

YOUR FREE GUIDE TO BOOKS & AUTHORS



CANNABIS CANN LIT

Amanda Siebert on marijuana | 3

BC BOOK PRIZES

Seven winners 7

FOOD CO-OPS

Jon Steinman  
deconstructs your  
dinner plate | 1

# TURNING OVER A NEW PAGE

Introducing the  
new publisher of  
BC BookWorld,  
Beverly Cramp

Page 5

## WOLVES

Fear & loathing  
throughout history 20-21

## REPLACING THE INDIAN ACT

Bob Joseph & his  
unlikely bestseller 23

## TIED IN KNOTS

Circumnavigating  
Vancouver Island | 8

## YASUKO THANH

Her harrowing tale  
of street life | 7

## AROUND B.C.

• Atlin • Victoria • Squamish  
• Port Alberni • Downtown Eastside 3-5

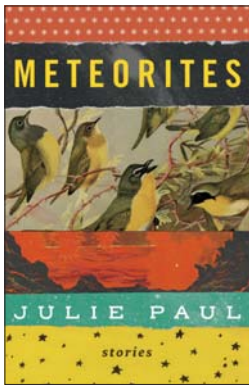
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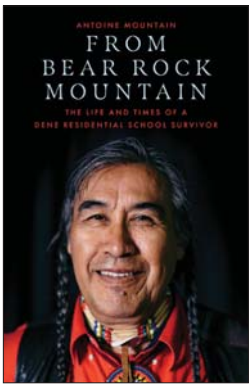


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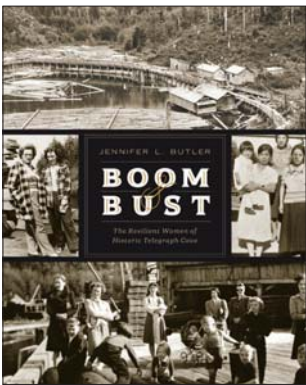


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Antoine Mountain

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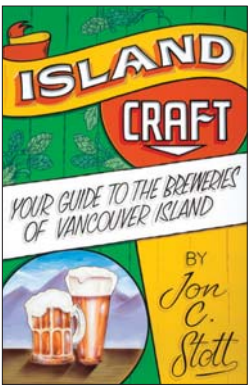


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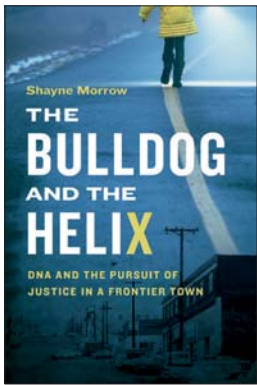
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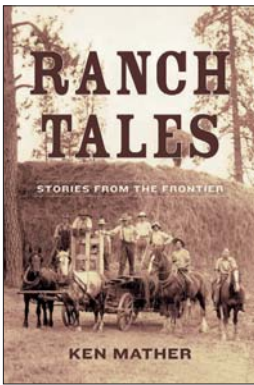


**The Bulldog and the Helix**

DNA and the Pursuit of Justice in a Frontier Town  
Shayne Morrow

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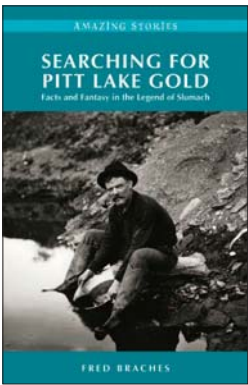


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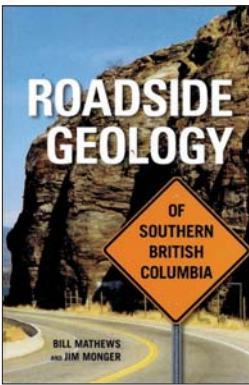


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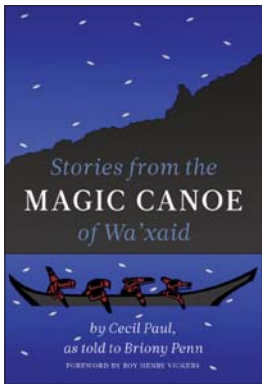
Bill Mathews and Jim Monger

Millions of years of geologic history are explained in this user-friendly guide to the rocks and landforms visible along BC's highways and ferry routes.

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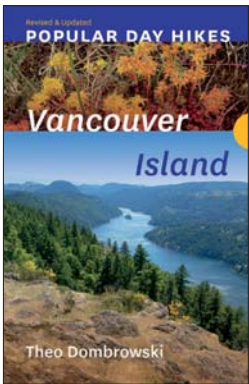


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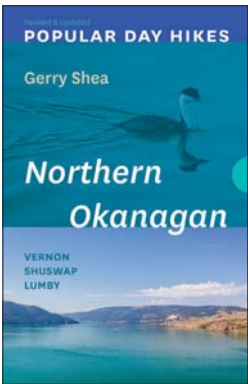


**Popular Day Hikes: Vancouver Island**

Revised & Updated  
Theo Dombrowski

This unique and colourful guidebook sorts through all of the various possibilities and selects for the reader the very best day hikes on Vancouver Island.

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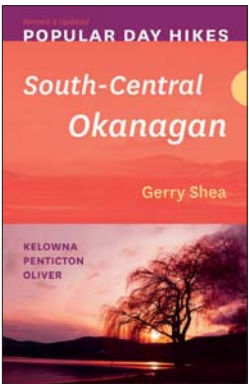


**Popular Day Hikes: Northern Okanagan**

Revised & Updated  
Gerry Shea

Details the most popular day trips in the BC interior, from Grindrod in the north to Vernon in the south and between the Okanagan Valley and the Shuswap.

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**Popular Day Hikes: South-Central Okanagan**

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## Downtown Eastside

H

ere in this Trumpish era of self-glorification, people measure their value by Facebook followers. Many persuade themselves they are progressive by advertising their moral superiority in tweets—as if that constitutes a social action.

**Libby Davies** is from a different era. Never mind that she can now be viewed as Canada’s first openly lesbian MP. From age nineteen onward, inspired by politicians **Harry Rankin** and **Bruce Eriksen**—with whom she later had a son—Davies worked tirelessly as a city councillor for Vancouver’s Downtown Eastside, running for mayor in 1993.

In **Outside In: A Political Memoir** (Between the Lines \$26.95), she says her biggest challenge as an MP, serving as **Jack Layton**’s House leader, was always maintaining her stalwart activism within her community, working with the likes of Downtown Eastside poet/activist **Bud Osborn** to help establish the Insite safe injection site way back in 2003.

As a city councillor from 1982 to 1993, and as an NDP MP for Vancouver East from 1997 to 2015, Davies rolled up her sleeves, talked to people face-to-face, and did stuff, with perseverance and integrity and no-bullshit idealism, non-stop.

Libby Davies never made herself into the story—not until she retired.

978-1-77113-445-3

JOSHUA BERSON PHOTO



“At the end of the day, like many of you, love, work, and wanting a better world is what I strive for.”

LIBBY DAVIES

## Squamish

The last major book on Salish weaving, by **Paula Gustafson**, was published in 1980. Since then, retired Canadian Museum curator **Leslie H. Tepper** and **Janice George** (Squamish hereditary chief, Chepximiya Siyam) have travelled to many countries to visit museums housing Salish blankets and together developed resources that have helped revive Salish weaving.

**Willard (Buddy) Joseph** (Skwet-simltexw), who is also Squamish, comes from a long line of Salish weavers, and he has worked for many years with Janice George to help revitalize the skills of weaving. When they started in 2004, only one Squamish weaver remained in the community of Squamish. Since then, the pair has taught over 2,500 weavers.

Now **Salish Blankets: Robes of Protection and Transformation, Symbols of Wealth** by Leslie H. Tepper, Janice George, and Willard Joseph (University of Nebraska Press \$40) has accompanied a UBC Museum of Anthropology exhibit featuring ten Salish blankets from the 1800s, loaned from museums around the world, with more than two dozen modern Salish weavings. 9780803296923

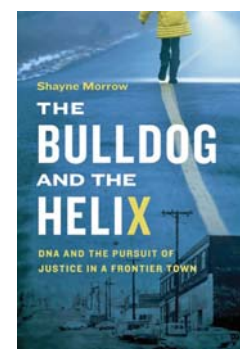


Ray and Noelle Natraoro wrapped in Salish-weaved wedding blanket.

## Port Alberni

During his fifteen years as a reporter for the *Alberni Valley Times*, **Shayne Morrow** was in Port Alberni in 1966 when the lifeless body of eleven-year-old Jessica States was found in the woods, beaten, after she had somehow disappeared while chasing foul balls at a local fast-pitch game. Nineteen years earlier, twelve-year-old Carolyn Lee had been abducted and murdered in Port Alberni while walking home from her dance class. Lee’s murderer was not found.

While covering the States case, Morrow had close access to investigators and scientists who also took a renewed interest in the Lee case, partly due to emerging DNA technology. Were the two murders



linked? As Morrow reveals in **The Bulldog and the Helix: DNA and the Pursuit of Justice in a Frontier Town** (Heritage \$22.95), Gurmit Singh Dillon was convicted of the murder of Carolyn Lee in 1998; then Roderick Patten was arrested a year later for the murder of Jessica States.

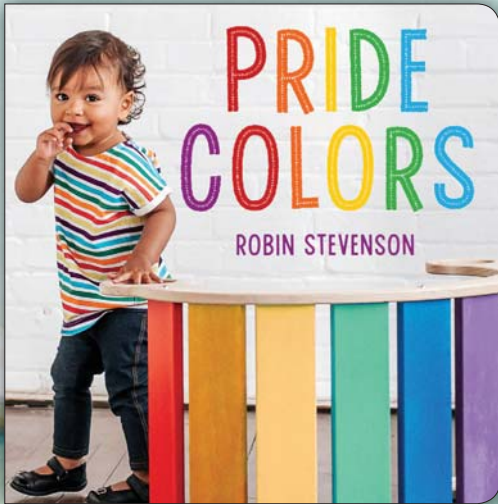
Since 2011, Shayne Morrow has worked as a freelance writer for Ha-Shilth-Sa, the Nuu-chah-nulth Tribal Council news service, and the publication *Windspeaker*. He has an MFA in Creative Writing from UBC.

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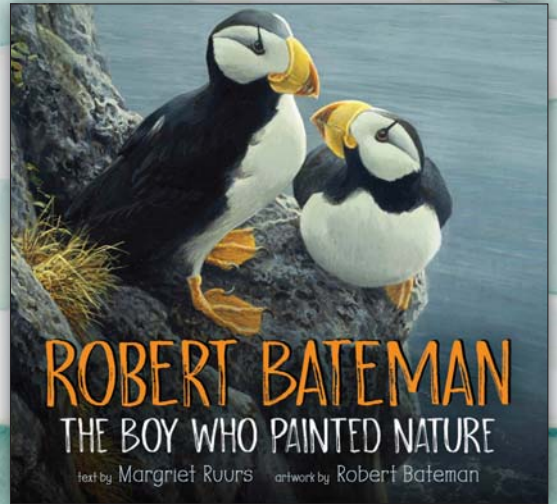
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“INFECTIOUSLY DELIGHTFUL.”  
—Kirkus



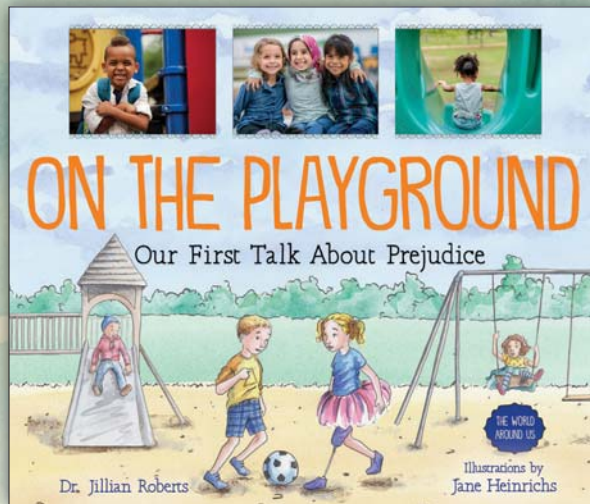
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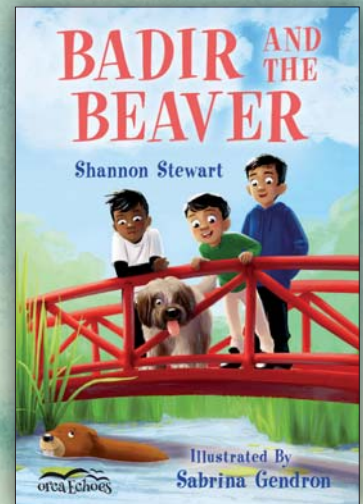
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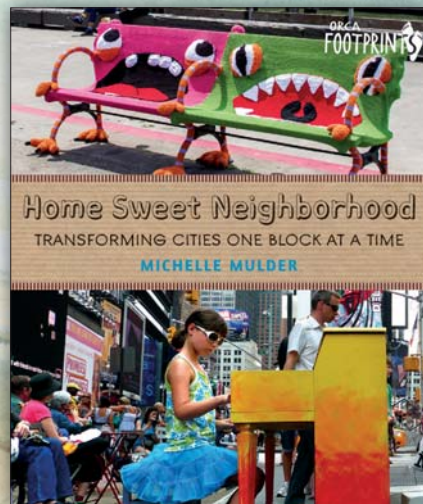
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—CM: Canadian Review of Materials



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“AN INTRIGUING BOOK.”  
—Booklist



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# BC TOP SELLERS

**J. Duane Sept**  
**Common Wildflowers of the Pacific Northwest**  
(Sandhill \$14.95)

**Eve Joseph**  
**Quarrels** (Anvil Press \$18)

**Ian McAllister & Alex Van Tol**  
**Great Bear Rainforest: A Giant-Screen Adventure in the Land of the Spirit Bear**  
(Orca \$29.95)

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

**David Starr**  
**Like Joyful Tears**  
(Ronsdale Press \$18.95)

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

**Jon Steinman**  
**Grocery Story The Promise of Food Co-ops in the Age of Grocery Giants**  
(New Society \$19.99)

**George Garrett**  
**George Garrett: Intrepid Reporter**  
(Harbour \$26.95)

**Iona Wishaw**  
**A Deceptive Devotion: A Lane Winslow Mystery**  
(Touchwood Editions \$16.95)

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

**Larry Beasley**  
**Vancouverism**  
(UBC Press \$39.95)

**M.A.C. Farrant**  
**The Great Happiness**  
(Talonbooks \$14.95)

**Angela Crocker & Vicki McLeod**  
**Digital Legacy Plan: A Guide to the Personal and Practical Elements of Your Digital Life Before You Die**  
(Self-Counsel Press \$19.95)



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

# AROUND BC



Kate Harris has won the \$30,000 RBC Taylor Prize for *Lands of Lost Borders: Out of Bounds on the Silk Road*.

## Atlin From Mars to Marco

Unable to realize her childhood dream of traveling to Mars, **Kate Harris** decided to trace **Marco Polo's** Silk Road by bicycle in 2011, accompanied by her childhood friend **Melissa Yule**.

A film called *Cycling Silk* documented their ten months of travel, pedalling ten thousand kilometres through ten countries, avoiding land mines, rock slides and prostrate pilgrims.

To enter Tibet, they disguised themselves as androgynous Chinese cyclists. Harris' first book, **Lands of Lost Borders: Out of Bounds on the Silk Road** (Knopf \$29.95), recalls her adventures in Turkey, Georgia, Azerbaijan, Kazakhstan, Uzbekistan, Tajikistan (the poorest 'stan' of them all), Kyrgyzstan, Afghanistan, Nepal, Tibet and China—leading to her \$30,000 2019 RBC Taylor Prize

for literary non-fiction.

Not very many first-time authors get blurbage from the likes of **Pico Iyer** ("It's a modern classic.") and **Barry Lopez**, but then not very many can claim they live off the grid, outside of Atlin, on the Yukon border, next to a glacier. These days Kate Harris resides with her partner in a tiny cabin with solar panels—when she's not reporting on UN environmental negotiations for the International Institute for Sustainable Development or writing for *Canadian Geographic Travel*.

Kate Harris has a degree in science from MIT, and in the history of science from Oxford where she studied as a Rhodes scholar.

The other B.C. finalists for the 18th RBC Taylor Prize were, *Just Let Me Look at You: On Fatherhood* by **Bill Gaston**; *35 Pieces: A Memoir in Music* by **Ian Hampton**; *Mamaskatch: A Cree Coming of Age* by **Darrel J. McLeod**.

9780345816771

## Victoria

### Unions matter

As we all go digital, society barely bats an eye as unionization of the workplace declines, and more and more workers are hired under contract, with no job security and few benefits.

Hence judges have selected **On the Line: A History of the British Columbia Labour Movement** (Harbour \$44.95) by **Rod Mickleburgh** as this year's winner of the George Ryga Award for Social Awareness. It reminds British Columbians how integral trade unionism has been for social progress.

Having documented the history of Canada's most volatile and progressive provincial labour force, Mickleburgh received the 15th Ryga Award in April at the new sɬʷenɬxʷəŋ təŋəxʷ James Bay Library branch, in Victoria.

Runners-up were **Chelene Knight** for *Dear Current Occupant* and **Sarah Cox** for *Breaching the Peace: The Site C Dam and a Valley's Stand Against Big Hydro*.

Judges for the Ryga Award were professor and author Trevor Carolan, Joe Fortes Library branch manager Jane Curry and Beverly Cramp.

### A new phase begins

After 33 years, this publication has its second publisher—me.

I've been working with Alan Twigg and designer David Lester since I was executive director of the BC Book Prizes in the late 1990s. Along the way, I've worked almost exclusively as a freelance arts journalist in Vancouver, written several books and edited a First Nations newspaper.



Beverly Cramp

*BC Book-World* is a well-loved, widely-read marvel. It's lively and non-elitist—the envy of other provinces. It will remain that way, as the most important cog in the infrastructure that supports the B.C. book industry—according to the Canadian Centre for Studies in Publishing.

I was born and raised in the B.C. Interior, so I will make sure these pages are never Vancouver-centric or Victoria-centric. I will represent the breadth of literary activity in the province, as always, and I'll continue to have some fun doing it.

It is a great privilege to take over as the main gatekeeper for the always enlightening deluge of new books for, by and about British Columbians and our province.

My loyalty will be, first and foremost, to you, the reader.

