beardsy's & Okemasis First Nation of Duck Lake, Saskatchewan. He assisted the Truth and Reconciliation Commission with the authoring of its final report on Indigenous justice issues. Milward's books include Aboriginal Justice and the Charter: Realizing a Culturally Sensitive Interpretation of Legal Rights (UBC Press, 2013).

About Mamaskatch

Mamaskatch is a Cree word used as a response to dreams.

In an interview with CBC Radio's **Shelagh Rogers** for **The Next Chapter**, Darrel McLeod explained his personal connection to this word: "The word, Mamaskatch, has stuck with me over the years. Mom used to say it a lot when we were kids when things happened that were a bit extraordinary.

"I gave the book that title after going online with some fluent Cree speakers. I asked them what it meant and they gave various meanings, ranging from, 'How strange' to 'It's a miracle.'

"It is the perfect title. I keep saying that word over and over again now.

"Somebody asked me yesterday what would your mother say if she read that book and I said she would say, 'Mamaskatch.'"

Prior to his retirement, McLeod was a chief negotiator of land claims for the federal government and executive director of education and international affairs with the Assembly of First Nations.

Fluent in French and Spanish, he holds degrees in French Literature and Education from UBC. McLeod now writes, sings and plays jazz guitar in Sooke when not performing in Victoria and Puerto Vallarta, Mexico.

His next book will be a follow up to *Mamaskatch*.

The Last Suffragist Standing: The Life and Times of Laura Marshall Jamieson by Veronica Strong-Boag (UBC Press \$89.95)

BY PATRICIA E. ROY

Veronica Strong-Boag has fashioned a lively biography of **Laura Marshall Jamieson** (1882-1964), the last suffragist to serve in a Canadian legislature.

The last suffragist standing

From a variety of sources—including interviews with descendants and records left by contemporaries—**Veronica Strong-Boag** has uncovered many details, and has set them firmly in the context of the times, for **The Last Suffragist Standing: The Life and Times of Laura Marshall Jamieson**.

After growing up on a poor Ontario farm, Laura Marshall Jamieson (1882-1964) briefly taught in the Crow's Nest Pass, graduated at the University of Toronto, worked for the YWCA in Stratford, Ontario, married lawyer **John Stewart Jamieson**, a member of the Liberal Party, and moved to Burnaby.

The focus of this book is on Jamieson's work for reforms, especially those affecting women, and her election to the provincial legislature to become, according to her biographer, the last Canadian suffragist to serve in a legislature.

Her education, her active role in Vancouver's University Women's Club, and her husband's position put Jamieson into the middle class, but she was uneasy with that status. She criticized the "patronizing" attitude of some middle class women to the impoverished, their non-recognition of the rights of domestic servants, and the failure of suffragists such as **Nellie McClung** to seek other reforms, such as minimum wage laws, to improve women's lives.

Similarly, in the mid-1940s when women were still cautious about participating in public life, Jamieson complained of their "strong inferiority complex" and hesitation about taking on tasks of citizenship that would have the public see them "as ordinary people first and as citizens, before it thinks of them specifically as women."

Jamieson practised what she preached. She saw education and internationalism as the keys to solving "global problems" and achieving "a fair deal for women." As the mother of young children, her involvement in the Parent-Teacher Association (PTA) seems natural, but Strong-Boag suggests that Jamieson wanted to use the PTA to "promote internationalism." Active in the feminist and pacifist Women's International League for Peace and Freedom (WILPF), she sought to ally the League with other progressive

bodies. Yet, she was realistic.

When the international situation deteriorated in the late 1930s, **Hitler** changed Jamieson's belief in pacifism. She called for trade embargos on belligerents.

Given her husband's part-time position as a juvenile court judge in Burnaby, a position to which she succeeded after his death, Jamieson became known as an expert on child welfare. She called for sex education, even for young children, and for the establishment of nursery schools and of community centres where older children could enjoy recreational and cultural activities.

In 1938, she resigned her judgeship to resolve, through politics, what she considered the root cause of juvenile delinquency, the lack of "food and clothing," an argument she was still making in 1953.



ALTHOUGH SHE COULD NOT VOTE for them in 1916, Jamieson favoured the provincial Liberals because they supported women's suffrage. Despite their introduction of such reforms as Mothers' Pensions, Jamieson thought the Liberals abandoned their progressive sympathies after granting the franchise, so she looked elsewhere. Attracted by the ideas of socialists about public ownership of utilities and equal pay for equal work, in 1920 she announced that she had joined the Federated Labour Party.

By supporting socialism and internationalism in the 1920s, Jamieson put herself "on the periphery of women's political activity." Yet, when she ran as a CCF candidate for a provincial seat in a 1939 Vancouver by-election, some Liberal and Conservative women helped her successful campaign.

Strong-Boag suggests that moving away from "main-

stream clubwomen" may have contributed to Jamieson's defeat in the 1945 provincial election. That may be so, but in 1941 the Liberals and the Conservatives split the non-left vote; in 1945, Coalition

candidates secured both Liberal and Conservative votes.

Jamieson was not long out of electoral politics. Elected as a Vancouver alderman, she argued for progressive reforms, particularly low-rent housing, but could not persuade city council to adopt this idea. In 1952, she re-entered provincial politics after the Coalition disintegrated, but lost in 1953 by a narrow margin to a candidate of the new Social Credit government.

A feminist champion of social democracy, Jamieson had been deeply involved with the CCF from its beginnings even though, as Strong-Boag notes, many party members assumed that men had the right to lead the party with women serving only in an auxiliary role. It is



JAMIESON FAMILY PHOTO

telling that one of Jamieson's last public appearances was at the founding convention of the New Democratic Party in 1961 where she presided over a meeting of 300 women.

In relating Jamieson's story, Strong-Boag presents fresh material on the well-known divisions within the CCF, especially between democratic socialists or social democrats like Jamieson and doctrinaire Marxists, notably **Dorothy Steeves**, at times, the only other female member of the CCF caucus.



OUTSIDE THE LEGISLATURE, JAMIESON combined her belief in the importance of educating people, especially women, about current events, and the need to supplement her income. When her husband died of blood poisoning, he left only a modest estate and two school-aged children. Jamieson created study groups from whose members she collected a fee.

She also applied her belief in the value of co-operative housing by taking in boarders, a precedent for the communal residences for employed women she set up in Vancouver. Her favouring of co-operatives was sincere; she urged CCF members to patronize co-operative ventures such as grocery stores.



STRONG-BOAG RIGHTLY CONCLUDES that Jamieson was more concerned about injustice based on class and gender than on race. Jamieson did favour an easing of restrictions on immigration from China and India to permit family reunification but was cautious in speaking about the Japanese. Yet, during the war she endorsed the Vancouver Consultative Council's demand for justice for Japanese Canadians while favouring their dispersal across Canada.

Strong-Boag recognizes Jamieson's imperfections especially in respect to Indigenous peoples. In British Columbia, Jamieson appears to have had little interest in its Indigenous residents, but in what was likely a draft for a speech relatively late in her career, Jamieson wrote approvingly of efforts to integrate Indigenous children into the public schools of Oliver.

The Last Suffragist Standing is lively and informative; the descriptions and analyses of the times make a valuable contribution to the wider historiography of women's political activities in Canada and to British Columbia politics in general.

Laura Marshall Jamieson would undoubtedly be pleased with this study of her life and times.

9780774838689

Patricia E. Roy is professor emerita of history at the University of Victoria. She is best known for her trilogy of books, *A White Man's Province* (1989); *The Oriental Question* (2003), and *The Triumph of Citizenship* (2007).

Laura Marshall, graduation, 1908, University of Toronto

Rick Hansen's Man in Motion World Tour: 30 Years Later—A Celebration of Courage, Strength, and the Power of Community
by **Jake MacDonald**
(Greystone Books \$34.95)

BY BRIAN FRASER

Rick Hansen's world famous adventure did not start well. It was March 1985 and the weather was miserable. Before he could wheel 40,000 kilometres through 34 countries in eighteen months, his support vehicle got into an accident coming out of a shopping mall parking lot in Vancouver.

The challenges of the opening day were simply a foretaste of the barriers to come, whether it was Rick's physical endurance, weather conditions, technical troubles, or the lack of attention the tour got in its early days.

Along the way his trainer and road manager wiped out on his bicycle and was nearly killed. A car that slowed to give Hansen room was rear-ended. Misreads of a map made the Man in Motion wheel far further than planned. But the "man" and his team pushed on to complete the tour and initially raise \$26 million for spinal cord research and support services for people with disabilities in the process.

Equally important, he proved that people with disabilities had great potential if they pushed hard and long to realize their dreams.

This all happened because, at age fifteen, coming home from a camping trip to Bella Coola, Rick Hansen was thrown from the back of a pickup truck and rendered a paraplegic by a broken back. Family and friends in Williams Lake, in the years immediately following the accident, helped him temper his bitterness and anger with their support and turn it into a deep acceptance of cooperation as the true source of strength, love, and partnership.

Hansen proceeded to make himself into one of the most decorated wheelchair athletes in the world prior to his global tour at age 27.

Now **Jake MacDonald**, a journalist based in Winnipeg, has woven a wonderful tapestry of descriptions, memories, tributes, and reflections into a compelling reminder of just how ridiculous and remarkable Rick Hansen's dream was, and how many people it took to make it a success.

We live in a culture domi-

nated by the celebration of what Montreal-based philosopher **Charles Taylor** has called "expressive individualism." In that context, the glories of the individual are highlighted. That perspective is expressed by astronaut **Chris Hadfield** in the front cover quote, "Rick is an amazing person, an inspiration, and one of the truly great Canadians. No matter where life takes me, I look up to him."

I think Hansen himself captures the soul of MacDonald's account better in a quote at the beginning of the last chapter. "The Tour transformed everyone who was involved with it. By working together for a common goal, we suffered together, supported each other, and became better versions of ourselves." The book is filled with wonderful stories to back up this perspective. It was a team approach that made the tour possible.

MacDonald's selection of a rich range of photographs adds to the book's impact. By my rough count, only eight out of the 150 photos show Rick alone. And even then, the photographer and who knows how many other people are just out

Rick Hansen was featured on the cover of the very first issue of BC BookWorld, (Autumn, 1987) for the book Man In Motion (Douglas & McIntyre).



of sight: another telling tribute to the team on the tour.