— Beverly Cramp



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NATIONAL BESTSELLER

# 21 THINGS

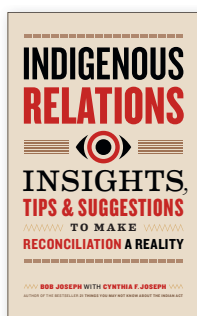
YOU MAY NOT KNOW ABOUT THE INDIAN ACT

Helping Canadians Make Reconciliation with Indigenous Peoples a Reality

BOB JOSEPH

**Congratulations to Bob Joseph,**  
winner of the Bill Duthie Booksellers' Choice Award

NEW RELEASE



PAGE TWO  
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CONGRATULATIONS to our BC Book Prize WINNER & NOMINEES

**OUR FAMILIAR HUNGER**

Laisha Rosnau's collection about the strength, will, and fortitude of generations of women won the 2019 Dorothy Livesay Poetry Prize.

**NIGHTWOOD EDITIONS**

**MAMASKATCH: A CREE COMING OF AGE**

Darrel J. McLeod's Governor General's Award-winning memoir was shortlisted for the Bill Duthie Booksellers' Choice Award.

**DOUGLAS & MCINTYRE**

**ONE EAGLE SOARING**

This board book by the bestselling duo Roy Henry Vickers and Robert Budd was shortlisted for the Bill Duthie Booksellers' Choice Award.

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# Congratulations to the winners of the 35th Annual BC Book Prizes!

See finalist books, tour photos, and more at [www.bcbookprizes.ca](http://www.bcbookprizes.ca)

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## Celebrating enrichment, engagement & enragement

MELVIN YAP PHOTO

BY BEVERLY CRAMP

**U**nder rejuvenating management from **Sean Cranbury** and **Sharon Bradley**, the BC Book Prizes received an additional boost from the flexible and congenial hosting of CBC's **Shelagh Rogers**, who easily smoothed the way for the 35th annual gala.

"There is so much good stuff being produced in this province," she said. "What you do enriches, engages and enrages."

The most popular winner appeared to be **Lindsay Wong** for **The Woo Woo** (Arsenal Pulp), recipient of the Hubert Evans Non-Fiction Prize for her memoir about growing up with a paranoid schizophrenic grandmother and a mother who was terrified of the "woo-woo," family slang for Chinese ghosts who visit in times of personal turmoil.

Hubert Evans Non-Fiction Prize presenter **Jen Sookfong Lee** took time to reflect on the support she had received from the late **Wayson Choy**, who died on April 28. Reading at her first writers' festival in 2007, Lee was approached

**Hubert Evans Non-Fiction Prize** winner **Lindsay Wong** (above) will also be among the 23 authors appearing at the **Festival of the Written Arts at Sechelt, August 15-18**, along with **Ethel Wilson Fiction Prize** winner **Eden Robinson**. Event host **Shelagh Rogers** at far right.

by Choy afterwards and he graciously told her he was proud of her. "He never forgot me and read all my books," says Lee. "Every day of my life I think about what kind of author I want to be. I'm inspired by Wayson and the kindness he represented."

When presenting the Sheila A. Egoff Children's Literature Prize to **Susin Nielsen** for **No Fixed Address** (Penguin Random House), UBC chair of the Master of Arts in Children's Literature program **Judith Saltman** said, "The best teacher of children's emotional literacy and educated imagination is not the screen but children's literature."

Nielsen's story is about a boy and his single mother who must live out of a camper van due to the high cost of housing in Vancouver. He keeps their place of residence a secret. "I wrote this partly out of the rage I felt about what was happening in Vancouver," Nielsen said, adding, "I'm so delighted that BC Book Prizes exists."

Winning the Dorothy Livesay Poetry Prize for **Our Familiar Hunger**

(Nightwood Editions), **Laisha Rosnau** said, "I didn't prepare anything. I told everyone I wouldn't win because I'm in such great company." Rosnau singled out her publisher **Silas White** saying, "This is mine and Silas' fourth time at the rodeo. Nightwood and [its affiliate] Harbour are such amazing safe harbours for Canadian writers."

For contributing most to the enjoyment and understanding of the province, the Roderick Haig-Brown Regional Prize went to the story of ordinary citizens standing up to B.C.'s most expensive megaproject, **Breaching the Peace: The Site C Dam and a Valley's Stand against Big Hydro** (UBC Press / On Point Press). "I think the only other thing I've won [before this]," said author **Sarah Cox**, "was a box of peanut brittle in Grade Two."

The Ethel Wilson Fiction Prize for the best work of fiction went to **Eden Robinson** for **Trickster Drift** (Knopf Canada), the second book in her Trickster trilogy. She won the same award for **Monkey Beach** in 2000.

**Ian Boothby** and **Nina Matsumoto** won the Christie Harris Illustrated Children's Literature Prize for **Sparks** (Scholastic), about a friendship between an inventor named August who is afraid of the outdoors and a pilot named Charlie who fears nothing.

Presented to both an author and a B.C. publishing house for exceptional initiative, the last prize of the evening, the Bill Duthie Booksellers' Choice, was awarded to author **Bob Joseph** and Page Two Books, a hybrid publisher, represented by both **Jesse Finkelstein** and **Trena White**, for **21 Things You May Not Know About the Indian Act**, in concert with Indigenous Relations Press. [see review page 23]

Joseph did not attend but sent a message: "Who knew a book about the Indian Act could be a bestseller? ... We hope that the Government of Canada will get the message to get rid of this archaic and colonial Act and put us on the righteous path to reconciliation. When we get there, you'll be able to share in the knowledge that you made an important contribution to a greater Canada for our children's children and beyond." The publishers quoted the late **Richard Wagamese**: "All that we are is story, from the moment we are born."

## new from nightwood editions

### Fresh Pack of Smokes

**CASSANDRA BLANCHARD** dissects herself and the life she once lived on Vancouver's Downtown Eastside in this frank, insightful debut poetry collection. POEMS

### Near Miss

**LAURA MATWICHUK** considers the relationship between close calls and the tenuous conditions of contemporary life in her debut poetry collection. POEMS

### Dead Flowers

**ALEXANDER LAIDLAW** delivers this debut collection of stories shaped by peripheral tragedies, moral ambivalence and how we are affected by what finds us. STORIES

### Outside, America

Criss-crossing the Canada-US border, **SARAH DE LEEUW** digs through grief, loss, aging, and nationalism to grasp the current state of the world. POEMS

### Visual Inspection

Composed over a period of illness, here is **MATT RADER**'s reflection on poetry, power and our embodied selves. MEMOIR/POEMS

### Our Familiar Hunger

**LAISHA ROSNAU**'s collection about the strength, will, struggle and fortitude of generations of women won the 2019 Dorothy Livesay Poetry Prize. POEMS

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# NEW AND TIMELESS EKSTASIS TITLES FROM THE DEEP WELL OF THE IMAGINATION

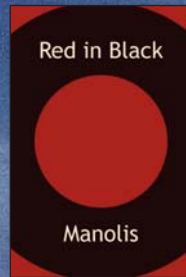


**Hammers & Bells**  
ENGLISH/RUSSIAN EDITION  
RANDY KOHAN

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Poetry 205 pages  
\$25.95

**Red in Black**  
MANOLIS

ISBN 978-1-77171-320-7  
Poetry 184 pages  
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CHARLES NOBLE  
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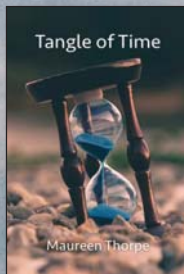
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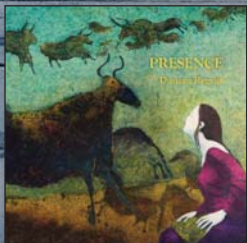
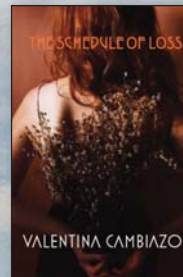
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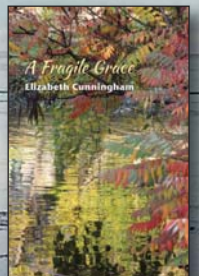
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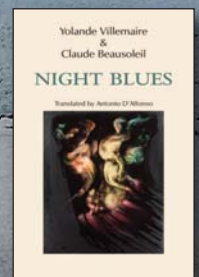
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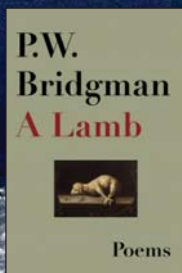
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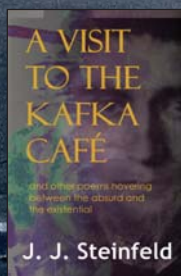
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# Going back to back-to-the land

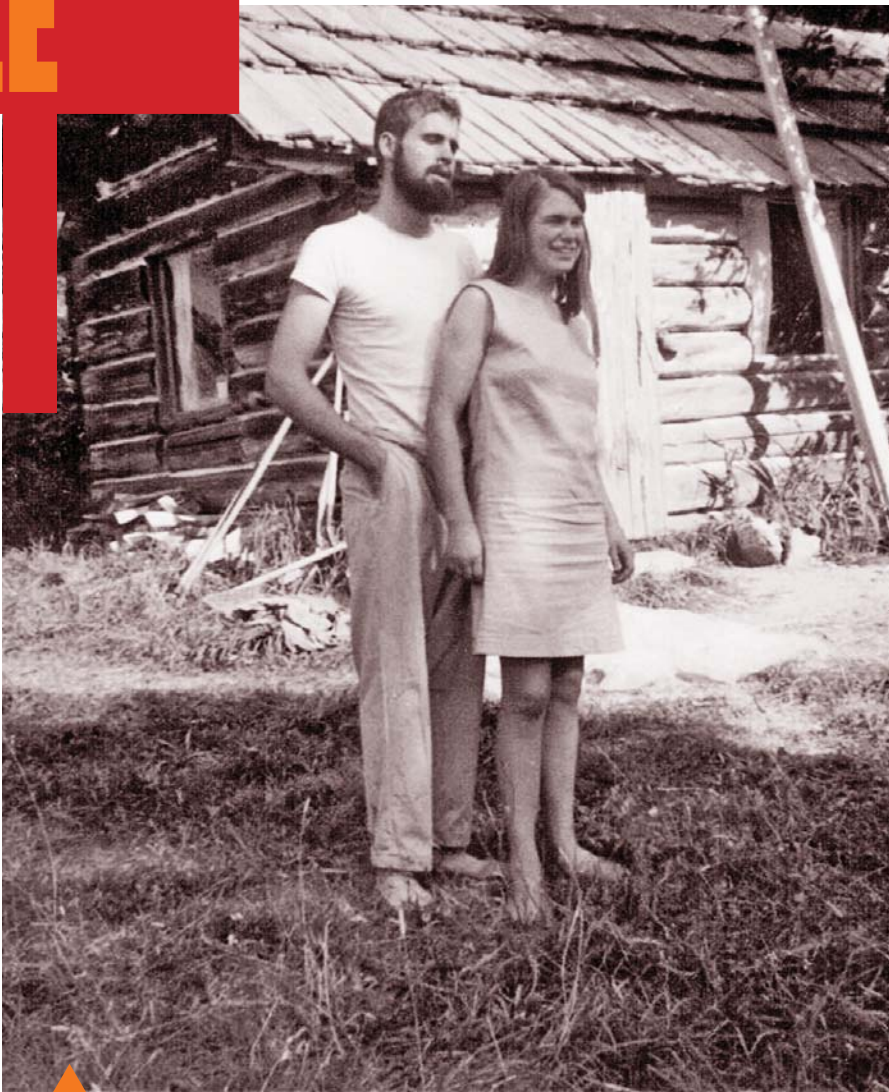
What Forever Feels Like:  
A Memoir of Johnsons Landing  
by Ellen Burt (Maa Press \$23)

BY LEE REID

In 1969, **Ellen Burt** married and settled in the hamlet of Johnsons Landing at the head of Kootenay Lake, near Argenta. The community was mostly developed in the 1920s on land originally populated by the Ktunaxa First Nation. Until the late 1950s, when a road was built, weekly supplies were delivered by the paddle wheeler *SS Moyie*. The nearest towns were Kaslo, a half day’s drive, and Nelson, a day’s drive away.

More recently, the community was partially buried by a mudslide in 2012 that killed four people and destroyed five houses, a tragedy recalled by **Amanda Bath’s** *Disaster in Paradise: The Landslides in Johnsons Landing* (Harbour Publishing, 2015).

In **What Forever Feels Like: A Memoir of Johnsons Landing**, Ellen Burt includes buried truths of our own life story, particularly within the



We’ve got to get us back to the garden: Dan and Ellen Burt, circa 1970, Kootenays.

historical and cultural context of the counter-culture of the West Kootenays in the 1960s and ‘70s.

“During all those years in Johnsons Landing,” she writes, “I had no awareness that I was also a baby boomer, a hippie, a Back-to-the-Lander, part of a mass social movement. In that life, my awareness extended no further than

the barn. Dan and I went to town twice a year. We didn’t have a radio.

“Race riots in LA? I may have heard a bit of it on the country and western station, after we got our little transistor. A man on the moon? Sounds hypothetical. The Vietnam War? Even though the draft dodgers kept coming, it was not in my consciousness.”

She now retroactively includes white colonial attempts to extinguish First Nations culture and their people; the destruction of old growth forests in the Purcells through unregulated clear-cut logging and dams; and the depression of the salmon runs and spawning channels along Kootenay Lake by the Duncan dam, or by the hydro-imposed Kootenay Diversion, which flooded agricultural lands and forested shorelines.

*What Forever Feels Like* offers many nuances for the reader. We experience the crystalline silence of nature; and we witness the silence of people shutting each other out (including in Burt’s own marriage). One of the dominant themes is the strength and stoical endurance of women entrapped in parenting and work.

The mudslide wiped out half the community, leaving a ghost-scape of homes and dreams. Underlying much communal generosity and geniality, Ellen Burt also describes a wordless world of anger and loneliness experienced by those who did not fit into the communal norms.

And, yes, there’s no apostrophe in Johnsons Landing. 978-1-999554804

Lee Reid is a clinical counsellor in Nelson. She facilitates groups of seniors on creative aging and now, at age 73, she is an activist for intergenerational education. Reid recently completed a project that brought teens and seniors from ages 15 to 95 together at L.V. Rogers Secondary School in Nelson. Her most recent book is *Growing Together: Conversations with Seniors and Youth* (Nelson CARES Society Press, 2018). Her previous books are *From a Coastal Kitchen* (Hancock House, 1980) and *Growing Home: The Legacy of Kootenay Elders* (Growing Home Elders, 2016).



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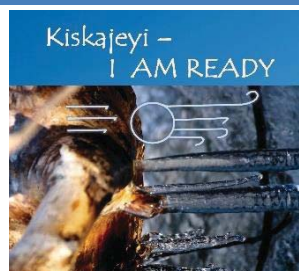
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Victoria Times Colonist

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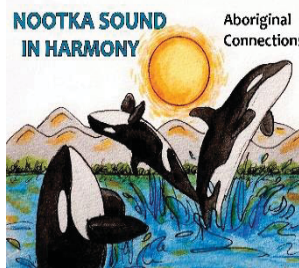
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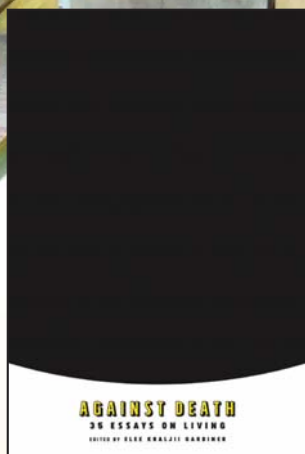
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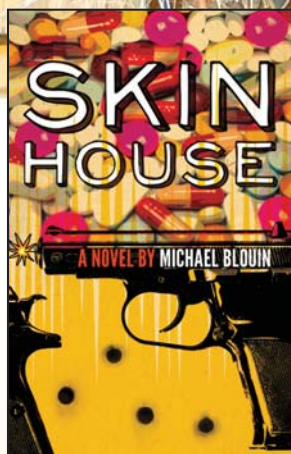
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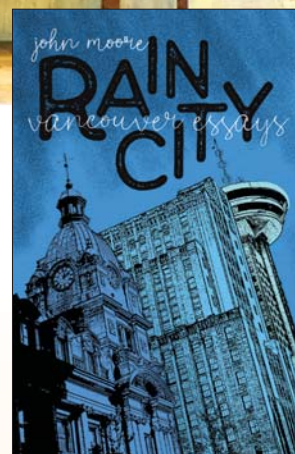
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### BORDERLINE by Marie-Sissi LaBrèche Translated by Melissa Bull

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# Deconstructing dinner

## B.C. co-ops then and now

Food-to-table is great—so is cooperate-to-plate

**Grocery Story:**  
**The Promise of Food Co-ops**  
 in the Age of Grocery Giants  
 by Jon Steinman  
 (New Society \$19.99)

BY GRAHAME WARE

For decades, **Jon Steinman** has been a digital Pied Piper for food co-ops. On his website you'll find a Food Co-op Directory as well as constructive inspiration for starting and managing a co-op partially based on his experience as a former board president for the Kootenay Co-op.

Much of the content for his **Grocery Story** has arisen from 39-year-old Steinman's *Deconstructing Dinner* podcast and video streaming series that was broadcast on co-op and campus radio stations across the continent for five years and 193 episodes.

"With 50 U.S. and Canadian radio stations rebroadcasting the weekly show," he writes, "I gained a perspective on the food system that few journalists would have had at this time."

It all began as a weekly radio show that Steinman wrote and hosted on Kootenay Co-Op Radio CJLY from 2006-2010. Later, in 2013, Steinman became the writer, host and producer of six episodes for his television and web series *Deconstructing Dinner: Reconstructing our Food System*.

With many charts and graphics, *Grocery Story* is well-researched, historically solid journalism chock-a-block with info, both historical and contemporary. We learn: "On Malcom Island in B.C., a Finnish community started the Sointula Co-op Store in 1909. It remains the longest-running co-operative in Western Canada and the longest running food cooperative in North America."

The Buffalo Mountain Co-op in Hardwick, Vermont started out by sharing a roof with a gun shop and a liquor store. "Under one roof" recalls founding member **Annie Gail-lard**, "you could purchase a pistol, a pint of Jim Beam and a pound of tofu."

On the serious side, Steinman outlines social issues such as the abuse of the label "local" by Big Grocery. For example, he details alleged abuse by Save-On of their Western Family brand hamburger patties. Under a federal law, in 2013 Ottawa changed the definition of what could be considered local. Meat from Alberta was shipped west to Vancouver for processing and then sent back east to Nelson and called "local."