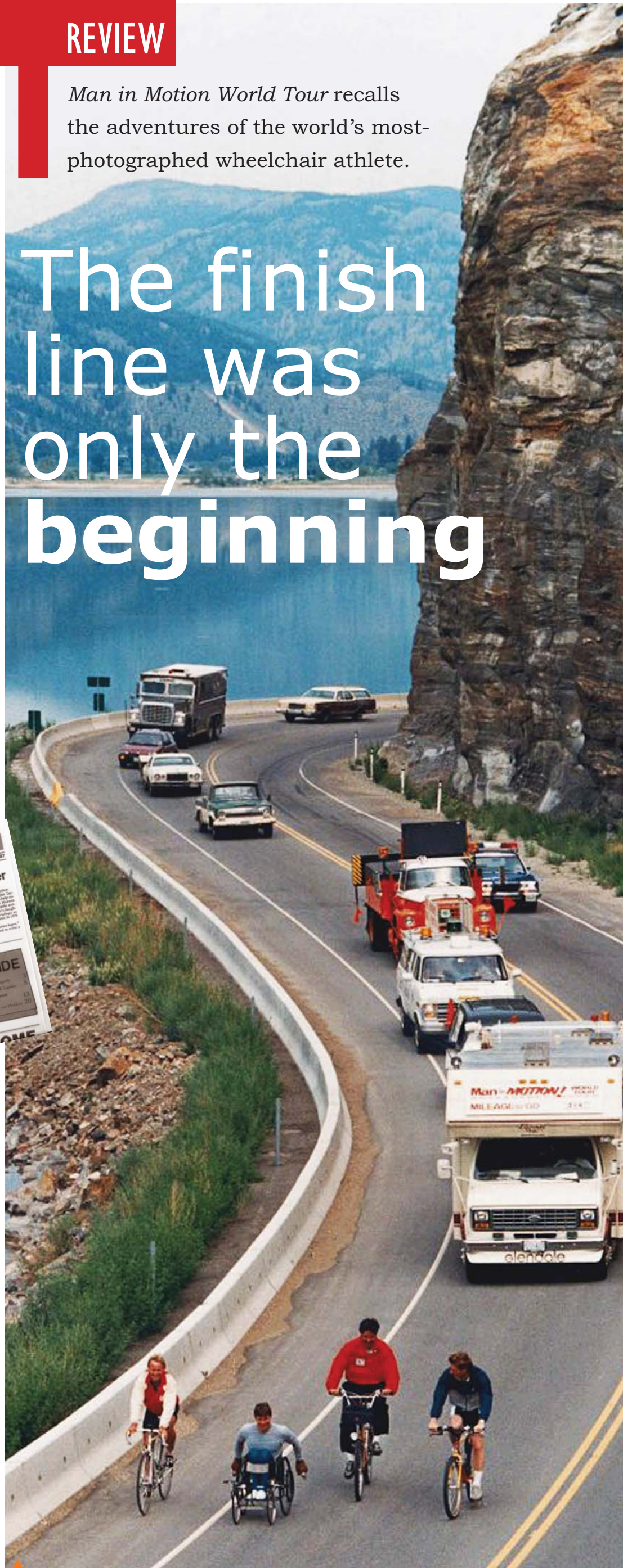
A great chapter in the book, "Taking Care of Business," chronicles the support work that took place in the office in Vancouver, far from the cheering crowds and media. It was filled with volunteers who stuffed envelopes, licked stamps, and answered phones. It morphed into the vast network that is the Rick Hansen Foundation. To date, that power of community has raised over \$326 million for people living with and recovering from spinal chord injuries.

9781771643443

Brian Fraser of North Vancouver is a minister with Brentwood Presbyterian Church and a leadership coach with Jazzthink, a company that uses the wit and wisdom of jazz to help communities flourish. He also moderates in the SFU Philosophers' Cafe program.

Man in Motion World Tour recalls the adventures of the world's most-photographed wheelchair athlete.

The finish line was only the beginning



The Man In Motion tour at McIntyre Bluff on Vaseux Lake, near Oliver, 1987

Murder by Milkshake:
An Astonishing True Story
of Adultery, Arsenic, and
a Charismatic Killer
by Eve Lazarus (Arsenal \$21.95)

BY LARRY HANNANT

Eve Lazarus' **Murder by Milkshake** recalls the bizarre case of a husband

gradually killing his wife by spiking her milkshakes with arsenic.

Vancouver College graduate **Rene Castellani** married **Esther Luond** at Holy Rosary Cathedral in 1946. In the early 1960s he became an ambitious radio personality at CKNW.

While Esther worked part-time at Cordell's women's wear, raised their daughter, **Jeannine** and loved nothing better than a White Spot burger, fries and milkshake, Castellani invented on-air personas such as Klatu from Outer Space or the Maharaja of Aleebaba.

At the radio station, Rene fell for receptionist **Lolly Miller**, a widow, fifteen years younger than Esther. Although her birth name was Adelaide, "Lolly the Dolly" was



Rene Castellani masquerades as the Maharaja of Aleebaba.

Arsenic, no lace

How an egotist's extra-marital affair with a CKNW receptionist named Lolly led to murder.

the name that stuck at the radio station.

In 1964, when rumours of their adulterous affair were rife, CKNW management warned Rene and Lolly to cool it. In those days, the only grounds for divorce in Canada were adultery, and the divorce itself had to be by mutual consent. Esther was unlikely to consent.

In May 1965, Lolly was fired over the amorous relationship, despite being the sole parent for her six-year-old son.

Rene was spared, partly because his wife had become seriously ill with a condition that baffled the doctors. In July, Esther died after more than six agonizing weeks at Vancouver General Hospital.

One day after Esther's fu-

neral, Rene, Lolly and the two children from their different marriages drove off in a CKNW car for a holiday in Disneyland.

If not for the dogged determination of Dr. **Bernard Moscovitch**, the internist who had cared for Esther, the death would not have been attributed to arsenic poisoning. Two Vancouver police detectives found the source of the poisoning under the kitchen sink at the Castellani home—weed killer.

Rene was arrested, charged and convicted of murder. Sentenced to death, his punishment was commuted to life in prison less than two weeks before he was due to hang.

★

EVE LAZARUS LAYS OUT THE CASE IN a capable fashion, although two lengthy chapters of background mean that the story doesn't begin to get some wind until page 40. After five previous books of true crime and historical mysteries, her matter-of-fact account of the trial of Rene comes across as lacking an element of suspense. In a single paragraph of 75 words, she skims over the defence attorney's plea for acquittal, the jury's deliberations, the guilty verdict and

the judge's imposition of the death penalty.

Instead Lazarus follows up with an extended assessment of the impact of the trauma on Jeannine Castellani, the couple's daughter. Understandably troubled by the loss of her mother and the realization of her father's crime and his ruthless manipulation of her, Jeannine struggled for years to address the carnage that consumed her youth.

The focus on Jeannine also reveals a laudable effort to minimize the sense of exploitation that is felt by some survivors of actual crimes who are featured later in books and films.

As a social history, *Murder by Milkshake* gives us a portrait of a city still on the brink of finding itself, far from today's shimmering metropolis that's consistently among the top ten of the world's most livable cities. That snapshot of a city populated by ambitious, struggling people gives the book special merit.

9781551527468

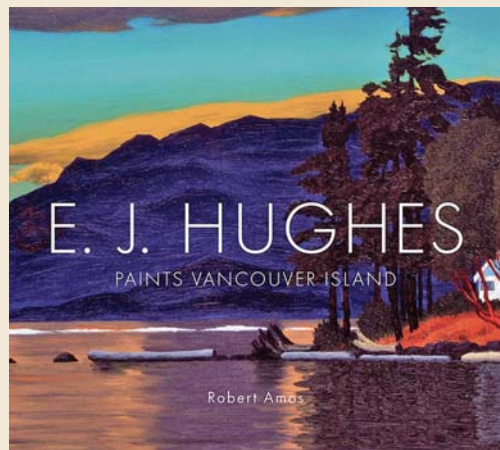
Books by UVic history professor Larry Hannant include *The Politics of Passion: Norman Bethune's Writing and Art* (1998) and the forthcoming *Bucking Conservatism: Alternative Stories of Alberta in the 1960s and 1970s* (2019).

ART • MEMOIR • HISTORY • STORIES

E. J. Hughes Paints Vancouver Island
text by Robert Amos
(Touchwood Editions \$30)

"With the exception of Emily Carr, nobody has painted British Columbia so vividly, for so long, and so well, as E.J. Hughes... Vancouver Island locales for the more than 60 works in Amos' book include Sidney, past Goldstream and the Malahat to Cowichan Bay, Genoa Bay, Maple Bay, Ladysmith, Nanaimo, Comox and Courtenay."

— Ormsby Reviewer Alan Twigg



Mamaskatch: A Cree Coming of Age
by Darrel J. McLeod
(Douglas & McIntyre \$29.95)

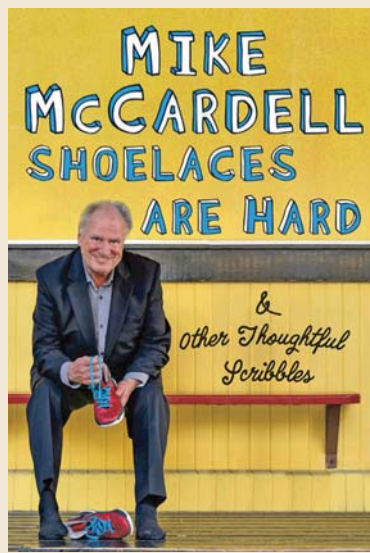
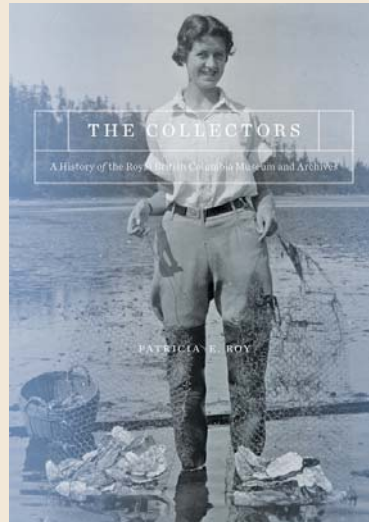
A tale of trauma that has won the Governor General's Literary Award for Non-Fiction, *Mamaskatch* by first-time author Darrel J. McLeod of Sooke, who was raised in Alberta, "offers a brutally honest front-seat view of the havoc wrought by intergenerational trauma."

— Ormsby Reviewer David Milward

The Collectors: A History of the Royal British Columbia Museum and Archives
by Patricia E. Roy (Royal British Columbia Museum \$39.95)

Roy has produced "a clear, carefully-researched narrative which follows the course of three streams — natural history, Indigenous peoples and archives — from the founding of the Provincial Museum (1886) and Provincial Archives (1908) to the 2003 merger of the two into the Royal British Columbia Museum and Archives."

— Ormsby Reviewer Chad Reimer



Shoelaces are Hard And Other Thoughtful Scribbles
by Mike McCardell
(Harbour \$29.95)


A new collection of humorous and moving tales from the veteran storyteller and journalist. "He's a bit of an old-fashioned gentle populist celebrating ordinary people and reminding us to learn to tie our shoelaces because if we were on an island without Velcro, the tide might come in and wash our shoes away."