This practice led to a protest by the Kootenay Co-op, the local Kootenay MP and the president of the National Farm Workers Union. They wanted a more meaningful definition and coined it "True Local." The Kootenay Co-op regulated itself and in 2018, \$2.6 million was paid to True Local suppliers.

These days, Jon Steinman is a hard guy to keep up with. Starting from his hometown of Nelson in early April, he'll visit 48 cities to promote his book, returning to Nelson in mid-July. Along the

way he'll visit new food co-ops in North Carolina, Pennsylvania, Tennessee and Kentucky. Hamilton, Toronto and Elora are his Canadian stops.

From *Grocery Story* one gets the sense that nothing is going to stop Steinman's work and energy at the grassroots level. He is a social leader who ultimately succeeds in convincing the reader that food systems accountability and ecological transparency are key issues going forward for us all.

His work and writing are rigorous, compelling and inspiring.

9780865719071



There are approximately 700 co-op businesses in B.C. These workers are from the CRS Co-op and Uprising Breads, 1987.



**The Co-Op Revolution:**  
**Vancouver's Search For**  
**Food Alternatives**  
 by Jan DeGrass  
 (Caitlin Press \$24.95)

Jan DeGrass's **The Co-op Revolution** is largely a cautionary tale of one specific co-op and how it went sideways.

DeGrass came to Vancouver in the 1970s and found a job with Tunnel Canary cannery, a real fruit company in North Vancouver that used honey instead of sugar in their jams that were marketed by Collective Services and Resources Workers Co-op, or CRS.

Originating workers plunked down \$100 for a share, and took paycuts. "We were performing socially useful work," she recalls. "We were not misguided hippies—we were on the right path. It was the rest of the world that was screwed up."

Subsidized by its staff for start-up capital, CRS Co-op became a force in the acquisition and distribution of health foods. DeGrass only became disenchanted as the result of a divisive issue—the allocation of profit—at the annual general meeting in December of 1978.

"The surpluses in question were for the years 1977 (\$17,337) and 1978 (\$39,730). In a lengthy and unsigned financial report it appeared that the decision had already been made to allocate the 1977 surplus to management as a bonus..."

"Though the financial report recommended that the workers receive a bonus, the mood of the

meeting swung toward retaining the surplus within the co-op."

The division of management and workers vying for the same pot of money was unsettling. "It became clear that we would never see those loans returned to the individuals who had made them," she recalls. DeGrass had to continue

her second job as secretary to make ends meet—and she eventually left CRS.

By the 1990s, there were fifty people on the co-op payroll and they had each paid a two-thousand-dollar share to work there, money that was taken from their pay cheques. When asked to increase their share purchase to four thousand dollars, plus take a ten percent pay cut, most opted out.

A CRS manager has recalled, "We closed arrangements in November 1998 for the sale of CRS Holdings... We didn't sell the co-op for a grand profit and then divvy it up... We had grown too fast to finance ourselves. The credit union was breathing on us."

Money from the purchase of CRS by **Ron Francisco** was paid out to the shareholders and to the recent investors and \$125,000 was sent to CCEC Credit Union to support other co-operative projects. The Canadian Worker Co-op Federation, a national grassroots organization that supports the development of workers' co-ops, also received \$75,000 of the money.

[The Co-op Act was changed in 2000 to enable co-ops to sell multiple classes of shares, which would allow outsiders to invest in a co-op. This legislation could have enabled CRS to survive.]

After the co-op business was acquired by Ron Francisco, it morphed into a health food distributor behemoth, giving rise to The Horizon Group.

Horizon services 1,800 locations annually such as Whole Foods Market, Save On Foods, Urban Fare, Overwait-ea Foods, PriceSmart Foods, Buy-Low Foods, Nester's Market, Shop n' Save, Safeway, Sustainable Produce Urban Delivery (SPUD), Donald's Markets, Choices Markets, Kootenay Country Co-op. And more.

*The Co-op Revolution* provides valuable minutiae as to how idealism and capitalism can appear to be ultimately incompatible.

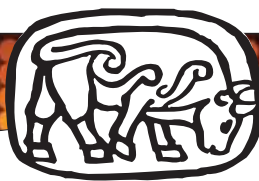
This wasn't an easy story to tell and I applaud Jan DeGrass for having the courage to tell it.

978-1987915952

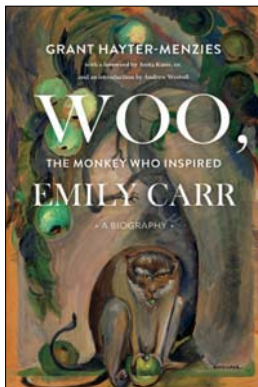
Grahame Ware reviews from Gabriola Island.

Kootenay Pied Piper Jon Steinman





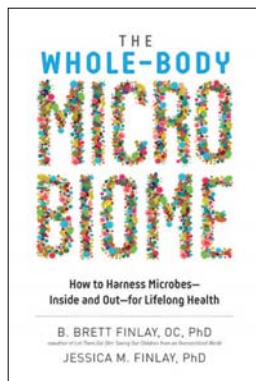
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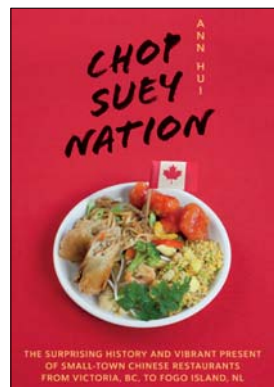
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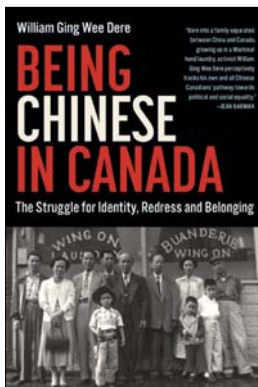


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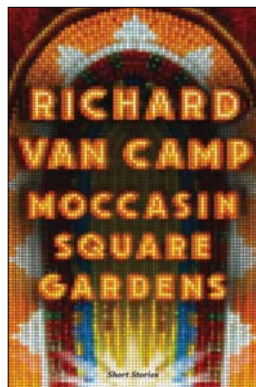


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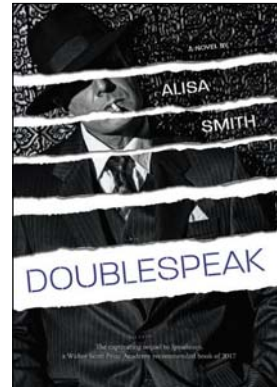


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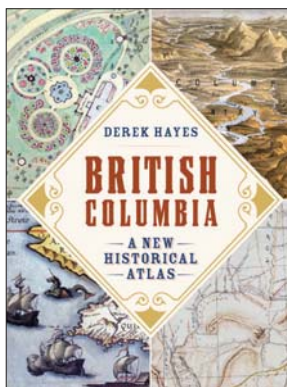


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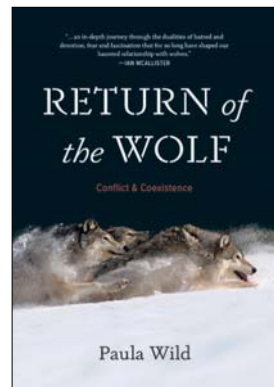
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**The Little Book of Cannabis:  
How Marijuana Can Improve  
Your Life by Amanda Siebert**  
(Greystone Books \$14.95)

BY DEREK VON ESSEN

**T**rying to convince your Mom to sample some “Granddaddy Purple” bud for that infernal back pain might be easier when paired with **The Little Book of Cannabis** by **Amanda Siebert**.

Siebert has presented a vast amount of information in an easy-to-read volume, with her chapter topics displaying a subtle sense of humour.

There’s many points made on the CBD vs THC (Cannabidiol vs Tetrahydrocannabinol) components of cannabis that would help Mom better understand why there is such a wide selection in the variety of strains available for purchase.

Typical is Chapter 7, “An Effective Source of Pain Management.” Like much of *The Little Book of Cannabis*, this chapter is divided up into interviews with people who’ve experienced the benefit of using cannabis (in this case, for relieving intense pain and discomfort).

We also get a case study involving the treatment of Tourette’s, with references to chronic and short-term pain management, treatment of infections, and other prescribed uses that all end well.

To her credit, Siebert does state that “the compounds in cannabis affect everyone differently because our endocannabinoid systems are all different.”

Dr. **Mark Ware**, professor and director of clinical research at Montreal’s McGill University Health Centre, speaks plainly on how it’s not the be-all and end-all of pain management.

His statements, and another alerting users to possible risk where there’s a history of psychosis or heart issues like arrhythmias, are two of the few negative associations to cannabis that I found in the whole book.

The entire book is pro-cannabis, without a doubt. I don’t dispute the research or the grand declarations made by Siebert, but some may find a counterbalance missing from the content.

The subtitle, *How Marijuana Can Improve Your Life*, is definitely the focus.

Siebert tends to give permission to indulge for just about every reason under the sun: relief from anxiety, depression, and insomnia; for levelling mood swings, socializing, sex, and easing creative blocks; for energy boosting, pain management, and easing effects of aging; for nutritional value, treating addiction, and extensive medicinal benefits ... and much more.

The chapter “Using Cannabis as a Superfood” is especially enjoyable and informative. “[I]f you thought bacon was already too good to be true, it can be made even more wonderful by simply sprinkling a little cannabis on top while it’s in the frying pan.”

This section is excellent at breaking down the nutritional value of various forms of cannabis (fresh, dried, bud, leaves, seeds, etc.) and methods of preparation. Or jump ahead to the last chapter, “How to Prepare and Use Cannabis,” for even more detailed information.

According to Siebert’s research, large doses can be problematic but low doses (the hip contemporary term “micro-dosing” may apply) seem to be a win-win scenario for just about everything one could do in their waking hours—and it seems to be as effective during the sleeping hours, too.

*The Little Book of Cannabis* weighs heavily on the medicinal and health advantages of cannabis consumption, a conclusion validated by a long list of professionals and the author. The research is presented well and in detail, though not in so much detail as to turn into doctor-speak.

Siebert lays out many situations where taking the high out of cannabis might benefit users. I admit to still having difficulty comprehending the uses of cannabis without the bonus of feeling high from it. Would a non-alcoholic bourbon be enjoyable or have any marketable success? But not everyone wants to get baked when they’re healing.

“I don’t dispute the research or the grand declarations made by **Ammanda Siebert**,” says reviewer **Derek von Essen** “but some may find a counter-balance missing from the content.”

Siebert’s pro-pot stance gets a little predictable and the overall “RAH! RAH! RAH!” gusto of it can tire one a bit. That was until I reached one of the last chapters, “Easing the Aging Process,” when I realized who the ideal target for this book should be.

There’s a bit of a generation gap noted with the elderly being tagged as skeptical of its benefits, but they’re also the largest group of new cannabis users.

Perhaps the benefits covered by Siebert would best serve the uninitiated and one’s parents and grandparents, who may have been most influenced by history’s “war on drugs” and “Reefer Madness.”

So next time your Mom complains about that back pain, and needs to go see her Budtender (a term I’ve only recently learned), you can send her along with the knowledge she’s gained from *The Little Book of Cannabis*.

It doesn’t compare with **Jack Her-er’s** *The Emperor Wears No Clothes* (1985) or **Andrew Struthers’** *The Devil’s Weed/The Sacred Herb* (New Star 2017). But to each his or her own.

I recall a time with friends when we were teenagers having mature conversation the likes of, “pot relieves my stress,” and “weed helps me focus,” and a multitude of other reasons justifying our favourite herb.

In the end, we’d be rolling on the floor in a fit of laughter as the statements became more and more absurd, degenerating as far as, “it makes it easier to have a crap!”

Well, as it turns out, that too is included in *The Little Book of Cannabis* as one of the many attributes of marijuana.

9781771644044

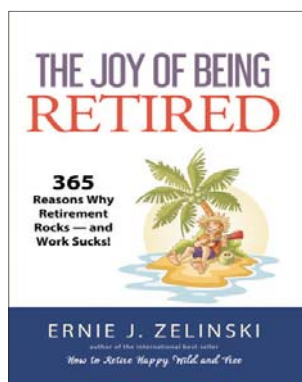
*Derek von Essen is a graphic artist, painter, and photographer of No Flash, Please! Underground Music in Toronto 1987-92 (Anvil Press, 2016).*



JACKIE DIVES PHOTOS



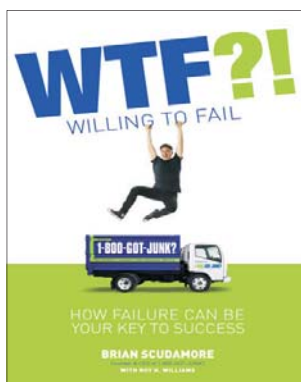
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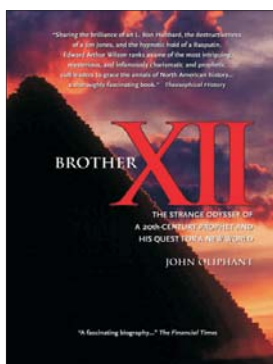


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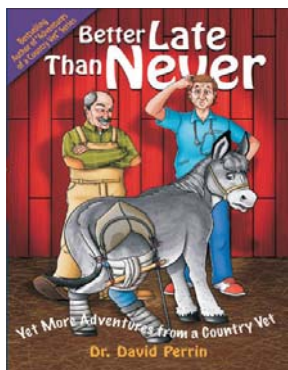
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## BROTHER XII THE STRANGE ODYSSEY OF A 20TH-CENTURY PROPHET AND HIS QUEST FOR A NEW WORLD ORDER John Oliphant

The story of the infamous BC cult leader was featured recently on *Global National News* and is as compelling a story now as it was decades ago.

9780978097202 \$24.95 Twelfth House Press

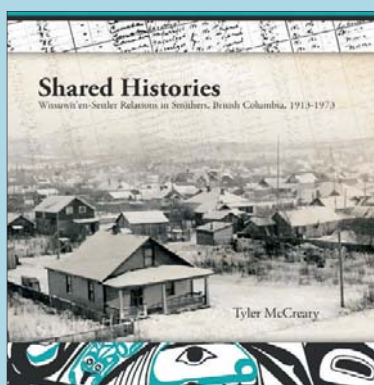


## Better LATE Than NEVER YET MORE ADVENTURES OF A COUNTRY VET Dr. David Perrin

Fans of the *Don't Turn Your Back in the Barn* country veterinarian books will want to read this one—the last in the series. The late 'Dr. Dave' has had a staunch following and this is one not to be missed. Familiar and new characters, both human and animal, are central to Perrin's hilarious and heartwarming stories. Dave Perrin passed away in 2018.

9780986656996 \$23.95 Dave's Press

## FINALIST FOR THE 2019 LIEUTENANT-GOVERNOR'S MEDAL FOR HISTORICAL WRITING



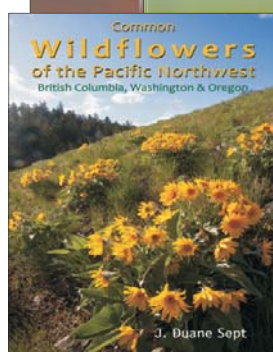
9781928195047 \$24.95 pb Creekstone Press

## SHARED HISTORIES

WITSUWIT'EN-SETTLER RELATIONS IN  
SMITHERS, BRITISH COLUMBIA

Tyler McCreary

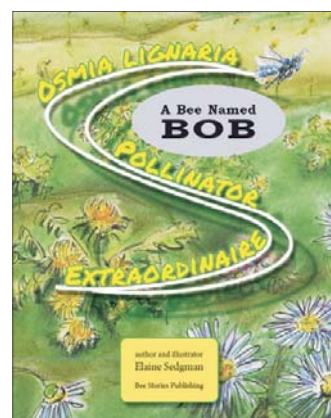
This is a primer for anyone wishing to understand the cumulative impact of colonialism on Canada's Indigenous people. McCreary uses this collection of hidden histories to reveal how the Witsuwit'en people of northwest BC struggled under the brutal imposition of governance models totally alien to their own. With astonishing resilience, they withstood the attempts to destroy them as a people and have become a model for substantive reconciliation.



## Common WILDFLOWERS OF THE PACIFIC NORTHWEST BRITISH COLUMBIA WASHINGTON & OREGON J. Duane Sept

Just in time for the spring and summer flower seasons—this new guide will enhance your appreciation for the wildflowers of British Columbia. Full of stunning photography and informative text, it's perfect to take on your next hike! See all of the Calypso nature series titles in your local bookstore.

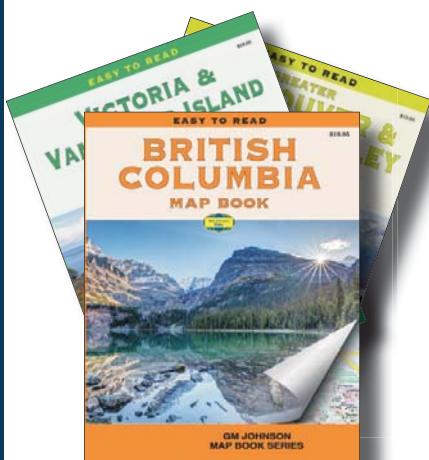
9780995226616 \$14.95 Calypso Publishing



## A BEE NAMED BOB OSMIA LIGNARIA Elaine Sedgman

Here's a fascinating nature book for children all about the adventure and life cycle of *Osmia Lignaria*, a small Blue Orchard Bee (BOB). Also known as a mason bee (because she builds her nest from mud), this pollinator extraordinaire is a highly efficient insect that can pollinate more trees and flowers in her lifetime than hundreds of her honey bee cousins. Illustrated by the author who is an accomplished artist and Master Gardener—and admits to being "bee-sotted" by native bees.

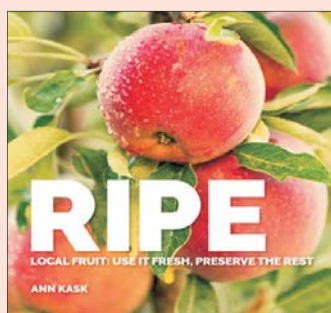
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## RIPE LOCAL FRUIT USE IT FRESH, PRESERVE THE REST Ann Kask

With bold, bright photography and recipes as varied as halibut curry salad with apple & grapes, warm brie with blueberry chutney, or grape & goat cheese truffles, this is a book that should be in every kitchen library.