— Ormsby Reviewer Sheldon Goldfarb

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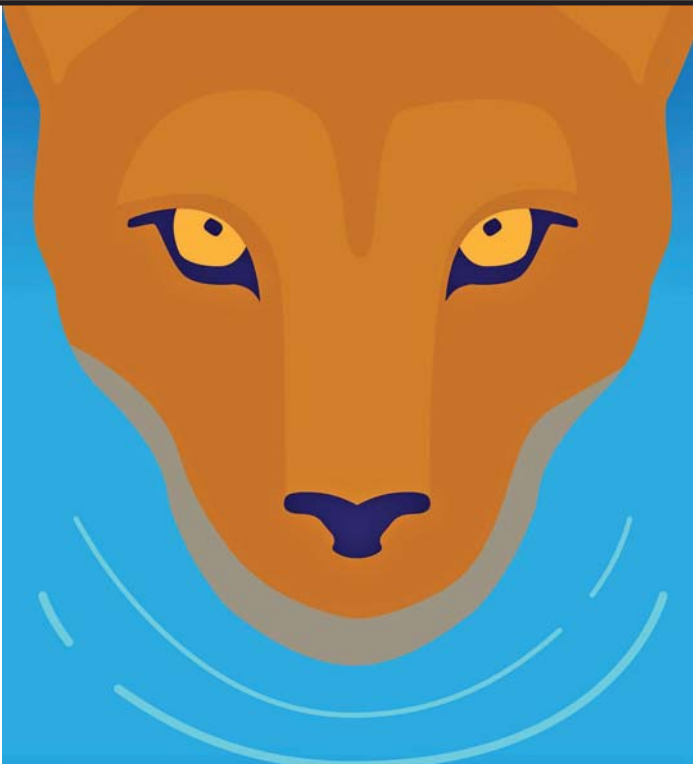
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KIDLIT

ROUND-UP

Friendship in a time of war

Prior to the internment of Japanese Canadians in British Columbia, in 1942, two young friends named Michiko (Michi) and Esther are both hankering to own the most popular dolls on display in a Vancouver storefront window—the Princess Elizabeth and Princess Margaret dolls, in keeping with the British Empire’s idealization of its royal family as heroic figures. The two friends share a birthday so they are simultaneously hoping their wished-for sister dolls might be able to play together. Esther’s grandmother, who is deeply concerned about the fate of Jewish relatives in Europe, gives the Elizabeth doll to Esther. When Michi doesn’t receive the Margaret doll, jealousy arises and the friendship falters; then it’s almost severed when Michiko’s family must close their corner store and are interned away from the coast. That’s the premise for **Ellen Schwartz’s The Princess Dolls** (Tradewind \$19.95), illustrated by **Mariko Ando**. For readers aged 9-12. 9781926890081

200-year-old pine tree

KAREN AUTIO RECALLS THE place where Syilx/Okanagan people trapped wild horses in **Growing Up in Wild Horse Canyon** (Crwth \$25.95). When she began researching the area, Autio got hooked on what had happened there over the past two centuries. Weaving together First Nation history, European settler accounts and natural history, Autio’s story coalesced when she began imagining a ponderosa pine tree growing in the canyon for 200 years. Maps, old photos, and illustrations by **Lorraine Kemp** complement the text. For ages 7-10. 978-1-77533-190-2

The great animal race

SUITABLE FOR AGES UP TO 3, and drawing on the Chinese zodiac, **Jen Sookfong Lee’s The Animals of Chinese New Year** (Orca \$9.95) follows twelve animals as they speed across a river, competing to represent the imminent new year in a race held by the Jade Emperor, the most powerful Chinese god. Each ani-

mal competes in its own unique way. The ox works hard, the tiger is brave, the dog smiles kindly, but who will win? Photographs of babies demonstrating the same traits as the animals in the text, complemented by traditional Chinese graphic elements, accompany the bilingual text, with a translation by **Kileasa Che Wan Wong**.

Sookfong Lee has also co-edited **Whatever Gets You Through: Twelve Women on Life After Sexual Assault** (Greystone \$22.95), a collection of personal stories about how women survive after the trauma of sexual assault.

New Year: 978-1-4598-1902-3
Assault: 978-1-77164-373-3



The Princess Dolls cover art by Mariko Ando

Understanding death

HAVING VOLUNTEERED IN A VICTORIA HOSPICE, **Merrie-Ellen Wilcox** frequently heard there was a need for a book about death for readers ages 9-12. Each chapter of her **After Life: Ways We Think About Death** (Orca \$24.95) includes a brief telling of a death legend, myth or historical summation from a different culture. Rivers play a role in the afterlife of many cultures. “The souls of the dead often have to cross a river before they enter the other realm of the afterlife... In Greek mythology, five rivers surrounded the underworld: Acheron (the river of woe). Cocytus (the river of lamentation). Phlegethon (the river of fire). Styx (the river of hatefulness) and Lethe (the river of forgetfulness). The souls of the dead drank from the River Lethe in order to forget their lives on earth.”

9781459813908



Jen Sookfong Lee

Shoelaces are hard; bestsellers are not easy

With his 13th book, **Mike McCardell** and his publisher have raised \$100,000 for B.C. charities, approximately \$1 per book. **Sheldon Goldfarb** pays tribute by mimicking his style.

Shoelaces are Hard & Other Thoughtful Scribbles
by **Mike McCardell**
(Harbour \$29.95)

BY SHELDON GOLDFARB

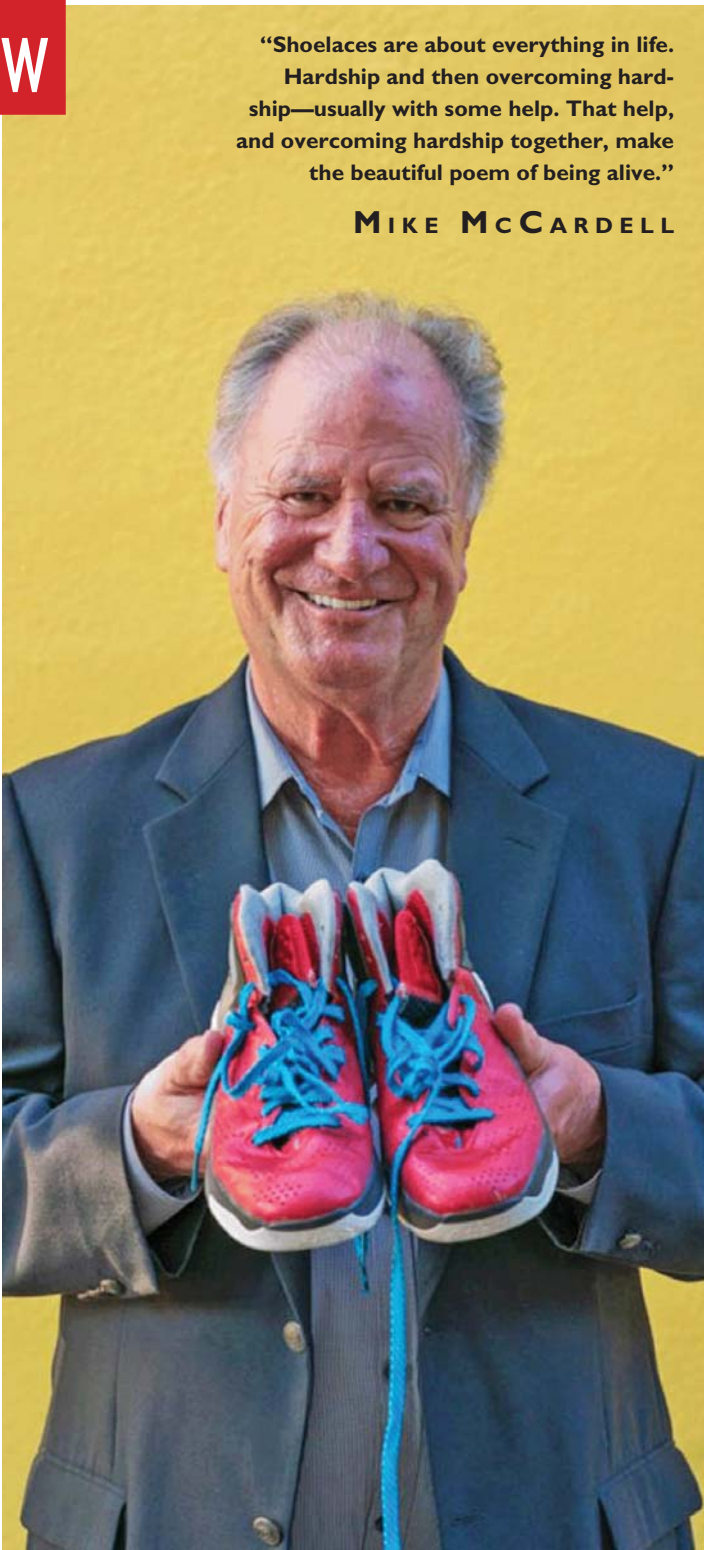
Mike McCardell likes editors. Not the sort of editor who tells you what you mustn't end a sentence with. No, he likes editors who give him story ideas for his daily piece on the television news program, or ideas for how to shape those ideas. And these editors don't have to be "editors"; they can be his wife or his cameraman, or anyone who can give him a little help.

This book is in part about giving help. The title story is about how you can learn to tie your shoelaces if you get a little help. Another story is about how a kindly bus driver got him to his uncle's funeral on time—by taking a detour off the bus route. (I wonder how the other passengers felt, though. Well, I don't have to wonder: McCardell tells us they were puzzled and scared. But the point is ... well, some-

times it's not clear what the point is; it just gets lost in a parenthesis. Oh, wait, the point of that story was Hope: you can tell because that's what it is called.)

So this is also a book about hope, hope and belief: belief that you can catch a fish where there are no fish, or belief that you can find a story to tell on the news each day. Every day McCardell goes out with his cameraman looking for human interest stories, light little things to leaven the darkness of current events. Not for him the unhappy story about a planter overflowing with garbage—but when someone fixes up the planter and makes it green again, that's his kind of story. Uplifting, upbeat, sometimes offbeat.

Like the four-year-old who likes to let his toboggan fly down a hill and chase after it, which leads to a scene in which there's a toboggan chased by a four-year-old boy who in turn is chased by a 48-year-old cameraman who himself is chased by a 74-year-old reporter, with the boy's grandmother bringing up the rear, and with the reporter worrying about the camera getting wet from the



NICK DIDDLE PHOTO

"Shoelaces are about everything in life. Hardship and then overcoming hardship—usually with some help. That help, and overcoming hardship together, make the beautiful poem of being alive."

MIKE MCCARDELL

snow and the television engineers being baffled because they've never heard of snow.

Oh, did I mention that he's sometimes funny too, and wanders off into detours—I mean writing detours in these little stories, but of course also detours in the course of hunting for stories, which he does by going out and looking for something that he doesn't know is there in the hopes of turning it into something amusing for the six o'clock news—and for this book of "scribbles."

He has his pet peeves,

though: he's not always upbeat. He likes the old ways, the old playgrounds where you weren't entirely safe and so might fall down and get hurt and cry and someone would hug you 'til you felt better. He prefers those to the sanitized playgrounds enforced on us by the Playground Correct people (PC people, a joke, get it?), the sanitized playgrounds where kids are bored. And he'd rather you just took the stairs for exercise instead of investing in gym equipment and modern gadgets telling you how many steps you've taken.

Be natural—but not "natural" like the back-to-nature yoga practitioner being one with a tree because his leader told him to do that and who won't talk to McCardell without his leader's permission.

Mike doesn't much like it when people won't talk to him, and he gets positively grumpy about the rise of media relations departments that stop him from dropping in on firefighters and police officers. He doesn't like bureaucracy and red tape and politicians with their five-syllable words and people without disabilities who use parking spots for people with disabilities. And he's not a fan of guns (he tries a satire on this, which is not really his thing) and gets very angry at arrogant drug dealers who kill innocent bystanders.

But mostly he is gentle and upbeat and brings a smile to your face or a tear to your eye, or he makes you laugh by telling you about a grilled cheese sandwich in the middle of a story that has nothing to do with grilled cheese sandwiches, or he has some words of wisdom to pass along about thinking good thoughts or humility or the changeability of perspectives and the different sorts of truth.

And he has his mantras, like the one about "we the people," people like the Puerto Rican bus driver who helped him get to the funeral and the recycling man from Smithrite who picked up a piece of paper. But he's not too fond of rich people or of rules, like the rules for Masonic rituals that delayed his uncle's funeral, which he almost missed except for the kindly bus driver. He's a bit of an old-fashioned gentle populist celebrating ordinary people and reminding us to learn to tie our shoelaces because if we were on an island without Velcro, the tide might come in and wash our shoes away.

9781550178487

Sheldon Goldfarb is the author of The Hundred-Year Trek: A History of Student Life at UBC (Heritage House, 2017). His murder mystery, Remember, Remember, was nominated for an Arthur Ellis crime writing award in 2005.

Some books are worth reading.

Feed your head
www.gooselane.com

Kevin Loring, artistic director of Indigenous Theatre at the National Arts Centre in Ottawa, has written a realist/expressionistic work, **Thanks for Giving**, which features a cast of eight. **Joan MacLeod's Gracie** is performed by a single actor assuming fifteen roles. However, their plays overlap in important ways: both are firmly set in rural B.C. and hard hitting in their approach to contemporary social issues. Both reward the reader with a taken aback experience that is at once true-to-life and in a world apart.—Ed.

Thanks for Giving
by **Kevin Loring** (Talon \$19.95)
Gracie by **Joan MacLeod**
(Talon \$16.95)

BY GINNY RATSOY

As with his first play, the Governor-General's Award-winning

Where the Blood Mixes, **Kevin Loring's Thanks for Giving** showcases an ability to blend realism and expressionism, gripping drama and laugh-out-loud humour, and traditional and contemporary cultures.

The play begins with matriarch Nan narrating a story about the Bear Dancer's role as a guide to early humans, accompanied by the Bear Dancer herself. Nan's culture links twin births to grizzlies, and her family is replete with twins.

When, unbeknownst to her, Nan's Caucasian husband Clifford shoots a grizzly (ostensibly in self defense, but, actually, we later learn, for profit) and her cubs, the echo reverberates across the mountain valley and into their home.

As three generations meet in their home village for Thanksgiving dinner, truths are laid bare. Nan's unreliable daughter Sue has addiction issues, the result of her witnessing the accidental deaths of her husband and twin brother in the same accident and the sexual abuse she suffered at the hands of Clifford, her stepfather.

Sue's daughter Marie, whose generation was raised by Nan, is a not-quite-out-of-the-closet lesbian, as well as a vegetarian, environmentalist, academic, and Indigenous rights activist who returns from the city with her female partner, Sam. Marie's twin, John, also returns from the city with the secret that he has left university intent on joining the military.

Marie and John's cousin Clayton, whose father was the accident victim, has stayed in the town, where he imports garbage from the city for a living. He was Clifford's accomplice in the bear shootings.

The inevitable collisions within such a fraught and divergent group of people are

made all the more tense by their humour. Moving from widely varying accounts of the origins of Thanksgiving to more personal matters, the conversation becomes increasingly rancorous, culminating in disclosure of Sue's addiction and Marie's sexuality, which were not a complete surprise to the rest of the

between various characters and the Bear Dancer.

There are more revelations in Act Two which culminates with Clifford encountering the Bear Dancer and committing suicide. His funeral, opening Act Three, occasions a reunion that gives rise to confessions and forgiveness. Marie and John make peace when she shares a digitized wax cylinder

Twins, grizzlies & Latter-Day Saints

Joan MacLeod's realist play, **Gracie** is set in a rural B.C. fundamentalist Christian community. Also set in B.C., **Thanks for Giving** by **Kevin Loring**, infuses Nalakapamux beliefs into a contemporary story of multi-generational family dysfunction.

family, and the revelations of John's career move and Clifford and Clayton's desecration of the bears, which were.

Post dinner, as the characters share past experiences, tensions ease up slightly. Nan and Sue accept Sam, and Marie's sexual orientation, and Clifford even shares a traumatic childhood experience of his own when his father shot his beloved dog. However, some frictions, such as that between John and Marie, who cannot abide the thought of her brother risking his life for their colonizers, are not easily allayed.

Above all, to Nan, the bear shooting is unforgivable. The present trauma precipitates a series of revelations by Nan: she divulges that she is a residential school survivor and recounts a story she has long repressed about a Chief's daughter and a grizzly (transformed into human form) who parented twins, who could themselves transform into bears. Thus, her husband and grandson have committed an abomination against her family's culture. Act One ends with expressionistic encounters

recording of their great-great-grandmother singing a Bear Song for twins. Marie, who has earlier revealed that she is pregnant, announces that her water has broken. The play ends with newborn twins secure in their ancestors' arms.

Thanks for Giving, a compelling unveiling of intergenerational trauma, interdependence, and human hardness, is a profoundly important addition to the growing body of Indigenous drama in Canada.



IN 2001 I NOTED THAT, **JOAN MacLeod**, in *The Hope Slide*, domesticated social issues. She favours private, rather than public spaces, intensely develops a single character (most of her works are one-handers) and, through that prism, sheds light on issues ranging from eating disorders to bullying, from urban devastation to mistreatment of people

with intellectual challenges.

With **Gracie**, MacLeod successfully continues her modus operandi: the titular character moves with her family from a Fundamentalist Church of Jesus Christ of the Latter-Day Saints (FLDS) colony in the U.S. to its equivalent in B.C. Apparently, the tenets and practices of Mormon fundamentalist groups can vary; however, Gracie's sect is dominated by leaders who practice polygamy and decide to whom the female members can be assigned.

We are privy to Gracie's life from ages 8 to 15. MacLeod poignantly conveys the sheer obliviousness of a child who has known no other world than one where children raise children, material possessions are in short supply, virtually

triarchal nature of the FLDS assures privilege to all male members, MacLeod introduces the hierarchy-within-the-patriarchy through Gracie's older brother Billy. Unable to resign himself to finishing school after grade ten, performing low paid labour in the colony, and passively awaiting his rewards in the afterlife, he rebels, countering his mother's attempts to erase the family's past and catalyzing Gracie's gradual awakening. After being banished from the sect and disowned by his mother, Billy secretly returns to school Gracie in the realities of the colony and the larger world.

Here again, MacLeod uses the solo performance to great effect. As Gracie mulls over Billy's insights into the human commodification that is the backbone of the cult's organization, and as she watches her female siblings and friends being assigned to males at the top of the hierarchy, she slowly confronts her own future. When things come to a head when she is assigned to an older man, she attempts

Lily Beaudoin is trapped in a stifling, inbred, and self-segregating atmosphere as Gracie at the Belfry Theatre, Victoria, 2017



GINNY RATSOY

every subject in the school curriculum is thinly disguised religion, where one is evasive with the few members of the outside world one encounters, and where membership involves surrendering any semblance of freedom particularly, but not exclusively, for women.

Among the characters we meet are Gracie's mother, siblings, and friends, as well as authority figures such as Mr. Shelby, with whom the church has placed Gracie's mother, necessitating the family's uprooting. The extent to which Gracie's mother's individuality has been subsumed in the sect is particularly stunning: she is resigned to counselling her offspring to erase their pasts and lie about their present, and, even more harrowingly, to subjecting her daughters to virtual enslavement.

Lest we assume the pa-

escape. As her mother rushes from her stove to restrain her, she burns Gracie with hot cider.

Awakening in a public hospital, Gracie is soon visited by Billy, who reveals that their mother has disowned her, but given Billy written permission to return her to their biological father in the U.S. At times during their trip, Gracie is tempted to return to the B.C. colony; only through Billy's diligence and insistence on recounting details of their early childhood does she gain the strength to continue the journey to their childhood home. Stories of her early history are her path to her future in the larger world.

Giving 9781772012187
Gracie 9781772012026

Ginny Ratsoy, associate professor of English at Thompson Rivers University specializing in Canadian literature recently contributed to No Straight Lines: Local Leadership and the Path from Government to Government in Small Cities (University of Calgary Press, 2018).

Bring on the broccoli

Claire Mulligan celebrates locavore **Jane Reid's** *Freshly Picked* as a call to action. Along the way we learn pyramid builders ate garlic for stamina and Louis XIV started the fad for snacking on fresh-shelled peas.

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

BY CLAIRE MULLIGAN

Now that I have savoured the lustrous pages of **Jane Reid's** warm-

hearted and witty book **Freshly Picked: A Locavore's Love Affair with BC's Bounty**, I am going to tromp to every farmer's market and roadside stall and apologize to all those vegetables and fruits I have taken for granted and misunderstood.

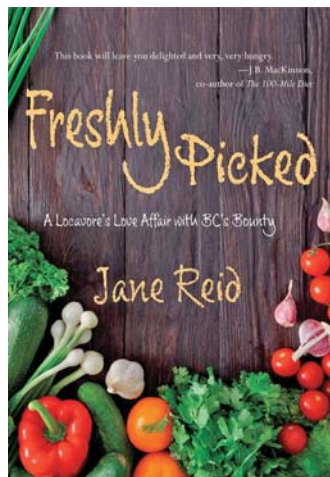
To radishes, the sprinters of the vegetable world. To apples, those rebels who reinvent themselves with each new seed. To mushrooms who, weirdly, share more DNA

with animals than plants. To corn, whose co-dependent sex life (on us) takes a page to delineate.

I don't think it was a mistake that I kept pronouncing the word locavore (one who eats foods grown locally whenever possible) as lovacore. Well, it was a mistake, but given the love and wisdom that infuses this book, it's an understandable one.

Still, *Freshly Picked* is not just a celebration, it is a call to action and Reid's chapter titles —“Give Peas a Chance,” “Bring on the Broccoli”—illuminate this.

Although *Freshly Picked* centres on the bounty in our corner of the world, it is also expansive and worldly, ranging around the globe and through history, offering perfectly-portioned anecdotes with which to delight your friends around a table (I'm picturing a long, rustic one set



in an orchard).

The poor minions of **Tiberius** pushed cucumbers around in wheelbarrows to catch the sun.

Louis XIV started the fad for snacking on fresh-shelled peas.

The pyramid builders ate garlic for stamina.

Reid also weaves in delightful, personal anecdotes. In France, a young Reid falls

head over heels for her first perfectly crisped beans. In B.C., Reid tracks down a garlic maestro through Craigslist and discovers a garage stocked with heirloom garlic: Russian Reds, Persian Star, etc.

At the end of each chapter, after you have appreciated the history and idiosyncrasies of, say, the strawberry, the cucumber, Reid gives, not a “recipe” as such, but a scene, a story (the recipe for stew actually riffs off an **O’Henry** story).

Freshly Picked encourages a joy of cooking that has nothing to do with *The Joy of Cooking*, that massive instructional manual that could be shelved beside the Joy of Tile Scrubbing.

Ease is emphasized. Cut tomatoes “the size of a stamp.” Snip parsley “until you are bored.” Set asparagus on “your prettiest plate.”

These are not the rigid lists

of your white-aproned home economics class where you had to level off that ¾ teaspoon of extra-mild curry with a knife, squint-eyeing every grain like a scientist developing a life-saving vaccine.