Preserving techniques include canning, freezing, drying, juicing, and making jellies, jams, marmalades, fruit butters and chutneys. Proceeds from the sale of this book go to support Diabetes Canada.

9781988872025 \$24.95 Kask Graphics

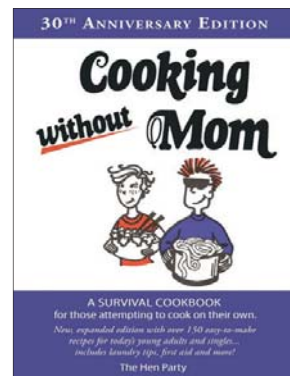


## WHITEWATER COOKS more beautiful food Shelley Adams

The bestselling *Whitewater Cooks More Beautiful Food* is full of recipes to inspire fans and delight newcomers to this fabulous cookbook series. Shelley's innate flair for creating and developing recipes have made her famous for turning home cooks into culinary rock stars. There are now 5 in the series - collect them all at your local book store or kitchen shop. **Watch for a new Whitewater cookbook to come in 2020!**

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George Garrett and the Speedy Alka Seltzer News Cruiser, 1958

## Of miscreants & media

George Garrett: Intrepid Reporter  
by George Garrett  
(Harbour Publishing \$26.95)

BY MICHAEL SASGES

For almost fifty years, **George Garrett**, as a solo reporter for radio station CKNW from 1956 to 1999, gathered an unprecedented knowledge of copshop operations at Hastings and Main, and the residual goings-on at the Vancouver and New Westminster courthouses. He witnessed an endless parade of addicts and drunks and hookers and petty thieves and street brawlers.

"I don't know whether to condemn you or congratulate you," Judge **Les Bewley** said to one 50-year-old prostitute.

At 312 Main Street, the Vancouver police station, miscreants were held, judged and punished and also pitied. "I can still picture Mr. Justice **Harry Sullivan**, in black robes with scarlet trim, donning a black skull cap," relates Garrett in **Intrepid Reporter**, "With tears streaming down his face, Judge Sullivan said to [the murderer], 'I sentence you to hang by the neck until you are dead.'" The trial followed a fatal shooting in a nearby nightclub in 1957—but the killer was not executed.

On The Rocks with Jack Knox: Islanders I Will Never Forget  
by Jack Knox (Heritage House \$19.95)

BY KEITH NORBURY

It's often said that journalism represents the first draft of history. As a reporter, editor, and columnist with the *Victoria Times Colonist* daily newspaper for the last thirty years, **Jack Knox** has written early drafts of a lot of the recent history of Vancouver Island and its satellite islands.

Best known as a humour columnist—his two previous books were long-listed for the Leacock Medal—Knox also has a knack for serious reportage. However, in the vein of **Mark Twain** and **Matt Taibbi**, Knox knows how to turn a phrase in **On The Rocks**, and will frequently colour even his most serious writing with *bon mots*:

"I will die contented if I never have to write another word about sewage treatment."

George Garrett is one of 29 recipients of the lifetime-achievement award for B.C. journalists from the Jack Webster Foundation. "Over the years I built up a list of contacts that was the envy of many of my colleagues," he confides.

Frequency of broadcast was another of his strengths. To please Speedy Alka Seltzer, the sponsor of CKNW's first "news cruiser" in 1958, Garrett would file eight reports per shift in the Downtown Eastside. Many prominent newsmakers have arisen from the Downtown Eastside—such as Larry Campbell, Libby Davies, the late Bruce Eriksen, the late Jim Green, Jenny Kwan, and Jean Swanson.

Garrett's memoir sheds light on a less progressive era when police and prosecutors daily criminalized the indigent. Vagrancy laws and liquor regulation made for easy arrests and prosecutions. His book alleges that drunks were often picked up and jailed, but never prosecuted, just so the constables operating the paddy wagons could report they had been earning their keep.

There is so much to learn from this autobiography. 9781550178661

Mike Sasges is the author of *Once Well Beloved: Remembering a British Columbia Great War Sacrifice*, to be published in the fall of 2019 by the Royal BC Museum.

More often, descriptions wax toward poetry: "You can actually sniff out a good beachcombing tide, one where the telltale odour of rotting seaweed and other flotsam is carried on the south winds hammering in from the open ocean."

That's Knox paraphrasing **Barry Campbell** about how he hunts down Japanese glass fishing floats that drift ashore on the west coast. "It smells like glass balls are coming," Knox quotes the beachcomber, who once found 36 of the treasures on a single day in 1987.

*On The Rocks* consists of portraits of memorable folks Knox has stumbled across during the last three decades. Many of them are people he bumped into while travelling to remote parts of the islands with *Times Colonist* photographer **Debra Brash**.

9781772032666

Keith Norbury has worked full-time as a journalist since 1986.

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Illustration by Carol La Fave

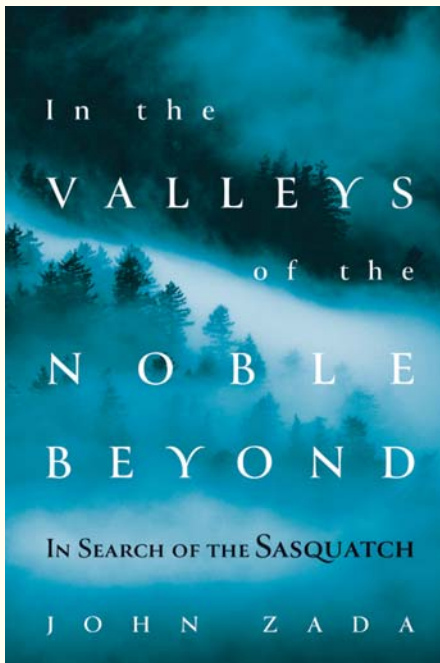




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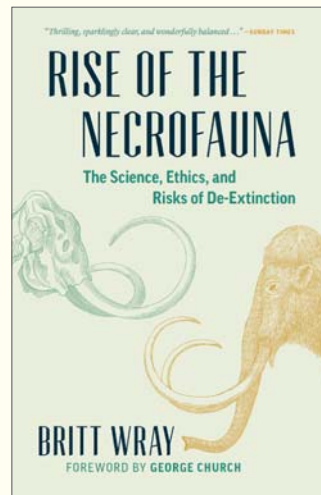
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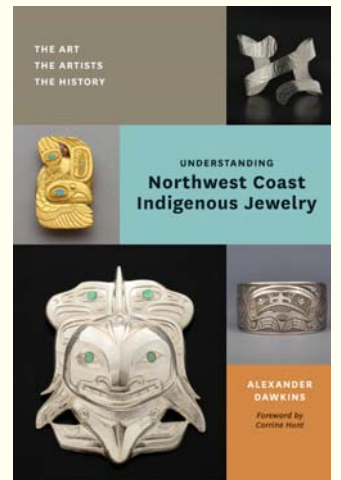
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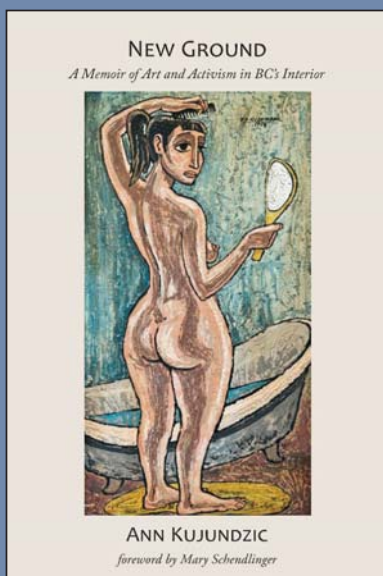
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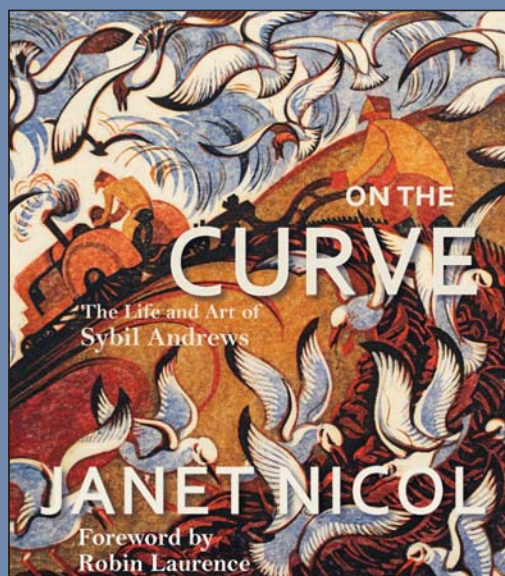
# GROUNDBREAKING BC ARTISTS

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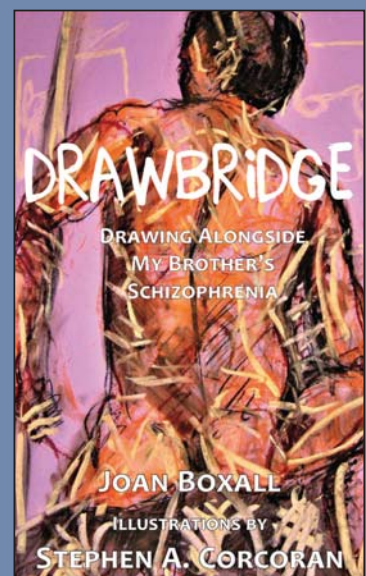
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Thirty years apart,  
**Yasuko Thanh**'s frank memoir  
 resembles **Evelyn Lau**'s  
*Runaway: Diary of a Street Kid*.  
 They share the same  
 literary agency.

# Lucky I'm sane

M

**istakes To Run With**, Yasuko Thanh's aptly-titled third book, is a harrowing memoir of growing up in Victoria as the child of impoverished immigrants.

Her Vietnamese father, who had studied in Paris, was a brilliant man, trained in business management and fluent in four languages. He found work as a shoe salesman and suffered from crippling depression.

Her German mother was only seventeen when she married Thanh's father who was 27 years old. She was profoundly unhappy and disillusioned with the new world but eventually found solace with evangelical Christians. She grew lavender wherever they lived, which was mostly in low rent apartments.

Little "Suko" was five years old when her brother was born and found herself demoted as secondary to the all-important son. No matter that she was an honour roll student and a talented gymnast at school, she did not feel loved for who she was, or even for what she achieved. There were rigid rules at home, where perfection was expected. Her friends were few.

At the age of fifteen, Yasuko Thanh ran away from it all and, as the country songs lament, she went looking for love in all the wrong places. And that's putting it mildly. A childhood habit which would stand her in good stead was reading, and staying warm and safe in libraries.

According to her publisher: "After a stint in jail at sixteen, feeling utterly abandoned by her family, school, and society, Thanh meets the man who would become her pimp and falls in love. The next chapter of her life takes Thanh to the streets of Vancouver, where she endures beatings, arrests, crack cocaine, and an unwanted pregnancy."

Years later she would earn her Grade 12 Equivalency and, later still, a Masters in creative writing at the University of Victoria. As a child she had developed focus and self-discipline in order to complete homework assignments in the unhappy chaos around her; as an adult, she taps back into that focus in order to write about some of the hardest things anyone--especially a deluded teenage hooker with mental health issues of her own--should ever have to endure.

There are some writers who come from privilege who slum and then retreat to their comfortable quarters to write about their real and embellished encounters with the mean streets. Then there are those who wrestle with addictions, survive beatings, hang on to their own acute intelligence, keep enough of their good hearts intact, and get out alive to tell us how and sometimes why.

Those among us who are first-generation immigrants often have to take on the role of 'translating' the language and even trickier, the requirements of Canadian schools, to our immigrant and refugee parents. Repression is the default parenting technique for some unhappy people and their lack of control over their own lives ricochets around the rest of the household to destructive effect.

Add to this, teenage boundary-testing and a taste for illicit substances and, voila, it will come as no surprise that a teenage runaway like Yasuko would

**Mistakes To Run With:**  
**A Memoir by Yasuko Thanh**  
 (Hamish Hamilton \$24.95)

BY CAROLINE WOODWARD



DON DENTON PHOTO

**Yasuko Thanh has earned her living as a busker, punk musician, an opium dealer, a cleaner of goat pens, a bed & breakfast operator, a housekeeper, a prostitute and a panhandler. She now lives with her husband, rockabilly musician Hank Angel, and two daughters in Victoria. She will be appearing at the Festival of the Written Arts (August 15-18) in Sechelt.**

Story, CBC, *Quill & Quire* and other heavy hitters pronounced her a "writer to watch." Everyone noticed her strikingly beautiful tattooed author photo.

One of Canada's top literary agents signed her up.

After this auspicious beginning, Thanh's readers were rewarded a few years later with a beautifully written historical novel, set in French Indochina now known as Vietnam. This luminous achievement, *Mysterious Fragrance of the Yellow Mountains*, won the Rogers Writer's Trust Prize for Fiction and the Victoria Butler Book Prize.

This is a writer blessed with talent in the genius category and with enough edginess—her exotic blend of Vietnamese and German looks, an abundance of tattoos, and her experiences as an after-hours punk band musician—to be of interest to even the most jaded media.

Along the way, Thanh has been guided by literary angels and by reading just the right stories at just the right time. One of Thanh's favourite short story writers is Vancouver's **Caroline Adderson**, whose own debut collection, *Bad Imaginings*, was nominated for the Governor-General's Award, among other accolades. Both books are on my top ten list of short story collections, with stories that haunt me still. 9780735234413

*Caroline Woodward works as a lighthouse keeper and is the author of nine books in five genres for adults and children including, A West Coast Summer with Salt Spring Island artist Carol Evans and the 25th anniversary re-issue of the Arthur Ellis Best First Mystery-nominated novel, Alaska Highway Two-Step.*

choose controlling, abusive companions in an attempt to create a romanticized home life, complete with vicious guard dogs.

"It was easy to split myself in two. Shadow and self. I'd been doing it my whole life. Being hurt at the hands of a loved one was not an option for my alter ego. When assaulted she had a knack for rationalizing away her own victimhood.... The denial of her own suffering helped her support the illusion that she was in control."

While some memoirists are more oblique about their misery, Thanh is unsparing about her self-destructive choices. She is honest about presenting herself as a potentially unreliable narrator, too, which takes real courage.

To read about her love for her two children, and her compassion for her parents, is to join other readers who are cheering every victory, every hard-won chunk of wisdom, every luminous work of fiction, every prized piece of second-hand furniture, every deadbeat abuser shown the door, and every children's birthday party celebrated with the neighbourhood.

In *Mistakes To Run With* we marvel at the resilience of the human mind and spirit—and that's not entirely surprising. Although she is not yet a household name, Thanh's Journey Prize-winning short story *Floating Like the Dead* led to her brilliant debut collection of short stories of the the same name, *Floating Like the Dead* (Penguin, 2016). When the collection went on to be nominated for national and provincial literary prizes, winning an Arthur Ellis Award for Best Crime Short



CAROLINE WOODWARD



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# MEMOIR

## REVIEW

# Tied in knots

While circumnavigating Vancouver Island in a sailboat, **Brian Harvey** reflects on a malpractice lawsuit against his dead father.

**Sea Trial:**  
**Sailing After My Father**  
by **Brian Harvey**  
(ECW Press \$21.95)

BY THEO DOMBROWSKI

**Y** The outline is simple enough: the author records a two-month sailing circumnavigation of Vancouver Island, while, concurrently, going through a box of legal documents related to a malpractice lawsuit against his dead father, a neurosurgeon.

At the outset there is something almost “British” about the writing. Self-deprecating humour, lightness of touch, and an inclination to give a wry account of his own (substantial) fears and uncertainties make his a very easy voice to listen to, whether chatting about rocks and reefs, or lawyers and legalities.

Only towards the intense conclusion do the emotions become torrential.



**BRIAN HARVEY** IS A SOCIAL ANIMAL. In anchorage after anchorage he sidles up to others for a chat. His capacity to describe, evoke, mimic, and mock (usually, but not always, affectionately) is one of this book’s most entertaining features.

The funniest and most endearing characters are the rest of the crew—Harvey’s wife **Hatsumi**, and Charley, a schnauzer. Charley cannot swim.

Charley’s bladder, other dogs, squirting clams, rich sports fishermen and much else, are all drily recorded.

Spotting a Japanese flag on a nearby boat, Harvey, ever the extrovert, proposes a visit. “But we don’t know them!” Hatsumi avers. Not for the first—or last—time Harvey reminds us, carefully, “Sometimes, my wife could be quite Japanese.”

His accounts of learning to sail are hilarious: “One gloomy video was a re-enactment of the death of an entire family from CO2 inhalation: the actors rolled their eyes and went down like tenpins”

The book is, however, arguably less about either a sailing trip or a legal case, than it is about Harvey himself. So infused is he in everything he observes, remembers, or discovers (in his father’s papers), that the overwhelming impression we are left with is of a man at sea.



VERY, VERY FEW READERS ARE LIKELY TO PUT down *Sea Trial* and rush off to the nearest yacht broker to buy a sailboat. The postcardy bits are overshadowed by Harvey’s vivid evocations of icy temperatures, dripping, impenetrable fogs, savage winds, treacherous currents, malevolent rocks, and towering seas.

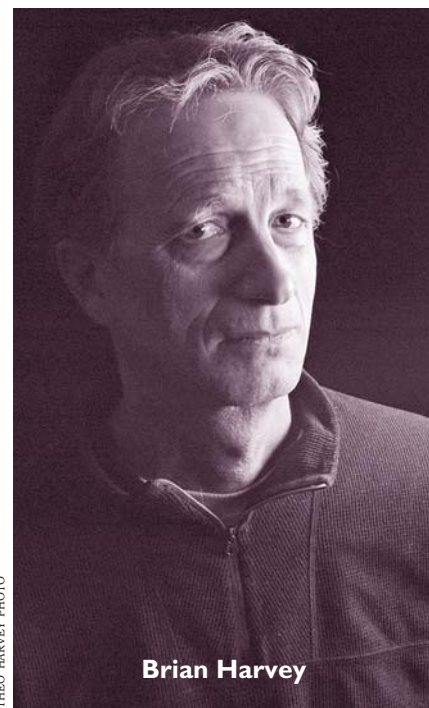
The trip is a greasy litany of me-

chanical crises—leaking oil, broken starters, failing batteries and more. Some writers would use these crises as an opportunity to suggest (or even underline) their prowess and fortitude. There is no swagger here. Dread, panic, nerves, anxieties—and self-criticism—inflect every gust and lurch.

Pointy mountains and emerald forests pop up on cue, as do guest appearances of puffins, wolves, dolphins, sea otters, and whales, as Harvey provides an elegaic history of a coast dotted with disappointed hopes and failed lives.

Eventually we approach the daunting kernel of the book: the malpractice suit.

Harvey takes pains to make a seamless link between discovering the coast and understanding the documents. Both the box of notes and his interest in sailing are “gifts” from his father. Ultimately, the real purpose of the investigation, to discover the elder Harvey’s character, is movingly achieved.



Brian Harvey

By the end of both “journeys,” exterior and interior, Harvey is wrung out. Appropriately, the book concludes, “we did the usual things with winches and jib sheets, the sails filled again, and we headed home.”

Some might hear echoes of probably the most seminal sea voyage in Western literature, “The Rime of the Ancient Mariner:”

*He went like one that been stunned,  
And is of sense forlorn:  
A sadder and a wiser man,  
He rose the morrow morn.*

9781770414778

Theo Dombrowski of *Nanoose Bay* has written and illustrated *Secret Beaches of the Salish Sea*, *Seaside Walks of Vancouver Island* and *Family Walks and Hikes of Vancouver Island (Volume 1): Victoria to Nanaimo, and (Volume 2): Nanaimo North to Strathcona Park*.



Stephen Collis pays  
homage to Fulford  
Harbour's silent poet

Phyllis Webb  
1999

# THE SOUNDINGS OF HER SILENCE

**Almost Islands:  
Phyllis Webb and the Pursuit  
of the Unwritten by Stephen Collis**  
(Talonbooks \$24.95)

BY SHARON THESEN

In the 1960s, **Phyllis Webb** chose to leave behind a promising and lucrative broadcasting career at the CBC in Toronto, where among other things she created and co-produced the weekly series, *Ideas*.

In the 1970s, Webb's interest in politics swerved toward west coast Indigenous art, including the ancient intertidal rock art found on Salt Spring Island, named "Wilson's Bowl" after anthropologist **Wilson Duff**.

She chose to make her home on the south coast of British Columbia where she insisted on living and writing on her own terms, without aspiring to an admirable public voice. This has been one of the things I most cherish about her, along with the beautiful, sideways power of her work.

I was first drawn very strongly to Phyllis Webb's *Wilson's Bowl* in the early 1980s. It inspired me to contact Webb and visit her at her home on Salt Spring Island—the beginning of a decades-long and continuing friendship.

At that time, I hadn't so far encountered a Canadian female poet whose work had such an impact on me, that lit so brightly my own path as a writer.

Now **Stephen Collis'** ekphrastic project, ***Almost Islands***, arises from a similar respect. One poet's immersion in the art of another, it spins out a web of connections from Collis' 2007 study of Webb's poetics, *Phyllis Webb and the Common Good* (Talon, 2007), taking great care to blend politics and poetry.

Collis' ongoing attraction to Webb's poetics and her presence is the fundamental image of this book: his trips on the ferry to Salt Spring Island, her greeting him in her home, and their settling in to exchange news, talk, and compare notes within the so-called "silence" of Webb's art.

What keeps drawing Collis back to

Webb, he says, is "her strength to remain alone .... her resolute withdrawal, her ability to dwell in the glare of her fragments and failures. It is a form of resistance that continues. Islanded. Bulwarked, But open, curious."

Both Phyllis Webb and Stephen Collis were born in Victoria (she in 1927, he in 1965); both enjoyed relatively privileged upbringings and private schools; both were imprinted by the coastal landscape of southwest B.C.

The forty-year age difference between them is another way they are "almost islands," but this distance dissolves in the matrix of mutual attraction and curiosity. They are West Coast poets engaged with West Coast realities—geographical, political, ecological, and aesthetic—except Webb appears to have lost or forsaken her voice.

Webb continued to publish essays—*Talking* (Quadrant Editions, 1982) and *Nothing But Brush Strokes* (NeWest Press 1995)—and a book of "ghazals and anti-ghazals", *Water and Light* (Coach House 1984) into the mid-1990s, but she stopped writing poetry as such. It was noted that she had stopped writing poetry, and began painting, after the death of her mother. At this point, Webb felt that words, that poetry, had "abandoned her."

The question of silence, of the content of the unwritten, of the failure to write one's "good masterpiece of work" (Webb quoting the unfortunate anarchist activist **Nikola Sacco**), and the questions that arise from such a decision, or gift, or catastrophe, is what Collis attempts to unpack, in a number of directions and dimensions, in this book.

In its **Montaigne**-like spirit of essaying forth, Collis explores the "silence" that both threatens and educates the writer. A prolific writer himself, and a serious political activist, Collis is appalled by the prospect of silence—of being silenced or of self-silencing.

Collis had earlier confided this fear to his sister Gail, whose death in 2002

is present in this book's often-elegiac tone. It was Gail who, during a walk with Collis in Vancouver, had given him the advice that set his compass westward, toward Phyllis Webb and Salt Spring Island: "Poetry is your way of writing all ways at once. It is your revolutionary path."

Collis' lavish, loquacious, zigzag essaying-forth across the "peninsula" of Collis's own literary and political geography for *Almost Islands* enables Collis to raise urgent questions about writing, ecological devastation and colonial violence. It also includes some advice—including to not write at all, for a while at least—from other poets and friends.

"I exist to tend the flow of language," he says.

"The terror of Webb's 'No,'" for Collis, is that "it is not spoken by her, but to her."

The meditations on mortality and silence that conclude the book I found deeply affecting. Collis describes the difficulties of transferring the body of his sister to her pine coffin. "The coffin could not be got through. So we carried her out. Like furniture. Such beloved furniture. Such precious wood for the fire."

Collis writes, "In each and every poem I write, I pick my sister up, carry her across a page or two, and lay her down again. It is method and ritual and the very practice of everyday life." This final section of the book is where I feel Collis is converting silence and failure to hiddenness and immanence.

The felicity of Phyllis' surname imbues *Almost Islands*—a web of connections fleshed out by the "beyondery" of imagination.

9781772012071

Sharon Thesen has written eleven books and chapbooks. She is professor emerita of creative writing at UBC's Okanagan Campus. She edited the Governor-General's award-winning *The Vision Tree: Selected Poems by Phyllis Webb*.



BC BookWorld,  
Volume 3, Issue 4, 1989

## A pledge

AS WE WALK ALONG the difficult road of healing and reconciliation together, I pledge to continue to emphasize books that reflect Indigenous perspectives and foster dialogue and understanding.

To date there has never been an issue of *BC BookWorld*, for more than 30 years, that didn't highlight books pertaining to Indigenous issues. In 2005, its publisher wrote *Aboriginality*, still the only book in Canada that is entirely about Indigenous authors from one province.

Our ABCBookWorld public reference service provides information on more than 1,000 titles pertaining to First Nations. *BC BookWorld* has now written about 286 B.C. Indigenous authors—and counting.

This is evidence that the growth and awareness of Indigenous literature has been extraordinary in B.C. It will be my privilege to continue to keep readers informed as we publish on the unceded territory of the Coast Salish Peoples, including the territories of the x<sup>w</sup>məθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō and Səlilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.

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**Return of the Wolf:**  
**Conflict and Coexistence** by Paula Wild  
(Douglas and McIntyre \$32.95)

BY LOYS MAINGON

**W**olves have been as successful as humans in populating every continent except Antarctica. Like homo sapiens, they are extremely intelligent and adaptable. The history and mythology of all cultures records our competition and coexistence with wolves. Wolves have been an integral part of humanity's evolution.

As we enter the age of biodiversity collapse, or as biologist **E.O. Wilson** names it the "Eremocene"—the age of loneliness—understanding how and why we need to further that coexistence is more important than ever.

**Paula Wild's Return of the Wolf: Conflict and Coexistence** is a very timely guide to understanding wolves, and how we might adapt our human behaviour to co-exist with them.

After its virtual extirpation over the last century-and-a-half in America and Europe, the Grey wolf (*Canis lupus lupus*) and its smaller cousin, the coyote (*Canis latrans*) are re-distributing throughout their previous domains, and even colonizing new environments. There is a growing concern about human interaction with these wild carnivores, in ecosystems increasingly shaped by, and managed by, people.

Wild's book aims to encompass the Grey wolf's distribution in America and Eurasia, but the focus is predominantly North American. It does not include extensive work done in Russia.

★  
*RETURN OF THE WOLF* OPENS BY DISCUSSING HUMAN attitudes to wolves, followed by chapters on 19th and early 20th century extermination and wolf behaviour. Wild includes considerations of the individuality and personality of "the wolf."

Lest the reader get too sentimental, Chapter 5 describes how these carnivores make their living with their extraordinary sense of smell, and their ability to work with ravens to find and kill prey, which feeds both wolves and ravens as well as attending carnivores.

Chapter 6 gives a good overview of the complex relationship of wolves with domestic dogs and coyotes, on whom wolves preferably prey, though they will occasionally mate with either, as numerous genetic studies have shown.

Chapter 7, entitled "Wolf Wars," is the pivotal point in Wild's narrative. "Writing about wolves is writing about death," she writes—namely the death of wolves whose interests clash with those of ranchers and hunters, and even hikers.

Here she introduces the key work of **Troy Bennett**, a shepherd who is largely responsible for the reintroduction of the wolf in France, and for much of the legislation that has made the controversial return of the wolf in Europe possible.

What Wild does not include in her discussion of Bennett's work is the crucial question that drove Bennett to become an advocate for wolf conservation. Bennett describes his first encounter with a wolf that had been killing his lambs as a life-changing discovery of "the other" in wilderness, and it is worth quoting:

"Our eyes met and were locked, I was drawn into them. People talk about the wolves' stare and how it holds you, how it holds its prey. When a wild wolf looks into your eyes it looks deep and you cannot look away. Something holds you there. Whether it is hypnotism or fear or something else is unsure. I didn't feel fear, but I was held. In that look I felt something change in me, I felt an exchange of information, I don't know what the wolf took from it, but I was left with something, a gift, as it were. I have deliberated over it many times, something primeval that was dormant in me was awakened that day; it's not something I can write about, I cannot even put



**Wolf swimming after buck in Lakeland Provincial Park, Alberta.**

# Wild's wolves & wilderness

**"Writing about wolves is writing about death."**

PAULA WILD



**Wolf and grizzly fight over a deer carcass in Montana.**

Paula Wild provides a good general introduction but she homogenizes First Nations' interpretation of the wolves as though all First Nations cultures interpreted "the wolf" in the same way. She also resurrects as fact **Ernest Thompson Seton's** fictitious tale of Lobo, without taking into account the famous controversy over "nature faking" that it sparked among the giants of "nature writing" from **John Burroughs** to **Theodore Roosevelt** before the First World War.

At a time of global biodiversity collapse, as recently pointed out in a study fittingly entitled, *Protect the last of the wild*, Canada is nevertheless the second most important of only five nations still blessed with "relatively intact" ecosystems.

Meanwhile, as reported by the World Wildlife Foundation, Canada has lost a staggering 60 percent of its wildlife since 1970. Wilderness continues to be eliminated to this day at a rate unprecedented since the great Cretaceous extinction.

Between them, Russia, Canada, Australia, the USA, and Brazil house much (70 percent) of the 23 percent global wilderness that remains today. While Canada's position as a wilderness champion may sound reassuring to Canadian readers, the practical reality is far more chilling. While most of our urban and agricultural devel-

opment is clustered around the 49th parallel, the natural resource exploration and infrastructure that supports our cities, extends all over our would-be "wilderness."

We rate among this planet's highest per capita energy consumers, and we have a disproportionately high impact on wilderness. The state of Canadian ecosystems can be measured not only by the impacts of the Athabasca Tar Sands Project, or Site C, but by the disappearance of iconic flora and fauna accompanied by an increase in after-the-fact "management by crisis."

In B.C., spotted owls, a wilderness conservation emblem, have collapsed to a population of less than a dozen. Caribou populations across Canada are collapsing, largely due to decades of forestry and oil and gas extraction. The general attitude is that they are "too expensive to save."

Half of B.C.'s Chinook salmon populations have been found to be "endangered" by COSEWIC (the Committee on the Status of Endangered Wildlife in Canada), at a time when the future of iconic resident killer whales of the Salish Sea hangs in doubt through Chinook collapse, intensified recreational and commercial boat traffic, and the threat of future oil tanker traffic.

The declines of polar bears and caribou are just the most widely publicized concerns. If there is a fit for "the wolf" today, it is in this precarious



**Red Riding Hood, from Les Contes de Perrault by Gustave Doré, 1867**

The techniques of exclusion she proposes are known as "hazing" (the benign use of noisemakers, harmless projectiles, repellants, etc.), which are growing in popularity in North America as wolf and coyote encounters increase. These have been used with general success with coyote populations, which have been increasingly settling in urban centres.

These techniques work in the early stages, but research also indicates that they may lose their effectiveness as wolves and coyotes become increasingly habituated to urbanized environments, to the point that their genetics change.

The undiscussed problem is that with our own population growth, we are turning rural landscapes into a vast economically and ecologically unsustainable suburbia. Negative wolf-encounters should be taken as symptoms of an "unhealthy" environmental condition driven by mankind. Wolf-hazing should only be considered as a stopgap measure until humans learn to manage their own behaviour and the associated destruction of wilderness.

Meanwhile, *Return of the Wolf* should be read and welcomed as an invitation to rediscover that green inner fire known only to the wolf and the mountain.

9781771622066

*Dr. Loys Maingon is an avid naturalist and a professional biologist. He is the current webinar host for the Canadian Society of Environmental Biologists. Maingon owns and operates an endangered plant nursery and oversees a number of regional conservation programmes on the Tsolum River near Merville. He is also research director of the Strathcona Wilderness Institute and runs the environmental impact consulting firm, Aardscan Biological and Environmental Ltd. Arrested at Clayoquot Sound in 1993, Maingon remains a strong advocate of social, economic, and environmental change. He contributed a chapter to Clayoquot & Dissent (Ronsdale, 1994). His complete, 5,000-word review of Return of the Wolf is accessible on-line via The Ormsby Review.*







# Bachelor Bannock, from 1939 to today

**Constance Brissenden** pays tribute to a Métis settlement sustained by the land—physically, emotionally, mentally and spiritually.

**Memories of a Métis Settlement: Eighty Years of East Prairie Métis Settlement**  
by **Constance Brissenden**, editor  
(Theytus Books \$14.89)

BY ANGIE TUCKER

**E**arly East Prairie settler and bachelor **George Harvey** was a veteran of the First World War. He lost an eye in the war and was wounded in other parts of his body; thereafter he wore a glass eye.

Harvey had a war disability pension and helped others when they were in need. In return, they looked out for him, bringing him his “bachelor bannock.”

When I first received **Constance Brissenden’s Memories of a Métis Settlement: Eighty Years of East Prairie Métis Settlement**, I earmarked **Theresa Auger’s** recipe for Bachelor Bannock. In preparation for reading, I made a batch.

Shortly after taking the bread out of the oven, I slathered butter and gooseberry jam over its warm surface, embraced a cup of hot tea, and sat down to meet the residents—both past and present—of East Prairie Métis Settlement, northwest of Edmonton.

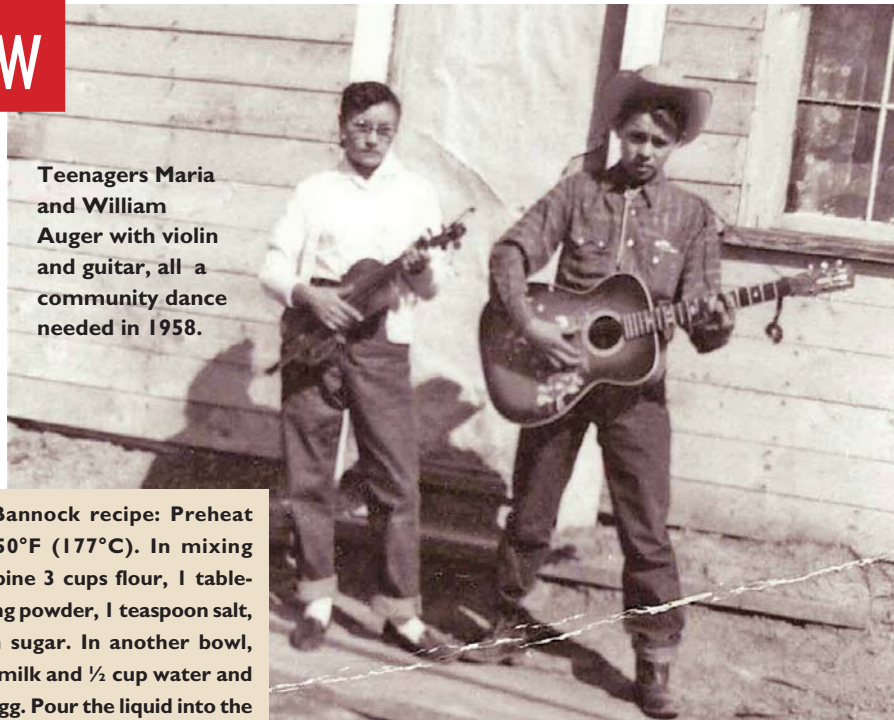
Published by Theytus Books in Penticton, Brissenden’s latest book speaks to the beginnings and transformations of numerous families within the East Prairie Métis Settlement. Generational stories of the Bellerose, L’Hirondelle, Auger, Beaudry, Desjarlais, Dumont, Patenaude, Supernault, and Haggerty families address larger themes of resilience and collaboration, while the book also outlines the specific failures and successes of the settlement.

Clearly the land sustains Métis people—physically, emotionally, mentally, spiritually—and informs our basis for natural laws. This book also

**Bachelor Bannock recipe:** Preheat oven to 350°F (177°C). In mixing bowl, combine 3 cups flour, 1 tablespoon baking powder, 1 teaspoon salt, 1 teaspoon sugar. In another bowl, mix ½ cup milk and ½ cup water and beat in an egg. Pour the liquid into the bowl of dry ingredients and mix. Add water until it looks like cake dough, and then pour it into a greased pan. Bake about one-half to one hour, depending on the thickness of dough.

Teenagers Maria and William Auger with violin and guitar, all a community dance needed in 1958.

MARCEL AUGER PHOTOS



residents have continued to practice over the past eighty years, not only with their human kin, but also with their non-human relations.