“Serve with love,” is Reid's mantra as she takes us on journeys to Pemberton and the Okanagan, to the ghost farms of Bella Coola and Salt Spring, as she reminds us that food is about reciprocity and respect, about dirt and the outdoors, about sustainability and community, as she kindly suggests we radically rethink our relationship with the growing world.

Freshly Picked persuades you that it is not a big deal to eat responsibly, to support your local farm economy; in fact, it is easier than the way you purchase and eat now. You have to eat every day; why not make it an act of generosity?

While we're on that topic of generosity, I can't think of a better gift for that foodie in your life, that gardener, and especially that jaded produce-avoider than, *Freshly Picked*.

9781987915792

Claire Mulligan teaches at UVic and Camosun College. She wrote The Reckoning of Boston Jim (Brindle & Glass, 2007), a nominee for both the Giller and Ethel Wilson awards. Her first short film, The Still Life of Annika Myers, which is all about food, is currently in production.



HIDER/SEEKER

stories by Jen Currin

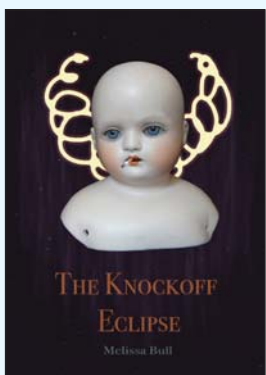
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2018 *Globe & Mail* Top 100 Books

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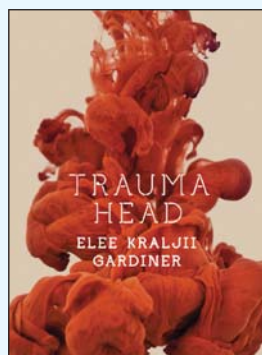
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poetry by Elee Kraljii Gardiner

This long-poem memoir tracks the author's experiences with un/wellness and un/familiarity with herself following a mini-stroke.

“intensely fierce and sublimely sensual”
— Sandra Ridley, author of *Silvija*

“Intimate and powerful.” — Daphne Marlatt

“Kraljii Gardiner seizes this linguistic dream (traum) world with skill and playfulness; these are poems to wake up from.”
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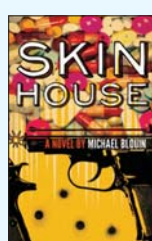
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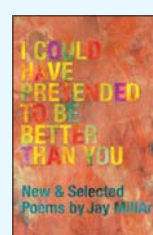
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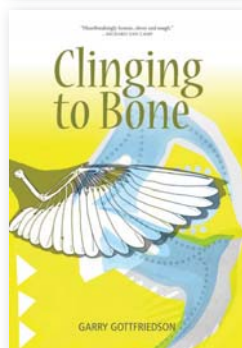
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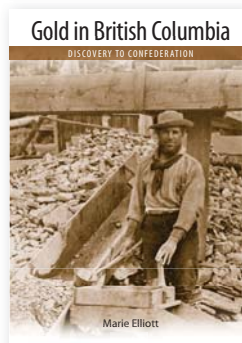
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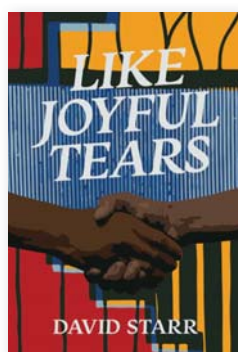
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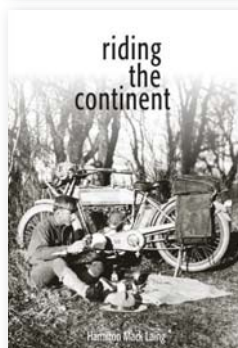
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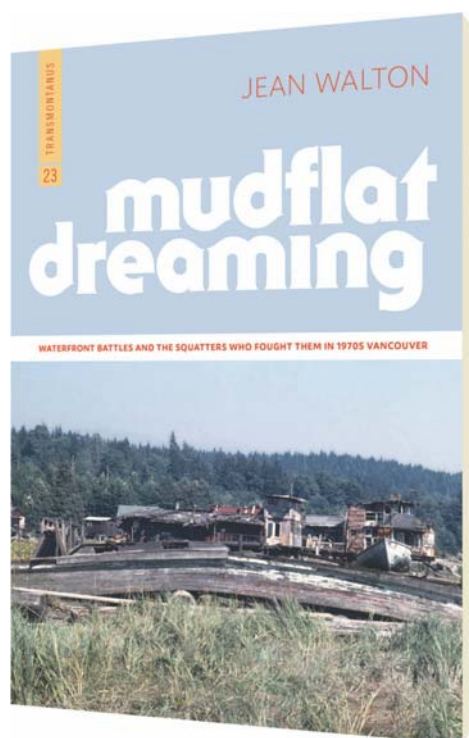
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WHO'S WHO

BRITISH COLUMBIA

Angie Abdou: "I felt like women's voices are not taken seriously in the hockey rink. They can come in and tie their kid's skates, but then it's like 'get out' once that's done."



A IS FOR ABDOU

WITH THE CANDOUR OF **IAN BROWN**'S ACCLAIMED memoir, *Sixty*, **Angie Abdou** has written a bravely and sometimes alarmingly frank memoir about the year-in-the-life of a hockey mom, smartly titled **Home Ice** (ECW \$21.95). It's about a lot more than being a self-sacrificing parent getting her young son to the rink or to tournaments around southern-eastern B.C. With a play-by-play honesty you don't get from *Hockey Night in Canada*, Abdou is not averse to telling us intimate details about the freeze-up of her second marriage and the discomforts of watching her son's inept "B" team lose 8-0. "Ollie's play is lackluster, and he occasionally erupts into frustration," she writes.

Subtitled *Reflections of a Reluctant Hockey Mom*, this is a cleverly-written chronicle of a lively woman morphing towards menopause, wanting more out of life.

978-1-77041-445-7

B IS FOR BANTOCK

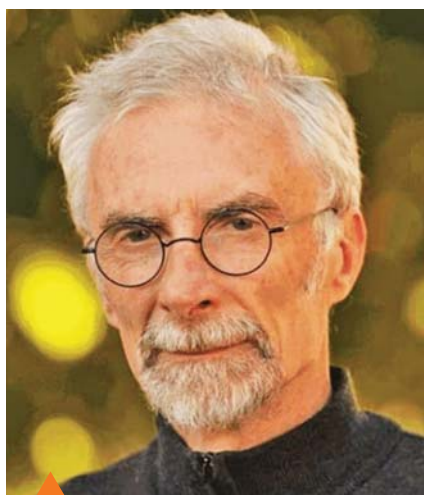
NICK BANTOCK'S **DUBIOUS DOCUMENTS** (Chronicle Books \$26.95) is an epistolary puzzle featuring cryptic anagrams, number puzzles, picturegrams and wordplay scattered within sixteen envelopes. A character named Magnus Berlin needs help solving a puzzle. By studying his introductory note, and decoding his list of clues and letters, readers can engage with this analog puzzle, revealing the answer to his riddle one word at a time. Bantock is a former Bowen Islander who has joined the exodus to Victoria.

Bantock's works have been translated into 13 languages and over 5 million copies have been sold worldwide.

978-1-452166032

C IS FOR CURRIE

WHETHER IN A HERCULES TRACKING THE great circle route to the UK or hauling diamonds for a mining company in Africa, retired Air Canada captain, **Dennis Currie**, has composed his thoughts



Nick Bantock is the author and illustrator of 30 books.

and impressions in prose-like iambic pentameter. His collection of seventy poetic memoirs is **Half a Mile in Rain: Word Images from a Life in Flight** (Coast Dog Press \$29).

978-0-9950292-5-5

D IS FOR DAGNINO

LAUNCHED ON THE OPENING NIGHT OF Vancouver's South African Film Festival, **Arianna Dagnino**'s novel **The Afrikaner** (Guernica Editions \$20) draws upon her five years in South

Africa as an international reporter for the Italian press from 1996 to 2000. Set in Johannesburg, Cape Town, the Kalahari Desert and Zanzibar, this story of transcultural intrigue and personal exploration is described as "a tale of hate, guilt, love and redemption under African skies." After her colleague and lover is killed in a car-jacking, Zoe du Plessis, a paleontologist of Afrikaner origin, learns of a family secret and its relation to an old Xhosa's curse. As she searches in the Kalahari Desert for early human fossils, Zoe also digs deeper into the sense of guilt haunting her people.

978-1-77183-357-8

Arianna Dagnino



Joan B. Flood grew up in Limerick, Ireland and has graduated from SFU Writer's Studio.

E IS FOR ERZGEBIRGE

SEAN DALY'S **FROM THE ERZGEBIRGE TO Potosi** (Friesen Press \$31.49) is a B.C. book like no other. As an overview of geology and mining since the 1500s, it considers the relationship between mining, geology and society, including the Renaissance and the Industrial Revolution, while citing the most important strikes and protests by miners to improve their working conditions.

Daly charts the progress of geotechnical thinking with an emphasis on the first geologist/engineer, **Georgius Agricola** who wrote his treatise *De Re Metallica* during the Renaissance. Daly's text ranges from the Erzgebirge Mountains in Bohemia (where underground silver mines were started in the 1500s) to the contemporary silver mines at Potosi in Bolivia.

Daly studied geology and mining engineering at university, and he worked at the Highland Copper Mine for nineteen years. He first became fascinated with geology due to the proximity of an old mine near Pender Harbour, where he grew up, as the son of West Coast salmon fisherman **John Daly**, profiled in **Edith Iglauer**'s *Fishing with John*.

978-1-5255-1759-4

F IS FOR FLOOD

DELIA BUCKLEY WAS ABANDONED BY THE father of her daughter before their child was born. He suddenly shows up twenty-two years later, wanting Delia to nurse him in his terminal illness. Delia accepts since she is desperate for money, hoping to keep a professional distance, but life has a way of interfering with best laid plans.

Set in an Irish village where it's hard to keep everyone's natural curiosity at bay, and where gossip is served up for breakfast, **Joan B. Flood**'s novel, **Left Unsaid** (Signature \$19.95), follows Delia's life as her ex-husband's daughter arrives from Vancouver. More secrets emerge as more guests arrive.

978-1773240-09-1

G IS FOR GAGNON

IN 2017, AT AGE 57, **GOGS GAGNON**, BECAME one of the over two million Canadian men diagnosed with prostate cancer. After surgery and recovery, he decided to share his story to inspire others to



Gogs Gagnon

become their own health advocates. Gagnon reveals intimate details that everyone impacted by the disease—man or woman—needs to know. His memoir **Prostate Cancer Strikes: Navigating the Storm** (Granville Island \$18.95) offers a route towards greater awareness of male health issues and their treatments.

Born in New Westminster, Gogs Gagnon has worked as an independent technology consultant and developed software for Apple, IBM, and the government of British Columbia, serving provincially as a lead programmer analyst and data architect. His next book is a coming-of-age novel set in B.C.'s Lower Mainland during the 1970s. He lives in the Comox Valley on Vancouver Island.

9781926991948

H IS FOR HANEN

FORMERLY EDITOR OF THE *BOWEN ISLAND Undercurrent* for seventeen years, as well as the author of a history of Bowen Island, **Edythe Anstey Hanen** has written a debut novel, **Nine Birds Singing** (New Arcadia \$20), with praise from Jack Hodgins, Nick Bantock, Bernice Lever and Patrick Taylor who dubbed it, “a veritable Aladdin’s Cave of delights.” In synch with the #MeToo movement, *Nine Birds Singing* is an odyssey of self-discovery, from Vancouver in the 1960s to present-day Mexico, in which the heroine Maddie searches for independence from her parents’ restrictive values.

978-0-9810241-5-8

I IS FOR ISHIGURO

UBC HISTORY PROFESSOR **LAURA ISHIGURO** self-describes as “a yonsei/fourth-generation settler (she/her/hers). I belong to Japanese emigrant (Nikkei) and hakujin (white, and in my case primarily British) families; I am both, hāfu, and neither.” She has published her first book about “settler colonialism, mobility, family, and the everyday in Canada and the British Empire,” **Nothing to Write Home About: British Family Correspondence and the Settler Colonial Everyday in British Columbia** (UBC Press \$89.95).

97807774838436

J IS FOR JAMES

RICK JAMES HAS PROVIDED AN AUTHORITATIVE overview of what really happened when B.C. boats ran liquor to the U.S. during Prohibition in **Don’t Never Tell Nobody Nothin’ No How: The Real Story of West Coast Rum Running** (Harbour \$32.95). “We operated perfectly legal,” said Captain **Charles Hudson**. “We considered ourselves philanthropists! We supplied good liquor to poor thirsty Americans ... and brought prosperity back to the harbour of Vancouver.”

978-1-55017-841-8



Renisa Mawani: “*Across Oceans of Law* traces the currents and counter-currents of British/colonial law and Indian radicalism through the 1914 journey of the S.S. Komagata Maru, a British-built and Japanese owned steamship.”

K IS FOR KHAN

SEATTLE TEEN **RUKHSANA ALI** HIDES HER crop tops and make-up from her conservative Muslim parents and sneaks off to parties without her parent’s knowledge. She looks forward to the day, a few months hence, when she breaks free from her heavily monitored life to attend Caltech and start a new, freer life. All her plans are forsaken when Rukhsana’s parents catch her kissing girlfriend Ariana, and send her to Bangladesh. **The Love and Lies of Rukhsana Ali** (Scholastic Press \$22.99) is **Sabina Khan**’s first YA novel. Born in Germany, she spent her teens in Bangladesh and lived in Macao, Illinois and Texas before settling in Vancouver with her husband and two daughters.

978-1-338-22701-7

L IS FOR LESTER

IT WAS ONCE THE MOST FAMOUS LABOUR strike in Canadian history. Now few Canadians know much about it: In May of 1919, more than 30,000 workers walked off the job in Winnipeg, Manitoba to fight for higher wages, collective bargaining rights, and more power for working people. The



Sabina Khan: “I wanted to be a writer ever since elementary school when I’d write about kids having fantastical adventures.”

strikers battled police, vigilantes and the government. Along the way they made international headlines. The story is now graphically retold in **1919: A Graphic History of the Winnipeg Strike** (Between the Lines \$19.95). Do the math and you’ll see it was 100 years ago. The author of this graphic novel is known as The Graphic History Collective, a group of activists, artists, writers and researchers who are passionate about comics, history and social change. The illustrator is **David Lester**, known internationally as the guitarist for the venerable underground rock duo Mecca Normal—who has designed *BC BookWorld* for thirty-one years.

978-1771134200

M IS FOR MAWANI

AS A SOCIOLOGY PROFESSOR AT THE UNIVERSITY of British Columbia, **Renisa Mawani** researched racial tensions in *Colonial Proximities: Crossracial Encounters and Juridical Truths in British Columbia, 1871-1921* (UBC Press, 2009), revealing how Chinese settlers, Indigenous people and settler Canadians were systematically oppressed by “the making of the settler regime” particularly in the context of B.C. salmon canneries. It is now followed

by **Across Oceans of Law: The Komagata Maru and Jurisdiction in the Time of Empire** (Duke University Press \$27.95). Through close readings of the ship, the manifest, the trial, and anti-colonialist writings of the era, Mawani argues that the Komagata Maru’s landing raised urgent questions regarding the jurisdictional tensions between the common law and admiralty law, and, ultimately, the legal status of the sea.

978-0-8223-7035-2

N IS FOR NILOFAR

BORN AND RAISED IN IRAN, **NILOFAR SHIDMEHR** came to Canada in 1997 and earned her MFA in creative writing from UBC. Before leaving Iran, Shidmehr translated **Toni Morrison**’s novel *The Bluest Eye*, from English to Farsi. Dedicated to her daughter, Shidmehr’s collection of short stories, **Divided Loyalties** (Anansi \$19.95), looks at the lives of Iranian women in post-revolutionary Iran as well as the contemporary diaspora in Canada. Its publication coincided with the 40th anniversary of the Iranian Revolution on Feb. 11th. The stories range from 1978, a year before the Iranian revolution, to Vancouver in the 1990s. Due to Iran’s divorce laws, Shidmehr’s daughter must remain in Iran. Shidmehr hopes one day to bring her to Vancouver.

978-1-4870-0602-0

O IS FOR OONA

A FORMER GUIDE, RANCH HAND AND PARK ranger, **Peter Christensen** has lived in many places, including near Radium Hot Springs in southeastern British Columbia. He co-created one of Alberta’s first literary magazines, *Canada Goose*, in 1975. He has since relocated to the lower Skeena Estuary, giving rise to his fifth poetry collection **Oona River Poems** (Thistledown Press \$20).

978-1-77187-190-7

P IS FOR PRYCE

PAULA PRYCE OF VANCOUVER WAS RAISED in an inter-religious contemplative household in the West Kootenays and



Paula Pryce

grew up with a fascination for the wisdom and myth of diverse cultures. She subsequently became a Social Sciences and Humanities Research Council of Canada post-doctoral fellow in the Department of Anthropology at UBC.

Paula Pryce’s first book, *Keeping the Lakes’ Way: Reburial and the Re-creation of a Moral World among an Invisible People*, has been followed by **The Monk’s Cell: Ritual and Knowledge in American Contemplative Christianity** (Oxford University Press \$74), based on nearly four years of research among semi-cloistered Christian monastics and a dispersed network of non-monastic Christian contemplatives across the United States and around the globe.

Pryce has lived in Boston, Switzerland, Toronto, Yukon and Bolivia. One of the main contemplative teachers featured in *The Monk’s Cell*, **Cynthia Bourgeault**, lived on the West Coast for eight years and sometimes taught at the Vancouver School of Theology. Bourgeault founded The Contemplative Society, which offers retreats and workshops based in Victoria.

9780190680589



Q IS FOR QUENCHING

STARTING WITH THE PREMISE, “AS CHINA GOES, so goes the world,” **Robert Sanford** unpacks China’s water crisis and uses it to analyze Canada’s own deteriorating water situation in **Quenching the Dragon: The Canada-China Water Crisis** (RMB \$16).

Part travelogue, part essay, part call to action, the book follows Sanford on two separate journeys from his Canmore, Alberta home to Chinese cities Tianjin and Guizhou. Along the way, Sanford offers commentary on water problems sweeping the world—from the collapse of fisheries, to mega dam construction, to lake eutrophication, to weather modification and ocean acidification.

Sanford is a water advisor to the InterAction Council, an independent non-profit organization that brings together former world leaders to develop recommendations and foster cooperation for positive action on water matters around the world.

R IS FOR RICHES

FOOD BANKS NATIONS: POVERTY, CORPORATE Charity and the Right to Food (Earthscan/Routledge \$39.95) by **Graham Riches** has been described as a critique of domestic hunger in the rich (OECD) world. Riches outlines the moral vacuum at the centre of neoliberalism “driven by the corporate capture (Big Food/Big Ag) of food charity (U.S. style food banking with Canada’s support) and its false promises of solidarity with the poor.”

Riches presents a human rights counter-narrative to the feeding of ‘left-over’ food to ‘left behind’ people and explores the role of civil society to hold indifferent governments to account.

S IS FOR SCOTT

PRAIRIE-RAISED EX-FISHERMAN AND YACHT salesman **Joel Scott** of Chemainus has crafted his second contemporary, sea-faring, adventure novel, **Arrow’s Fall** (ECW \$18.95), as a follow-up to his 2018 debut *Arrow’s Flight*, set off the coast of Mexico. In *Arrow’s Fall*, Jared Kane, orphaned at a young age, but raised by strict Christian grandparents on a farm. Kane becomes father to a half-Haida son. He also serves two years in jail on a trumped-up assault charge before setting sail



Andrea Potter

for the dangerous waters of the Great Sea Reef of Fiji, lured by a sunken 18th century ship laden with gold. A life-and-death sailing battle ensues with ex-marine Lord Barclay and his crew of mercenaries aboard the 240-foot *Golden Dragon*.

T IS FOR TS’ELXWÉYEQW

HAVING CO-EDITED A RODERICK HAIG-BROWN Regional BC Book Prize-winning atlas in 2001, **David M. Schaepe** has proceeded to edit the mammoth **Being Ts’elxwéyeqw: First Peoples’ Voices and History from the Chilliwack-Fraser Valley, British Columbia** (Harbour \$94.95) by the Ts’elxwéyeqw



Tribe in which 85 place names are traced and explained. The traditional territory of the Ts’elxwéyeqw First Peoples covers over 95,000 hectares of land in Southwestern B.C., encompassing the entire Chilliwack River Valley.

The Chilliwack region gets its name from the Ts’elxwéyeqw tribe. *Being Ts’elxwéyeqw* portrays the people, artifacts and landscapes that are central to the Ts’elxwéyeqw people, and represents a rich oral record of an aboriginal heritage spanning thousands of years.

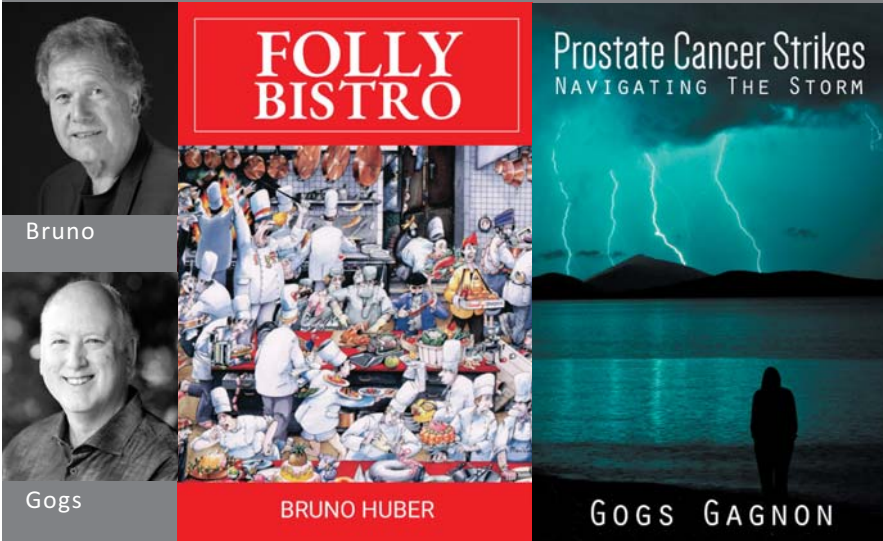
U IS FOR U-BREW

WITH THE EXPLOSION OF KOMBUCHA DRINKS on North American store shelves, it was only a matter of time before a guide to brewing the probiotic fermented tea appeared. **DIY Kombucha: Sparkling Homebrews Made Easy** (New Society \$29.99) by Vancouver chef and registered holistic nutritionist **Andrea Potter** offers practical easy recipes that don’t require expensive equipment or

hard-to-find ingredients. Readers will find out what a SCOBY is (basically, it’s the culture used to make Kombucha but there’s a long story behind it), Kombucha history and other interesting facts such as how to prevent bottles of fizzy drink from exploding.