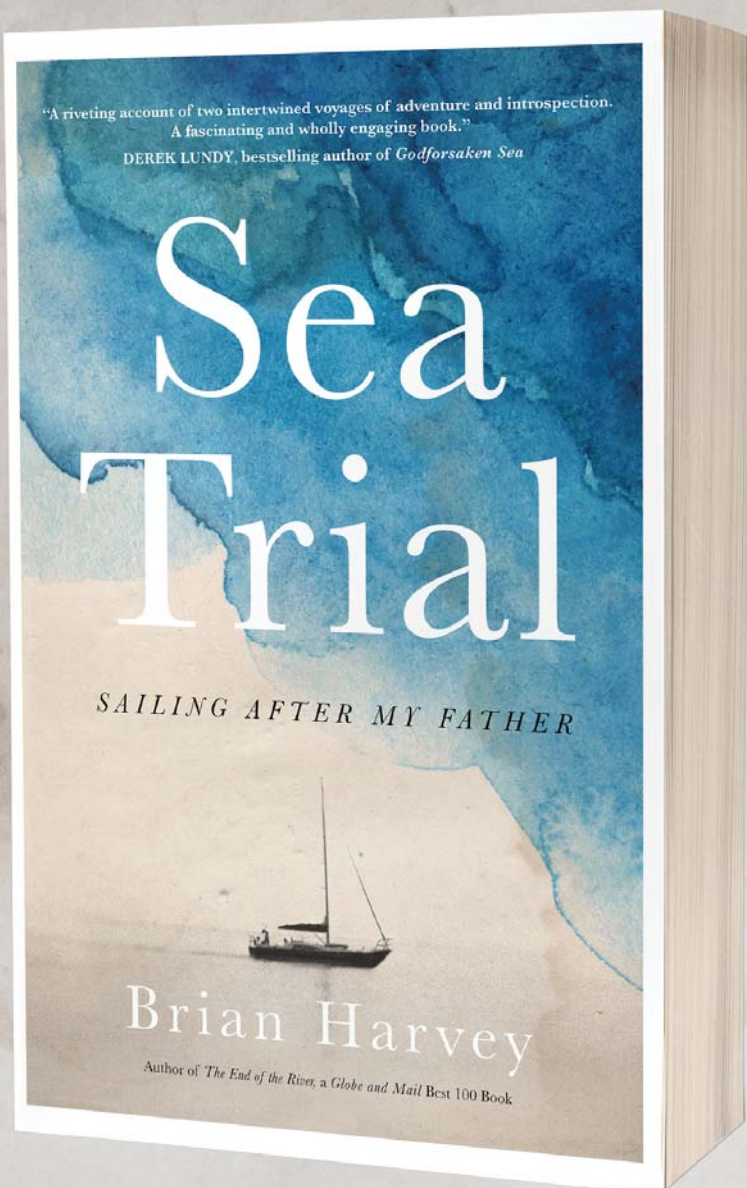
Community members experienced flooding, shortages of food and provisions, financial inadequacies, and a lack of roads and schools for their children. However, by living and working together as a community, the residents shared their harvested crops, meats, medicines, and labour. Despite their hardships, they worked together to create a successful and enduring community.

Over time, floorless log cabins turned into modern housing, a bridge,

school and church were erected, and the road into the settlement was built. Electricity was brought into the settlement in the late 1960s. According to elder **Margaret Supernault**, life is now much easier but the closeness of the community has diminished now that people are losing their “old-ways” for survival.

I recommend this book to anyone interested in the Métis diaspora that now extends throughout British Columbia and western Canada. 9781926886503

*Angie Tucker is Red River Métis from the Poplar Point/St. Anne’s area in Manitoba. As an Indigenous feminist and cultural anthropologist, she is currently enrolled as a Ph.D student in the Department of Native Studies at the University of Alberta.*



# Sea Trial

## Brian Harvey

After a 25-year break from boating, Brian Harvey circumnavigates Vancouver Island with his wife, his dog, and a box of documents that surfaced after his father’s death. John Harvey was a neurosurgeon, violinist, and photographer who answered his door a decade into retirement to find a sheriff with a summons. It was a malpractice suit, and it did not go well. Dr. Harvey never got over it. The box contained every nurse’s record, doctor’s report, trial transcript, and expert testimony related to the case.

Only Brian’s father had read it all — until now.

**“Harvey has serious skills, and his riveting story is impossible to put down.”**

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# Acting OUT

**Bob Joseph's** *21 Things You May Not Know About the Indian Act* has won the Bill Duthie Booksellers' Choice Award.

**21 Things You May Not Know About the Indian Act: Helping Canadians Make Reconciliation with Indigenous Peoples a Reality** by **Bob Joseph** (Raincoast Books \$19.95)

BY DANIEL SIMS

In my wallet is a piece of plastic issued by the federal government that clearly identifies me as “an Indian within meaning of the Indian Act, chapter 27, Statutes of Canada (1985).” It reflects that I have 6(1)(a) status and my status number is 609XXXXXXX.

To someone familiar with the Act, and Indian status in particular, I just told you how I got status (technically no one is born with status) and what region and First Nation I am from. To someone uninitiated with the Indian Act, what I said makes little sense.

**Bob Joseph's 21 Things You May Not Know About the Indian Act** aims

to rectify the latter situation. Joseph simply wants to tell non-Indigenous Canadians why the Indian Act doesn't work—and he delivers, in 21 ways.

The Indian Act has come to symbolize many things to many different people, with some Canadians ruled by it and other Canadians unaware of its existence or what it means. First passed in 1876, it consolidated previous pieces of colonial (pre-Confederation) legislation that formed the nucleus of Canadian Aboriginal policy. Numerous amendments have followed, with the most recent ones made on December 22, 2017 to try to remove sexism from the laws that determine who can get status.

Simply repealing the act is problematic, as was revealed in 1969 when Prime Minister **Pierre Trudeau** and his Minister of Indian Affairs, **Jean Chrétien**, proposed to do so. They ran into the complexity of the things the Act legitimized and with which it was associated. I say legitimized rather than created because treaties, for example,



**Bob Joseph's follow-up, *Indigenous Relations: Insights, Tips & Suggestions to Make Reconciliation a Reality* (Page Two \$19.95), co-authored with Cynthia F. Joseph, offers an eight-part process to help business and government work more effectively with Indigenous Peoples.**

978-1989025642

predate the Indian Act and do not need the Act to exist or provide legal weight to them.

A hereditary chief of the Gwawenuk Nation, part of the larger Kwakwaka'wakw Nation, Joseph is the founder and president of ITCINC blog, a major source of information for the public about Indigenous topics. In fact, the title and use of a list of “top” 21 items reveal the online origin of Joseph's book.

Joseph wrote this book in an approachable, accessible manner for readers with little to no understanding of the Indigenous situation in Canada;

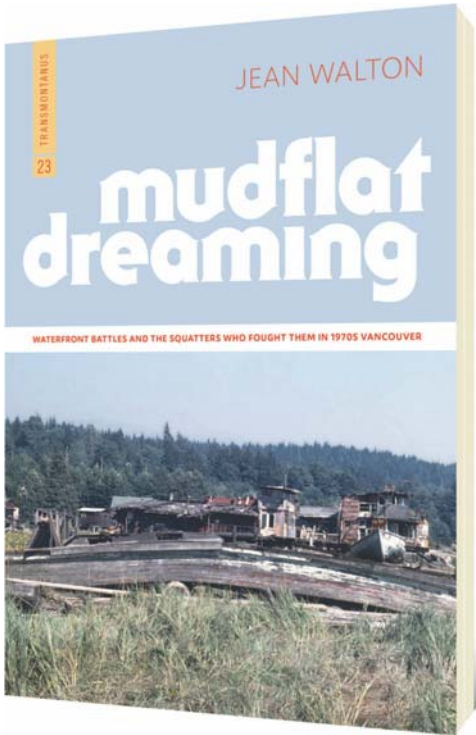
and the structure of *21 Things* is suited to its intended audience. Joseph begins by briefly explaining the Indian Act is, followed by 21 outrageous and unbelievable aspects of it.

His conclusion, that the Act should be replaced by Indigenous self-government, should come as no surprise.

9780995266520

*A member of the Tsay Keh Dene First Nation in British Columbia, Dr. Daniel Sims is assistant professor in History and Indigenous Studies at the University of Alberta's Augustana Campus.*

jean walton revisits early 1970s Vancouver in *Mudflat Dreaming*, diving into confrontations around housing and development problems that reverberate into 2019



Catch Jean Walton  
at the Vancouver Historical Society,  
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**Malcolm Island image by Nicola Weston.** An exhibition of Weston's paintings from *Love of the Salish Sea Islands* was held at Merchant Mews, Salt Spring Island.

# Our idyllic isles

40 writers sing the praises of 26 islands in the Salish Sea

**Love of the Salish Sea Islands:**  
New Essays, Memoirs and Poems by 40 Island  
Writers by **Mona Fertig (editor) and Gail Sjuberg**  
(introduction) (Mother Tongue Publishing \$23.95)

BY THERESA KISHKAN

I first encountered the term “islo-mania” in **Lawrence Durrell’s** *Reflections on a Marine Venus*, his memoir of living on the Greek island of Rhodes. The islomane, according to Durrell, is someone who is intoxicated just by the thought of being on an island. What better place to suffer that condition than Greece?

Well, how about the entire archipelago of islands within what has become known as the Salish Sea?

Anyone who has spent time on BC Ferries or other craft or else flown over the Strait of Juan de Fuca, Puget Sound and the Strait of Georgia has seen these islands strung out like seaglass, blue, aqua, bottle-green, tawny gold; some of them rough-hewn and craggy, some of them smoothed by wind and tide.

As a child growing up on Vancouver Island, I camped with my family on Salt Spring, rowing to abandoned farms in my father’s little dinghy. Later in my life, I visited others in the archipelago—Gabriola, Galiano, Saturna (for one of their legendary lamb feasts), Thetis, Penelakut, Quadra...

So, it was with delight that I opened **Love of the Salish Sea Islands** and spent a few hours transported by forty writers, hearing, as I read, the clamour of gulls following the herring, and the sound of ferries greeting one another as they sailed through Active Pass.

The contributors share their islands with generous and often lyrical attention, many cognizant of the past.

**Nancy Turner**, retired to Protection Island, circumnavigates her island in a rowboat: “It doesn’t take much imagination to put myself back in the days before the Europeans arrived here, to picture Snuney-muxw families spread all along the channel, pulling their cedar dugout canoes onto the beaches, camping under framework shelters covered with dense mats of cattail and tule, harvesting their food, preparing their fishnets and duck nets of stinging nettle fibre, and teaching their children the right way to do things.”

**Chris Arnett** describes Salt Spring Island: “People have lived on Salt Spring Island for so long that there is a soil type called Neptune that is the accumulated dark sediment of people and their activities in a single location over thousands of years. Some of these deposits are meters deep and cover acres of land.”

**Taiaike Alfred** recalls tiny Temosen, or Tumbo Island: “No human presence remains on the island, or rather, there is only remnant settlement, an old house and collapsing barn that settlers abandoned a century ago. When I am there, amidst the collapsed settlement and nature taking back her rock, I feel fully immersed in an unfolding, uncertain and ancient future.”

**Linda Rogers** remembers summers on Savary Island, watching “basket-makers from Tla’amin paddle past, imagined swans as graceful as ballerinas and remembered the proverb, ‘They thought they were burying us, but we were seeds...’”

Clearly, islands can make people contemplative. And poetic.

**Diana Hayes**, on a sailboat in the Strait of Juan de Fuca, watches “the sky revealing Orion’s Belt/our faithful compass.”

**Ann Eriksson** remembers Retreat Island, off Galiano Island: “blue-eyed Mary and calypso orchids left to blow in the wind.”

**Alison Watt** describes her stint as a naturalist on Mitlenatch Island, “its meadows ... embroidered with wildflowers, camas and chocolate lilies, sea blush and brodiaea, blue-eyed Mary. Its shore ... seeded with sea stars, chitons, snails, mussels, clams; the island set like a heart coupled to light, quickened by spring, slowed by winter.”

**Rex Weyler** follows the life-cycle of a dragonfly, specifically a *Pachydiplax longipennis*, or blue dasher, as he muses on names and the act of naming, specifically **Hernán Cortés**, the namesake of Cortez Island, a Spanish conquistador who never saw the island.

On Savary Island, **Mona Fertig** conjures idyllic summers:

*...you glide past summer cottages and  
wide-porch houses,  
where old gardens of corn and potatoes  
were once fertilized by dogfish and starfish  
where towels dry on rosemary bushes...*

But having grown up on a large island and having lived for extended periods on smaller ones—Crete, and a small island off the west coast of Ireland—I know they can also be insular. **Gary Geddes**, who lives on Thetis Island but writes here about Texada Island, quotes songwriter **Valdy**: “Islands are differences of opinion surrounded by water.”

**Des Kennedy** echoes this, remembering his early years on Denman Island, half a century ago, learning the rules, spoken and unspoken. He also recalls island life at its best: “Oh, and the dances that rocked the old community hall in those days! There’d be chairs lined along the perimeter and the centre jammed with the flailing bodies. Doug and the Slugs, Pied Pear and other bands on the hippie circuit squeezed onto the little stage and played long into the night. Halloween dances were especially wild extravaganzas of outlandish costumes and questionable behaviour. Little kids would sleep safely on a bed of coats in the corner.”



**Mitlenatch Island contributor Alison Watt**

The stories of how people are drawn to islands can be fascinating. But it’s even more interesting to consider why they remain, how they build lives, build houses and gardens, build community, and work to preserve the integrity of place. Mother Tongue Publishing has provided us with a wonderful palimpsest; adding to stories written on rock, beach glass,

leaves of grass, old barn wood and Neptune soil.

The anthology concludes with Lasqueti Island poet **Sue Wheeler’s** brief “Moonlit Night, January:”

*Footprints in snow  
from the porch  
to where the truck  
had been parked.*

*Tire tracks turning east  
not west, out of the driveway.*

*So few secrets on an island.*

Islands included in *Love of the Salish Sea Islands* are Bowen, Cortez, Denman, Gabriola, Galiano, Gambier, Hornby, Lasqueti, Lummi, Mayne, Mitlenatch, Newcastle, Penelakut, Pender, Prevost, Protection, Quadra, Retreat, Salt Spring, Saturna, Savary, Senanus, Texada, Thetis, Thormanby and Tumbo.

9781896949734

Theresa Kishkan lives on the Sechelt Peninsula. Her 15th book will be *The Marriage of Rivers*, a novella from Palimpsest Press, due in the spring of 2020. She runs a small press devoted to the literary novella, *Fish Gotta Swim Editions*, with author Anik See.



# Mungo Martin & hippie virtuosos

**Out of the Woods:**  
**Woodworkers along the Salish Sea**  
by **Pirjo Raits** (Heritage House \$34.95)

BY GRAHAME WARE

A history of Salish Sea carvers and woodworkers is long overdue. **Out of the Woods: Woodworkers along the Salish Sea** by retired newspaper editor **Pirjo Raits** is a treat to the eyes and hearts of West Coasters. With photography by **Dale Roth** and **Michele Ramberg**, it surveys 26 craftsman and artists whose “truth to material” is wood derived from the bio-region skirting the Salish Sea.

A deep spiritual empathy for the forest and the sea binds the sculptors and

been spared the de-programming of Kwakiutl beliefs and shamanistic practices by the Potlatch Law and residential schools. As a chief, he taught the craft of carving totems at Thunderbird Park in Victoria.

Mungo Martin taught and influenced many, including **Godfrey Stephens**, **Bill Holm** (the Seattle art historian who married his daughter), **Bill Reid**, and **Tony Hunt**. Martin’s belief in seeing native objects as art was buttressed through the empathy and intellectual understanding of UBC anthropologists, **Harry** and **Audrey Hawthorn**, who provided tremendous support.

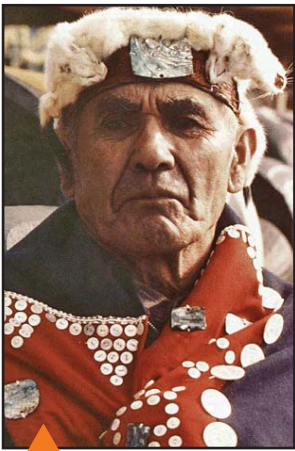
The second line of influence can be traced back to **Jan Zach** (1914-1986), a Czech artist and teacher who moved from Brazil via New York City to Victoria with his B.C.-born wife, **Judith**, in 1951.



**Godfrey Stephens working in his Esquimalt studio, from *Out of the Woods* (Heritage House).**

carvers of the Salish Sea (once called the Strait of Georgia and neighbouring Juan De Fuca Strait). They tap into wood’s timeless and ancestral quality, which surely is a primary source of human artistic expression. One has to look only to the oldest piece of recorded sculpture or idol in the world, made over 11,000 years ago—the Shigor idol from Siberia, a seventeen-foot log of Siberian larch.

There are two lines of origin for West Coast wood sculpture. The first line is that of **Mungo Martin** (1879-1962) and Indigenous people. Martin was old enough to have



**Mungo Martin, 1962**

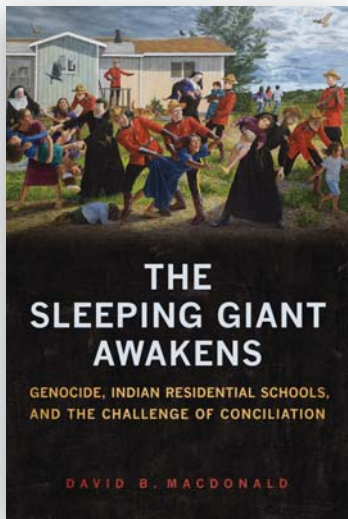
Zach advocated and proselytized for the use of driftwood not only as a “truth to materials” element, but one that was distinct to the larger Pacific Northwest region—ultimately leading to a fascinating mix of “hippie virtuosos” whose works are also well represented in this book.

Sculptor Godfrey Stephens, featured on the cover of *Out of the Woods*, has been at it for over forty years and is rightfully the elder statesman of this book. Stephens was previously the subject of **Gurdeep Stephens’ *Wood Storms/ Wild Canvas: The Art of Godfrey Stephens*** (D&I Enterprises, 2014).

9781772032604

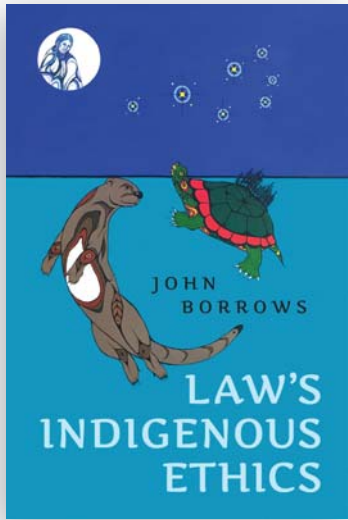
Grahame Ware reviews and carves from Gabriola Island.