DIY Kombucha also explores similar health drinks such as kombucha’s honey-fed relative jun, and water kefir.

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WHO'S WHO

BC



Michael G. Varga

V IS FOR VARGA

CO-AUTHORED BY **ROXANNE DAVIES**, **Michael G. Varga** tells the stories of his 40 years spent as a cameraman in **Inside View: The Eye Behind the Lens** (Self published \$19.67). Working with the CBC, Varga covered NHL hockey games, Grey Cup games, nine Olympics, four Commonwealth Games, the Pan Am Games, World Track and Field, FIFA World Cup, World Cup Skiing, figure skating championships and more. Varga was at the Calgary Olympics in 1986 when the world was introduced to Eddie the Eagle and the Jamaican bobsleders. Throughout there are revelations about what it's like working at the "Mother Corp," as CBC is known to those who work there. 978-1-9994-026-2-4

W IS FOR WONG

FEATURED LAST YEAR ON THE COVER OF THE autumn issue of *BC BookWorld*, **Lindsay Wong** is now a finalist for the 2019 edition of CBC's Toronto-centric *Canada Reads!* for her first book,



Chew Lai Keen (front row, third from left) with his wife, **Mon Ho Low**, surrounded by their Quesnel-born children (From Wah Lee to Chew Keen).



The Woo-Woo: How I Survived Ice Hockey, Drug Raids, Demons, and My Crazy Chinese Family (Arsenal Pulp, 2018), a rarity for a B.C.-published book. Also shortlisted for the Hilary Weston Writers' Trust Prize for Nonfiction, this memoir of growing up in Vancouver concerns mental health and humour within a Chinese Canadian household.

X IS FOR XINHUIXIAN

THE STORY OF HOW **WAH LEE** AND HIS WIFE, **Mon Ho Low**, travelled from Xinhui (formerly Sun-wui County) in China to B.C. in 1917, via the Sun Ning Railway corridor and Hong Kong, begins the family memoir, **From Wah Lee to Chew Keen: The Story of a Pioneer Chinese Family in North Cariboo** (Friesen Press \$17.49), by relative **Liping Wong Yip**. The couple settled in Quesnel where Wah Lee became known as Chew Lai Keen, and the couple had six children. [Tzu-I Chung reviews this book in *The Ormsby Review*.] 9781460294307

Y IS FOR YOUNG

PATRICIA YOUNG'S LATEST COLLECTION OF poems **Amateurs at Love** (Goose Lane \$19.95) explores the dynamics between lovers. To the question of what is love, she answers: "I think it means a boxcar going off the rails, grain spilling down a gully, fermenting over summer, a bear gorging on that grain, passing out in a field, a bear that could wake any moment, hung-over and thirsty and ready to kill for a drop of water." Young has received other accolades including the Pat Lowther Memorial Award, the Confederation Poets Prize and been twice nominated for the Governor General's Award for Poetry. 978-0-86492-991-4

Z IS FOR ZOONE

BLUE TIGERS WITH WINGS, **SHADOWS THAT stare back at you**, cursed princesses, wizardry conventions, and secret basement doors leading to a place called Zoone where hundreds of other doors lead into more fantastical universes. **Lee Edward Fodi's The Secret of Zoone** (HarperCollins \$21) tracks the adventures of a boy called Ozzie as he goes to the magical Zoone with the blue tiger, named Tug.

Fodi is a children's author, or daydreaming expert as he prefers to describe himself, who has authored the *Chronicles of Kendra Kandlestar* series. Ozzie and Tug's story may well be the start of a new series.



Lee Edward Fodi

978-0-06-284526-9

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Almost every day we receive another self-published title worthy of attention. Here is a selection of just ten titles.

BY BEVERLY CRAMP

I

t is almost a ghost town now, but from 1908 —1980 Ocean Falls was one of the largest communities and industrial facilities on B.C.'s coast. A company town dedicated to pulp and paper production for 60 different types of paper, it began to die when the mill shut in 1980. **Ocean Falls: After the Whistle** (\$40) covers the recollections of **R. Brian McDaniel**, one of the town's inhabitants from 1953 to 1968. Although Ocean Falls was only reachable by boat or floatplane, it was once home to 70,000 mostly prosperous people. Its swimming pool fostered several world champions. Citizens included a longshoreman who was the first cousin to a Pope, as well as a young **Dick Pound**, later president of the World Anti-Doping Agency for sports. McDaniel reveals why people who lived in one of the wettest places on earth with wooden roads, no cars, no TV, and no computers generally loved it.

978-19994-207-0-3



A little-known fact is that the largest shipwreck disaster along the Pacific Northwest Coast was the sinking of the *SS Princess Sophia* on October 25, 1918. The tragedy occurred when the First World War ended so the sinking got less press attention than it might otherwise have received. There were no survivors and the stories of an estimated 367 people on board are lost. What happened during their final hours will remain a mystery. **SS Princess Sophia, Those Who Perished: The Unknown Story of the Largest Shipwreck Disaster along the Pacific Northwest Coast of North America** (Maritime Museum \$19.95), co-authored by **Judy Thompson** and **David Leverton**, started as a resource guide to an exhibit about the *SS Princess Sophia* at the Maritime Museum of B.C., where Leverton worked as executive director and Thompson as a volunteer. The last message from the *SS Princess Sophia* is stark and tragic: "Alright but for God's sake hurry, water coming in room."

9780969300175



For his twelfth book, **Kevin Annett**, the tireless but bizarrely unsung campaigner for justice on behalf of Indigenous victims of church-run residential schools, has recalled his formative friendships with four men whose lives might otherwise be unaccounted for in **Fallen: The Story of the Vancouver Four** (www.kevinannett.com \$15). The quartet who lived on Vancouver's Downtown Eastside have all perished were **Johnny "Bingo" Dawson** (2009); **Williams Combes** (2011); **Ricky Lavallee** (2012) and **Harry Wilson** (2012). Annett recounts what they told him of the horrors of the state and church-run schools. This is the sort of riveting, deeply-felt book that gives self-publishing a good name.

978-1-54815-268-0



A Robot Called Zip (\$13.25) is the illustrated story of Zip, a newly-built and curious robot and his first foray into the world. Written and illustrated by Vancouver-based physical therapist **Harminder Toor**, the book teaches children to look after their health through posture, activity, proper diet and rest.



The late humorist and CBC Radio personality **Arthur Black** has praised **Throw Mama from the Boat and Other Ferry Tales** (Rolling West \$19.95) by **PJ Reece**



IF YOU'RE A LONG-TIME LOWER MAINLAND RESIDENT, BE prepared to get sentimental. **Revolving W and Flying Pigs: A Neon Journal of Vancouver Vintage Cafes and Theatres** (BoneYard Ink Books \$50) by **Keith McKellar** is a stunning pictorial homage to Vancouver's vintage cafes and theatres, many now gone. McKellar's drawings bring alive such venues as the Smilin' Buddha Cabaret (where **Jimi Hendrix** once played, as well as **D.O.A.**), the still-operating Ovaltine Cafe with its 1948 swooping arrow neon sign, Helen's Children's Wear in Burnaby with the skirt-bearing girl on a swing sign, and of course the revolving "W" at the Woodward's department store. This gem is well worth seeking out. Simply superb. But largely overlooked because it's self-published.

9781775357704

for being funny and weird—but the writing is also sophisticated and sly. Others simply describe this collection of thirteen short stories as whimsical. The author says his initial aim is to run with the absurd and that by staying on this track, "soon it develops its own reality."



Meanwhile retired Province editorial page columnist **Jon Ferry** has graduated from the fray of daily journalism and published two books of poetry in the last two years: **Dark Wood** (Prominence \$20.89) and **Charred Horses** (Prominence \$21.06).

Dark Wood: 978-1-9889-252-7-1, Charred Horses 978-1-9889-250-8-0

From Star Trek to Ripper

Successful Canadian director and actor, **Alan Scarfe** (below right), who has twice portrayed Romulans in *Star Trek*, *The Next Generation*, spent three years writing **The Revelation of Jack the Ripper** (Smart House Books \$22.95) in between television and film jobs. The suggestion for the book came from his wife and fellow actor **Barbara March**. It's a first-person fictionalized account of a British psychologist named **Lyttelton Forbes Winslow**. The story helped Scarfe explore, in his words, "how the stark contrast between the poverty in the East End of London and the opulence of the West End had almost necessitated this most famous of all serial killers." Scarfe has an impressive range of titles published in Europe but little recognition in his home province. He lives in Magna Bay, on Shuswap Lake.

978-0-96897-181-9



MODERN CAUTIONARY TALES



Kerry Gilbert

After **Kerry Gilbert** won the Gwendolyn MacEwen Poetry Award for Best Suite by an Emerging Writer 2016/2017, her suite poems now serve as the core of a verse manuscript called **Little Red** (Mother Tongue Publishing \$19.95). It’s a contemporary response to the classic Red Riding Hood fairy tale, fully cognizant of the missing and murdered women in Canada. Gilbert explores deeply entrenched lessons in gender roles with poetry about Wolf, Nana, Scarlet, the Woodcutter, bear, the forest, lost and innocent children, crows, accidents and homelessness “creating a kaleidoscope of modern cautionary tales.” The intention is to encourage readers to find new ways to navigate the forest with hope instead of fear.

Vernon-raised Kerry Gilbert grew up in the Okanagan and has lived on Vancouver Island, in South Korea, and Australia. She now lives back in the valley, where she teaches creative writing at Okanagan College and raises her three children.

Three of Kerry’s poems made the long list for the 2017-2018 Ralph Gustafson Prize for the Best Poem (The Fiddlehead’s 27th annual contest). She is co-founder of Spoke Literary Festival (spokefestival.com) a celebration of writers in and around the Okanagan. She also runs writing workshops called Story Makers, a mentorship program that helps young writers find their voice and confidence.

978-1-896949-74-1



SUSAN MENDEL PHOTO

In *The Ormsby Review*, poet and reviewer, **Christopher Levenson** admires the “archetypal west coast experiences” explored by **Kate Braid** in **Elemental** (Caitlin \$18), her series of poems grouped by the five elements: water, fire, wood, sky, and earth. Braid, he writes, “deftly covers a whole range of tones and of experiences, both personal and communal, to create her own world of curiosity and reverence.”

978-1-98791-563-1

I.
We have come to the cabin after weeks
in the smoke of city living, climb out of the car,
crisp with caution. Peering suspiciously up at the
sunshine
we sniff the honey of cedar and pine.