## New from University of Toronto Press



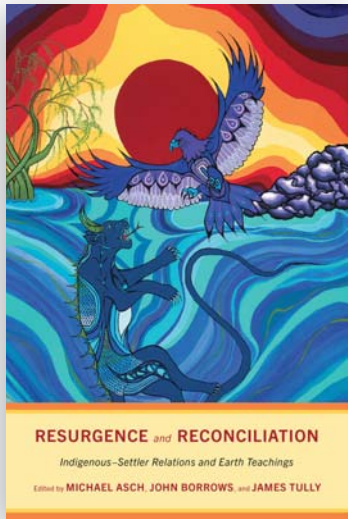
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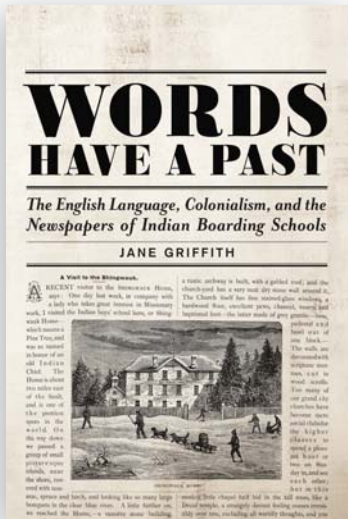
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# WestMeetsEast

Philip Huynh’s brilliant short stories range from Vancouver to Vietnam.

**The Forbidden Purple City by Philip Huynh**  
(Goose Lane Editions, \$22.95)

BY **CHERIE THIESSEN**

**P**hilip Huynh’s stunning collection of nine stories is bigger than it looks. There’s a lot to relish and think about in these stories by a second-generation Canadian whose parents fled Vietnam during its civil war.

Now a lawyer in Richmond, Huynh easily sets his stories in New York, Vancouver, Winnipeg, Jeju Island in Korea, and Hue and Hoi An in Vietnam.

In an unforgettable story that flirts with magic realism, *The Abalone Diver*, a young Vietnamese bride—who was forced by poverty to leave her country and marry a stranger—tries to find a sense of community on an isolated Korean island by befriending, and eventually joining, a bizarre coterie of crones who dive for abalone and double as a tourist attraction.

In the title story, *The Forbidden Purple City*, a man who escaped his homeland in 1980 recalls the glories of Hue, the old imperial capital that was leveled in 1947. Vietnam’s Nguyen (NWEE-en) dynasty in central Vietnam had its own ‘forbidden city’ that housed thirteen emperors until its final emperor abdicated in 1945. The walled palace was desecrated by the Communists after their arrival in 1968.

The story’s narrator was employed as historical consultant with the impossible task of reviving the splendor. The remains of fifty buildings consisted of some floor tiles, a stairway and a pair of brass cannons. There were no historical photos for reference but the pretense of refurbishment kept him employed and fed. In his old age he recalls he had no adequate tools or supplies to undertake proper renovations. Ruefully he must accept that the wonders of The Forbidden City can only survive in his imagination.

In *Toad Poem*, Diem, now 64, is similarly returning to Hoi An after 45 years to honour his parents with a Toad Poem, based on a well-known Vietnamese folk tale. His poem must rouse the heavens and memorialize his parents. In a new suit bought with his meager life’s savings, he travels to his parent’s village as a pilgrim to the past.

Such exotic tales of displacement and regret, however, are not typical; and one can argue the title of the volume is somewhat misleading in terms of its content. Equally compelling—and more numerous—are Huynh’s deft portrayals of younger Vietnamese Canadians as they try to balance awareness of their parents’ values and attitudes with their need to forge their own identities.

In *Mayfly*, narrated in the second person, readers meet a Caucasian boy who gradually becomes embroiled in a Vietnamese gang in Vancouver. It’s a fascinating and ultimately chilling tale about the perils of gradually belonging to those who don’t belong. The mayfly in nature only lives for 24 hours. The nameless boy flourishes, flirts with the hierarchy of the gang, and falls afoul of violence with an inevitability that feels almost macabre as he meets his mundane end.

The first story, *The Investment on Dumfries Street*, is a perfect example of Huynh’s technique of rendering filmic vignettes. Gradually the young protagonist discovers the truth about his father’s shady investments. The disappointing truth is completely convincing: shoddy grow-ops in the basements of unoccupied houses.

The tensions and complexities of living with a foot in each world, and two generations sometimes uneasily co-existing, are masterfully crafted and entirely convincing. In *Gulliver’s Wife*, a man discovers that his

large copper statue of General Tran Hung Dao, a once-revered relic that he saved from the Communists and brought with him to Canada, is now no longer wanted by anyone.

Short stories are a challenge to write but in Huynh’s hands they seem to flow seamlessly off the page, leaving an afterglow behind. None of these stories have cut-and-dried endings—they are simply frozen, waiting for the reader’s verdict.

Huynh easily handles various points of view as he describes relationships that range from father and son, mother and son, husband and wife, friends and sweethearts, strangers, and even between the living and the dead. The stories set in North American span from 9/11 to the present.

There are memorable descriptions on nearly every page: “The French kindergarten teacher is writing on



**CHERIE THIESSEN**

the chalkboard: le chat, le chien, au pays, and other short words arranged like little bonbons on a plate.” Or from *The Tale of Jude* the description of a strand of ivy on a building as “a single vine of ivy like a raised vein.” Nine words but suddenly you see it so clearly and get what it implies.

Most of these stories have been published in Canadian literary journals, as well as in two editions of the Journey Prize anthology. Collectively, this is a brilliant debut.

These are not stories primarily about prejudice or about victims. They are quite simply and exclusively tales of human nature, and therefore one never knows what will happen next. **Chekhov** and **Alice Munro** would thoroughly approve.

9781773100784

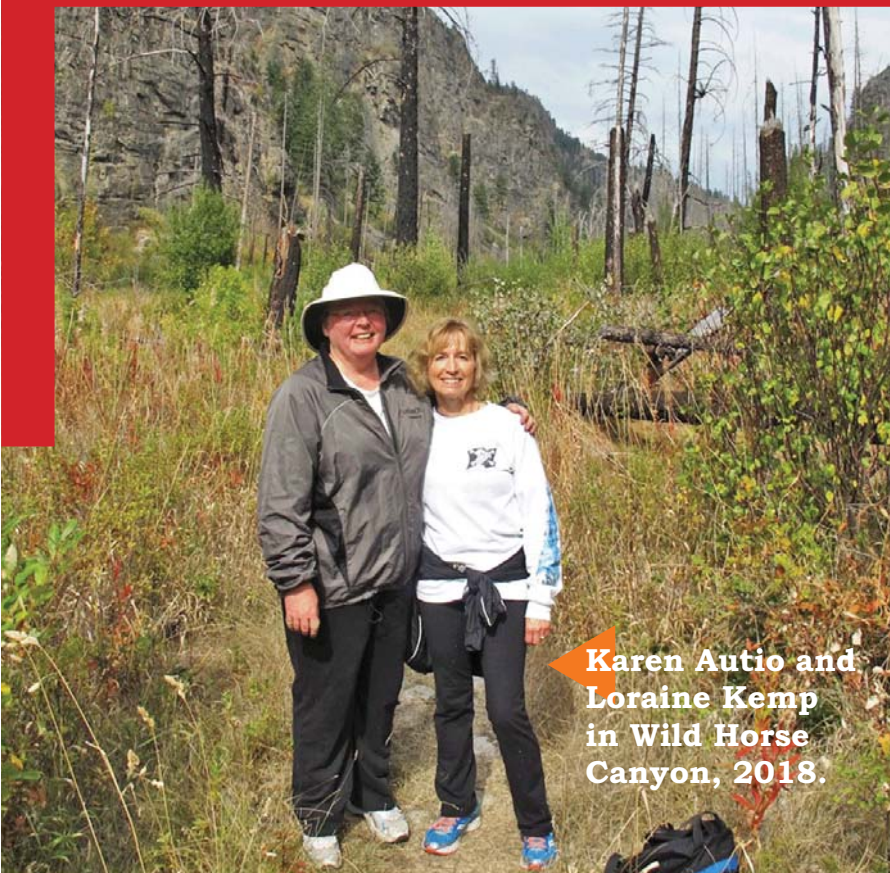
*Cherie Thiessen writes from Pender Island.*



**“When I grew up in Vancouver in the 1970s and 1980s, I felt the isolation of being a Vietnamese person quite poignantly, and I think these feelings have informed some of my writing. I don’t think I would feel the same way growing up in Vancouver now as a Vietnamese, where the pho restaurants seem to outnumber the Starbucks.”**  
— PHILIP HUYNH

LAURA SAWCHUK PHOTO





Karen Autio and Loraine Kemp in Wild Horse Canyon, 2018.

CRWTH PRESS PHOTO

# A ponderosa pine time capsule

History through the growth of a tree.

**Growing Up in Wild Horse Canyon**  
by Karen Autio, art by Loraine Kemp  
(Crwth Press \$25.95) Ages 7-10

BY KEN MATHER

At the heart of **Growing up in Wild Horse Canyon** is the illustrated story of the life of a Ponderosa Pine from a seed in the year 1780 to its death in the Okanagan Park fire in 2003. As the tree grows, the story is told of the history of the Okanagan Valley and the Syilx people, who have seen profound changes to their culture during the same period of time.

The story uses Wild Horse Canyon, located on the east side of Okanagan Lake, as the location of its episodes, which include the arrival of the first fur traders in 1811, the fur brigades that travelled the valley in the first half of the 1800s, the B.C. gold rush era, the arrival of **Father Pandosy** in 1859, the arrival of settlers, the sternwheeler era, logging, the Kettle Valley railway construction, the round-up of wild horses to sell to the Russians in 1926, and the use of the Wild Horse Canyon area for training Chinese commandos in 1944.

Although only 25 pages long, the ongoing story provides an overview history of the Okanagan Valley with particular emphasis, respect and sensitivity toward the Syilx people.

Despite the book's considerable strengths and fine illustrations, a few historical inaccuracies mar the otherwise well-researched presentation. For example, **Karen Autio** asserts that the fur trade, "... radically altered the traditional practices of the Okanagan people."

While it is important not to diminish the impact of white intruders on the Syilx people, it must be emphasized

that the most devastating effects came with the arrival of gold miners and settlers in the valley, not in the time of the fur trade.

I also question the assertion that "the gold rush era was devastating in the Okanagan Valley. It drastically altered rivers, creeks and fish populations which wreaked havoc on the Okanagan people's way of being."

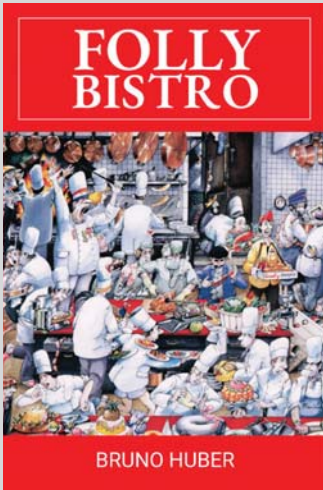
This greatly exaggerates the impact of miners in the Okanagan Valley during the gold rush years. There were short-lived gold rushes to the Similkameen in 1859 and to Rock Creek in 1860, and a minor rush to Mission Creek near present-day Kelowna in 1860. But to state that these early gold mining incursions devastated rivers, creeks and fish populations of the Okanagan Valley is not accurate.

Finally, I would question the statement that "raising cattle and hogs became the main industry in the Okanagan Valley." To my knowledge, few hogs were raised in the Okanagan in the years before orchards began to replace cattle ranching.

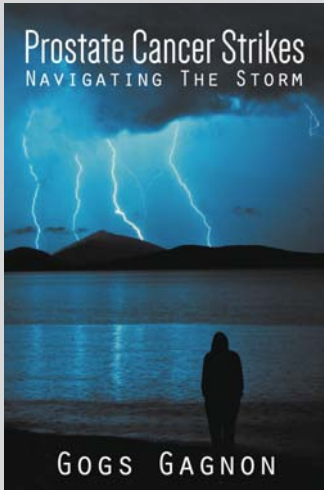
Despite these questionable interpretations of history, the book is an excellent resource for students as well as adults who are interested in Okanagan history, particularly in the recent history of the Syilx people who had lived here for thousands of years before their culture was, indeed, eventually devastated by the colonists. 9781775331902

*Ken Mather retired in 2013 after 42 years in heritage research. Manager of the Historic O'Keefe Ranch from 1984 until 2014, Ken is now curator emeritus of O'Keefe Ranch and was awarded the Joe Martin Memorial award for his contribution to B.C. Cowboy Heritage in 2015. His latest book is Ranch Tales: Stories from the Frontier (Heritage House \$19.95).*

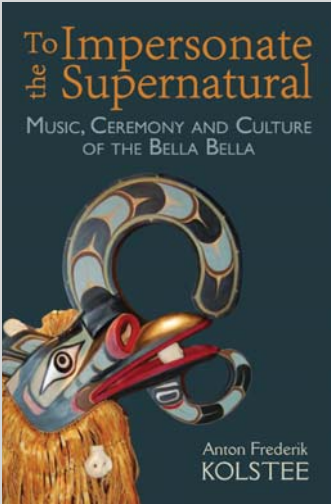
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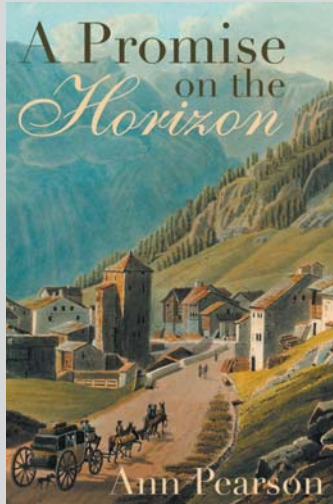
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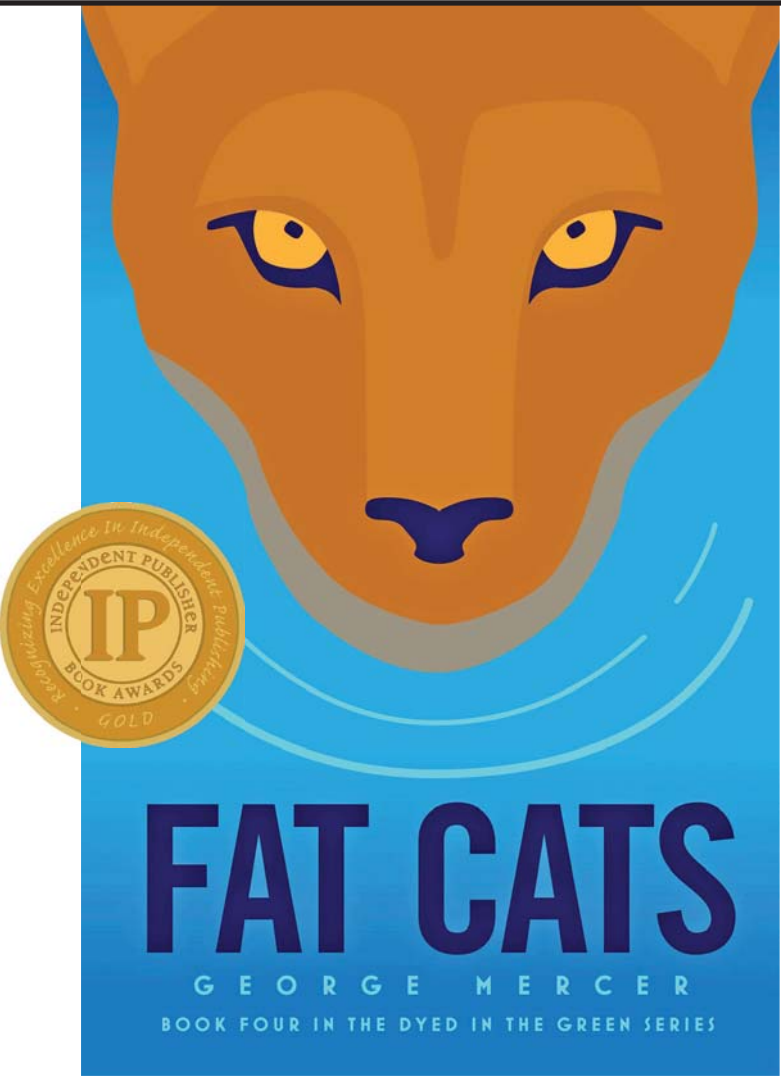
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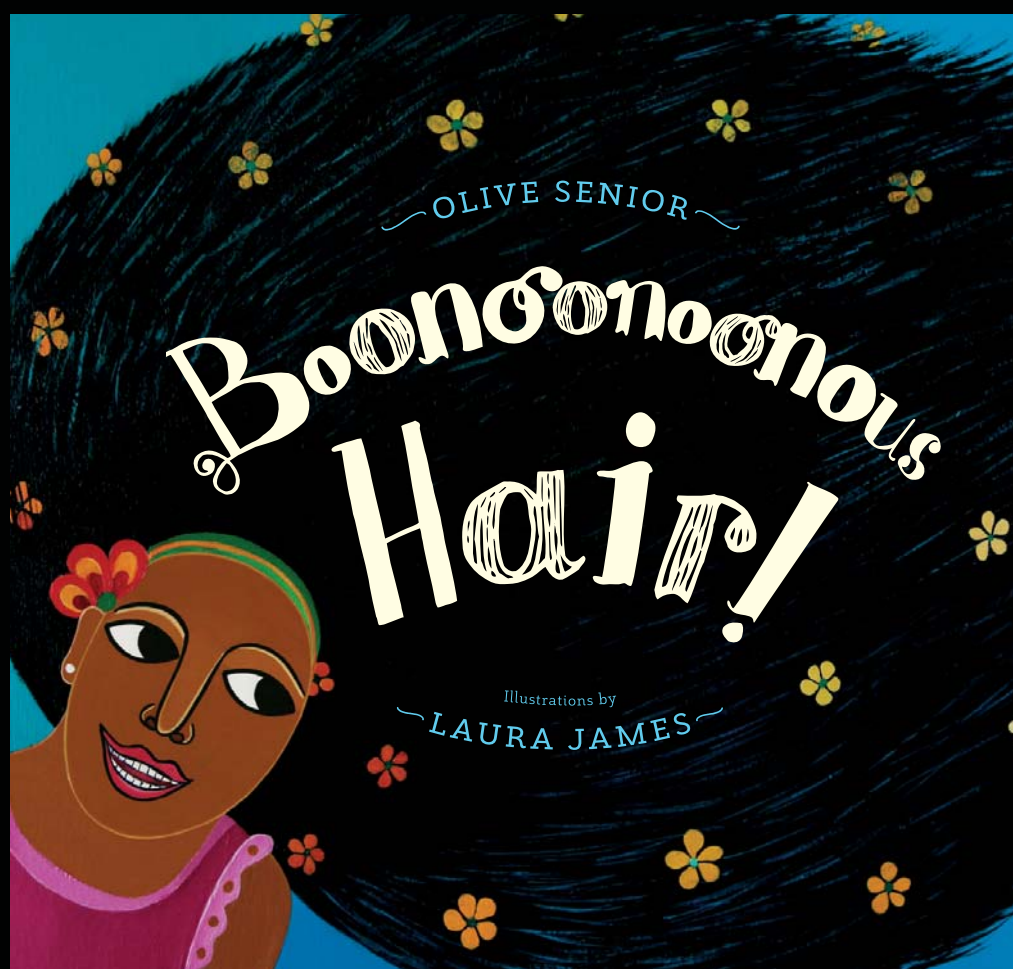
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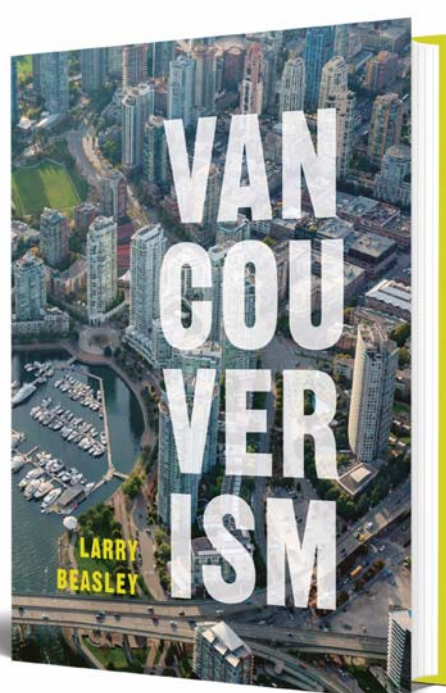
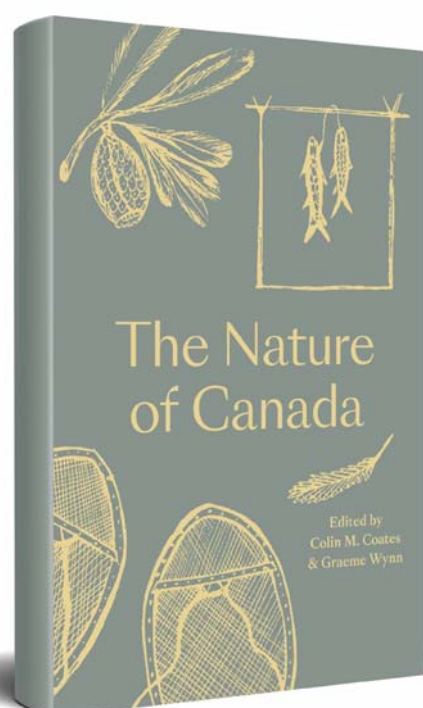
A PICTURE BOOK FROM OLIVE SENIOR AND LAURA JAMES, the creators of the bestselling *Anna Carries Water*—a New York Public Library Best Book, a Canadian Children's Book Centre Best Book and a Kirkus Reviews Best Book of the Year.