Small trickles of ease as we open windows, sweep.
It is in moving that our bodies come to know
where we are.
The neighbour waves and our faces light.

Opening the Cabin by Kate Braid

The Repairman by Howard White

Fall is here, it can’t be denied
The pounding rains arouse in me a shapeless menace
As I picture the leaf-clogged eavestroughs, the skimpy woodpile
And the things I discovered wrong with the boat
On our last trip of the summer
The mysterious electrical leak that flatted the battery
The equally mysterious accumulation of water
Along one side of the bilge only
Not to mention several things I have known about for years
Like the deteriorating floor. This is just the boat.
Elsewhere my life seems equally unready for winter
And I fret about it, wondering what to do—
Call in help? What kind of help and where do you go?
We are not a family that ever called the repairman
My father always fixed the electric stove himself
Sometimes showering us with sparks
And leaving it with one burner feeble
But mostly leaving things on his job list unreached
This is the approach I inherit and many hundreds of hours
Have I worried and wondered about that roof leak
Which I patched and re-patched to no effect
Until finally I broke down and got a roofer to look at
He found the problem in about three minutes
Laughed at my befuddlement, sticking his fat pencil
Down the hole for emphasis, didn’t charge for the callout
But told me I needed a new roof anyway, for about \$10,000
Now here is my dilemma: do I call in the repairman
For everything? My out-of-control waistline?
My aching joints? My poor family relations?
My overloaded in-basket? My faulty memory?
There are no doubt repairmen for all these malfunctions
Listed in the online yellow pages awaiting my call
Where do you draw the line between
Trying to manage things yourself
And turning your life entirely over to qualified professionals?
I pick up my dad’s old screwdriver and move
Toward the electric range, which has been
Making a mysterious humming noise

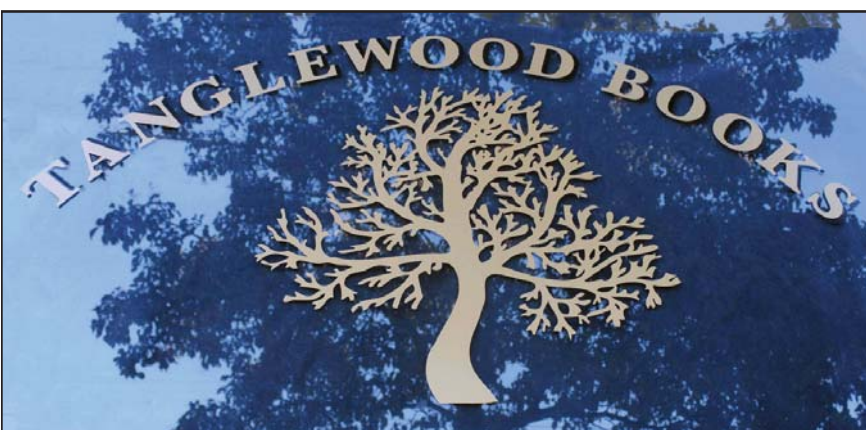
From **A Mysterious Humming Noise** (Anvil Press \$18) by **Howard White**, whose poems concern common and everyday realities such as sinking docks, driving bulldozers, arguing about sand, baseball, pouring without a funnel, dancing in the street, thought guns, coition, brain farts, not sending sympathy cards, not shooting your father, and sea otters. White also writes about writing. 978-1-77214-141-2



Howard White

II.
We lie on the bed, reading. You, British history and I,
the collected poems of Jane Kenyon.
Fire crackles and pings in the stove
while rain chimes over our heads.
It’s noon and we’ve been lying like this,
reading the odd passage to each other, content,
lost in our books most of the morning.

Now your breathing deepens, the book slips and
you sleep.
Across the room, green cedar sways lightly
through the big windows. Rain freshens. A blue jay
squawks.
You snore a little. The poet might say,
I was overcome with a fierceness of joy.
I touch your side, feeling only wonder.
The fire snaps and sings.



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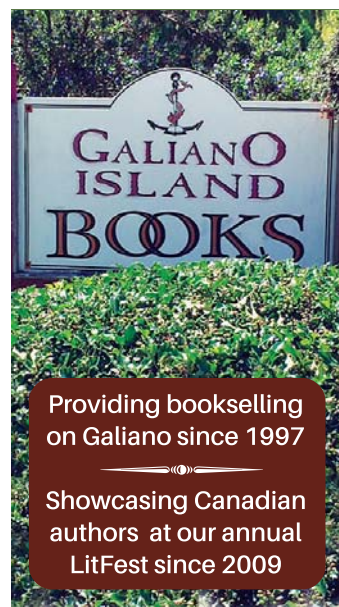
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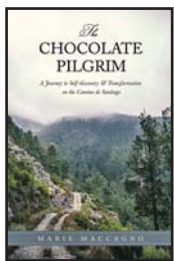


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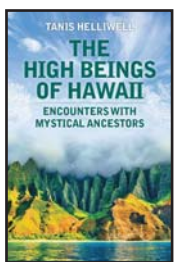
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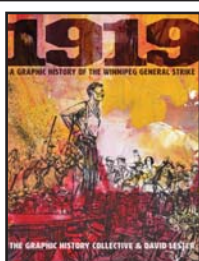
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LETTERS

Smiles and Wows

I think it's about time I expressed some gratitude for everything the *BC BookWorld* crew has done for New Orphic Publishers—such as Literary Landmark #123, archiving the new *Orphic Review* on the new *Ormsby Review* site, the wonderful author spreads in your ABCBookWorld reference pages and the exposure you have given us in *BC BookWorld*. You have kept me from becoming little more than a cranky eccentric whose delusions alone keep him going. Right now, I'm preparing *The Ventriloquist's Dummy Tells All: A Politically Incorrect Novel* for publication in Spring, 2019.

Ernest Hekkanen
Nelson

☆
BC BookWorld has performed a priceless service over the years, for the full range of BC writers. Three prolific decades—that is amazing. A labour of heroic proportions. Well done! I have enjoyed reading most issues as they became available at local libraries, and still have a little treasure of back issues.

Neill Jeffrey
Coquitlam

☆
BC BookWorld is dizzying in its breadth and depth. When a new edition arrives at the library it is time for celebration. I'm from Ts'elxweyeqw tribe territory, near Cultus Lake, over the Vedder mountain from Abbotsford, but if one is travelling by road, through time, it's half-an-hour from Chilliwack. I have problems with this statement: "Esi Edugyan of Victoria has rocketed into Margaret Atwood and Alice Munro territory with just her third novel." To use Alice Munro and Margaret Atwood places Esi Edugyan in a women's category, not an author's. You should have used Alice Munro and M. G. Vassanji as they were both twice winners of the Giller.

Dianne Rose
Cultus Lake

[The issue was printed before we knew Esi Edugyan had won her second Giller.—Ed.]

☆
I just received *BC BookWorld* in the mail. Wow. Wasn't I surprised to see a good blurb about me and my book on MS prominent on page 5, no less. I was further impressed with your involvement with Luhombero in Africa. Kudos to you. As funds allow, I will fire a little dough that way but definitely have them in my prayers already. Again, thanks for the good word.

Mona Houle
Victoria

**Holly Dobbie, author
of Fifteen Point Nine
(DCB Book, 2018)**

Just received my copy of *BC BookWorld* in the mail, and couldn't let another moment pass without a "Wow!" and a sincere thank you. Your article about Fifteen Point Nine is on point, so to speak, and entirely exceptional. Thanks for promoting and informing, and helping the book find its way into the hands and hearts of the kids who really need it,

Holly Dobbie
Langley

☆
Thanks again for the wonderful work you do for BC books and authors. I've just pored through the latest issue of *BC BookWorld*, enjoying the reviews and making notes on all the books I must read—little gems I might not otherwise have found. I was surprised to reach the end and see 'U is for Unity' in the Who's Who section. Thank you for bringing attention to my new novel in this delightful way. It made me smile.

Shelley Hrdlitschka
North Vancouver

Correction

We'd like to address some errors contained in *Build it and They Will Chum* (*BC BookWorld* winter issue). The founder of the Mudgirls Collective, who also wrote the introduction of the book under review, is Jen Gobby.

Also, as stated in the book, the object of our workshops is not to provide "free labour" for clients, and

participants do not pay the Mudgirls for learning—rather the landowner pays us for our facilitation work, and participants pay for food.

Further, and more glaringly, our workshops do not cost \$500—this is mis-quoted from page 90 of our book *Mudgirls Manifesto*, where we very clearly take issue with those natural building workshops that charge participants "upwards of \$500 per week" to come work their butts off to build someone a house.

These details mean a lot to us. They are fundamental to our history and philosophy, and we would appreciate it if you could publish a correction, or this letter. Thank you for your care, your time and your attention. Peace!

**The Mudgirls Natural
Building Collective**
British Columbia

OBITS



ORAF PHOTO

Edith Iglauer (1917-2019)
author of *Fishing With John*.

•
Jim Taylor (1937-2019) sports
columnist, author of 13 books.

•
See BCBookLook.com for full obituaries.

Send letters or emails to: **BC BookWorld, 926 West 15th Ave., Vancouver, BC V5Z 1R9**
bookworld@telus.net • Letters may be edited for clarity & length.


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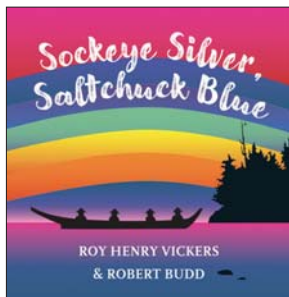
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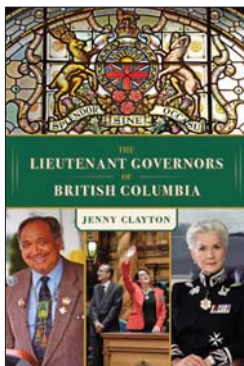
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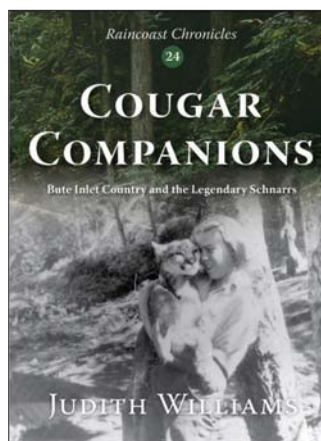
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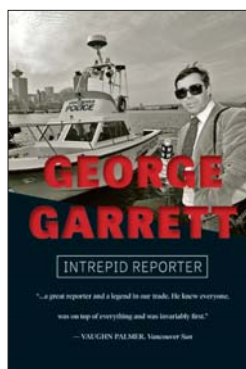
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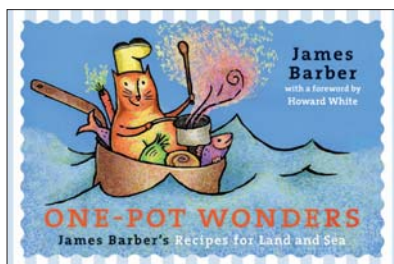
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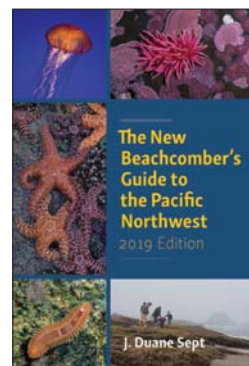


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