Jamilla celebrates her electric, kinetic, bombastic, fantastic, twirly, whirly, curly, fuzzy, snappy, nappy, wavy, crazy, boonoonoonous hair.

"The bestselling duo of writer Olive Senior and artist Laura James team up again (to) follow a young girl as she learns to love her "snappy, nappy, wavy, crazy" 'do... Jamaican-Canadian writer Senior uses playful rhymes to speak directly to young readers who may struggle with standing out from other kids their age... The artwork by James—of Antiguan heritage—is an explosion of colour and energy, with each one of her illustrations perfectly echoing the vibrancy of Jamilla's ever-changing electric and kinetic hairstyles." —*Quill & Quire*

Olive Senior, one of the Caribbean's most celebrated writers, is a recipient of the Commonwealth Book Prize.

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# When a kiss is dangerous

The hazards of escaping a polygamous life

**Lost Boy**  
by Shelley Hrdlitschka  
(Orca \$14.95)

BY CAROL ANNE SHAW

Each day is much like the previous one in Unity. Seventeen-year-old Jon must spend hours toiling in fields, working construction, caring for younger siblings, and studying the scriptures under the watchful eye of The Prophet.

The Prophet cannot be questioned. But, at seventeen, Jon finds himself wondering why a man should have at least three wives before he can get into heaven; why short-sleeved shirts are forbidden, along with listening to music of any kind.

After being caught kissing a girl, Jon decides he must leave Unity before he is banished.

That's the set-up for **Lost Boy**, **Shelley Hrdlitschka's** sequel to *Sister Wife* (Orca, 2008) which was set in the same fictitious polygamous community.

After hitchhiking to the nearby town of Springdale, Jon is taken in by Abigail, a former Unity member who has made it her mission to help the "polgys" or "lost boys." She, too, has strict rules, but unlike The Prophet's, hers are fair and evenly balanced. Everyone is treated with kindness and respect.

With Abigail's encouragement, Jon manages to find work in construction. He discovers he is way out of his depth. He misses his family, and he misses the predictability of his former days. His new world is foreign and unsettling. A stranger to formal schooling, Jon falls behind with his studies. He has never been taught to think critically. It isn't long before Jon finds himself spiraling into a life of drugs, alcohol, and homelessness.

While Jon's descent into addiction is quick, it feels authentic. *Lost Boy* is told in first person/present tense—a style that places the reader right in the middle of the drama and action.

Part two begins with a bit of a jolt. Jon has clearly hit the skids. He's living in a crappy apartment, drinking at work, smoking pot, and there are girls.

"...Charlie tosses me a beer, and I snag it out of the air. I shouldn't have another one. I've already had a few and have to work in the morning, but I'm the only one here who has to get up early, so it's not like I'm going to get any sleep anyway. The couch is my bed, and it's groaning under the weight of the people crowded on it. Now I know why this place is called a butt hut.

...I'm on the couch with my arm around Belle. She's snuggled in deep. Pot always makes her mellow. I hope she's planning to stay all night on this couch with me."

Bright and compassionate, Jon must not only learn how the "real world" works; more importantly, he has to learn who he is without the narrow-minded programming of The Prophet. This story credibly shows how easy it can be to fall into hard times when you have no real sense of who you are.

Compelling and well-written, *Lost Boy* had me on #TeamJon right from the get-go. The novel ends with potential for a third story about the young people who grew up in Unity—the girls in particular.

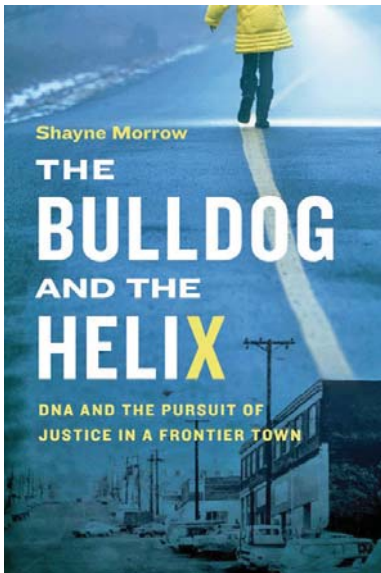
9781459816374

Carol Anne Shaw is the author of the "Hannah" books, all from Ronsdale Press. She lives in the Cowichan Valley on Vancouver Island.



Shelley Hrdlitschka

- DNA • GOLD RUSH
- ART • COUGARS



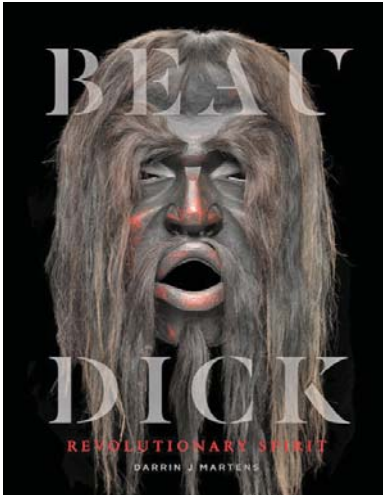
**The Bulldog and the Helix: DNA and the Pursuit of Justice in a Frontier Town** by Shayne Morrow (Heritage House \$22.95)

An reporter traces the role of DNA evidence in two cases involving murders of young girls killed two decades apart in the same town. This Port Alberni story traces how police used new genetic tools for convictions for both cases from decades before, marking a breakthrough for criminology in Canada.



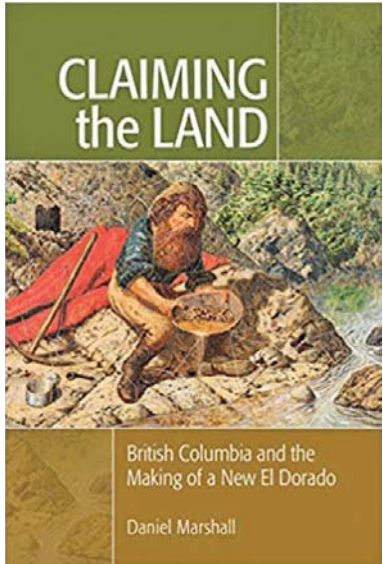
**Raincoast Chronicles 24: Cougar Companions: Bute Inlet Country and the Legendary Schnarrs** by Judith Williams (Harbour Publishing \$26.95)

An illustrated history of the Schnarr family, their pet cougars and their neighbours in Bute Inlet, this Raincoast Chronicles #24 features rare photos, diaries, oral history and interviews to respect and illuminate homesteading on the remote BC coast when it was more populated.



**Beau Dick: Revolutionary Spirit** by Darrin J. Martens (Figure 1 /Audain Art Museum \$40)

Shortlisted for the Haig-Brown Regional BC Book Prize, this tribute to the art and life of Indigenous carver Beau Dick presents eighty of the artist's finest masks. It both contextualizes his work over fifty years within Kwakwaka'wakw traditions and reveals how Beau Dick sought to incorporate Western influences.



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

Focusing on 1858, the year of the Fraser River gold rush, Daniel Marshall has won the Basil Stuart-Stubbs Prize for showing how the foreign miner-militias from the U.S. crossed the 49th parallel, taking the law into their own hands, conducting extermination raids against Indigenous peoples, forcibly claiming the land.

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# POETRY

## REVIEW

## A search for marvels goes to **Griffin glitter**

### Eve Joseph's private quarrels go public

**Quarrels**  
by Eve Joseph (Anvil Press \$18)

BY PAUL FALARDEAU

**W**e make out of the  
quarrel with oth-  
ers, rhetoric, but  
of the quarrel with  
ourselves, poetry."  
—W.B. YEATS

That quotation  
at the outset of **Eve Joseph's Quarrels** leads us into short prose-poems about the conflicts within herself. She focuses on moments when she must vindicate the coexistence of the infinite and the finite.

Part one of *Quarrels* is a series of meditations. Part two reflects upon the photography of **Diane Arbus**. Part three is an extended sequence that engages with the death of her father.

Ultimately, death is one of the themes that links all three parts. Joseph's parents make frequent appearances in the early poems.

Along the way, Joseph frequently includes references to the ocean, such as her room with a view, or **Demosthenes** shouting at the sea with pebbles in his mouth.

There are many birds throughout and also plenty of booze (wine, rum, gin) that is shared during visits from a plethora of artists and mythical figures, from **Aeschylus** to **Al Purdy**.

A quote from American cultural critic **Joan Acocella** fittingly opens one section of the book, but helps with our receptivity to all of it:

"The goal of art was not the truth but the marvelous —indeed the marvelous was the truth."

Like lotus blossoms, these poems open from a central image into something seemingly limitless as Joseph "quarrels" with the infinite complexity

of life. Or, as poet **Jack Spicer** once confessed, "I am thinking that a poem could go on forever."

Truth is not set in stone but left to the reader to construct and decide upon. One particularly exquisite example starts as "Light stutters down the closed blinds and builds a spine, one vertebrae at a time." This blind is transformed into "a door that could open but remains closed."

Joseph's explorations of the minutiae of life are vital. "The trick is to return to the moment. To smell the butts in the ashtray, the air freshener dangling from the mirror. *Stairway to Heaven* was playing on the radio. God arms himself with his smallest creations."

The final chapter is the payoff as Joseph takes the same approach to capturing moments she shares with her father, connected by the inescapable fact that they are his last. This concluding chapter reveals the height of her prowess for observation and reflection. For all the talk of eternity, there is still a hollow Hallelujah.

Joseph wonderfully ends *Quarrels* by retelling the events of her father's death to his horses, and recognizing the catharsis in the moment when "their long heads bow in consolation."

Joseph's private quarrels in *Quarrels* reflect and accept the uncertainties of perception. The closer we look at one moment, the more we see that there is no such thing. The more we try to be in the present, the more we can appreciate the past and the future, as well. The closer we are to understanding, the more we must let go.

9781772141191

*Paul Falardeau is a poet, essayist and journalist who has published in The Ormsby Review, Pacific Rim Review of Books, and subTerrain. He lives in Hastings-Sunrise, East Vancouver.*



**Eve Joseph of Victoria is one of three Canadian finalists for the handsomely-endowed 2019 Griffin Poetry Prize for her collection *Quarrels*. The winner—to be announced in early June—receives \$65,000 and runners-up are accorded \$10,000 each.**

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Born in Kamloops,  
Stephanie Warner  
grew up in Kimberley.



**A Violent Streak**  
by **Stephanie Warner**  
(Fitzhenry & Whiteside \$15)

BY ELEE KRALJII GARDINER

**S**tephanie Warner's debut collection of poetry, **A Violent Streak** begins with the title poem describing the hard living in "Fort McMoney," her term for Fort McMurray.

*where all their best boys go.  
Return two years later  
with a souped-up Chevy,  
stereo-surround and oxblood  
seats, missing a hand.*

Written in triplets this poem sketches a northern life of "ex-Hutterite kids, out of their minds on moonshine" and "A nephew mangled in a bailer; others dismantled more elegantly / by drink and the Bashaw casino."

## The kinked garden hose of CATASTROPHIC THINKING

The pleasure in *A Violent Streak* is knowing  
**Stephanie Warner** will push the limit.

Some of the poems, such as "The Queen of Spades," track the speaker's experience in Dawson City, home of the infamous Downtowner's pickled toe drink, made with the actual frostbitten human digit, where the speaker has:

*a job chamber maiding, and  
you try to muster up  
the prospector's zeal, as  
your hands crack, bleed  
folding sheets straight out  
of the industrial dryers.  
Already half-cut on the  
mickey left in your last*

*as a tip, as you pin more  
and more of your life  
to the axis of a cool crease,  
on the snap of sheets  
perfectly set, and the cer-  
tainty that any odour  
(jizz, stale wine, fags in the  
toilet bowl, black-out sex) will  
be trumped by the chemical  
spray making progress in  
your lungs.*



IN "FIRE SEASON," WE READ THESE associative words: flicked cigarettes, good fires, lightning-struck, lava flows, carrier oil,

fire, a superhero flick, electricity dosed, scorched earth, and ultimately, "the kinked garden hose / of catastrophic thinking."

We know fast cars do damage: to the environment, the parking lot, wildlife. "The Heart Land" is one of the best (meaning viscerally accurate) poems I've read about a collision with a deer, referred to as a "dowry of wasted meat; its blood purling, still hot/ through the sagging glass."

The pleasure in *A Violent Streak* is knowing Warner will push the limit; just short of a game of literary chicken, she is never out of control. Warner's thrill is the intensity of her images and settings. In "Surface" she describes a childhood dare from boys to let fire ants crawl up the speaker's body: "the ants clotted/ like pomegranate seeds, sequining my legs, until another slap/of God-water, like a sheet of tin, scraped them."

Stephanie Warner's *A Violent Streak* is cutthroat and clever, never pretentious and never hobbled by shame or preciousness, which makes me love it all the more.

9781554554461

Elee Kraljii Gardiner's most recent book is *Trauma Head* (Anvil, 2018). She co-edited *V6A: Writing from Vancouver's Downtown Eastside* (Arsenal Pulp, 2012) with John Asfour.

## In the Shade of the Tractor's Wheel by Peter Christensen

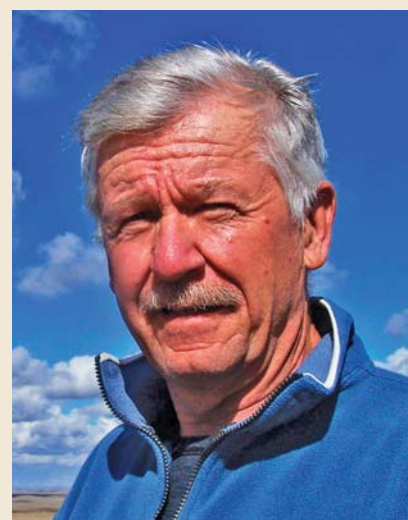
Each day my mother  
delivered to the fields  
where my father toiled  
a mid-day meal  
of hard-boiled eggs  
coarse wheat bread  
buttered yellow as barley  
and slathered in wild raspberry jam

Coffee in mason jars  
sweetened with molasses  
thick with cow's cream  
all wrapped in newspaper  
and towels  
hot to touch

she popped the seal  
from the jar  
with the edge of the golden lid  
poured it  
let the fragrant liquid cool  
before he sipped the edge  
of the green glass cup

Strained muscles dust sin and sweat  
washed away by that sweet drink  
followed by a little sleep  
in the shade of the tractor's wheel

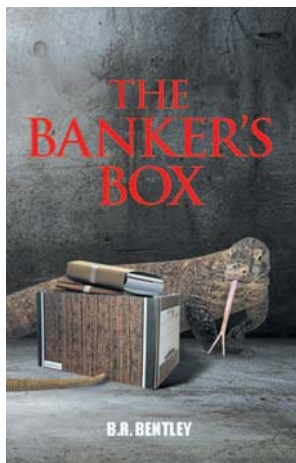
From **Oona River Poems** (Thistledown Press \$20), a collection intended to be an antidote to the plethora of information, propaganda, and opinion with which we are confronted every day. 978-1-77187-190-7



Peter Christensen



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# POETRY REVIEW



John La Greca

## Greca wrestling with truth

**Homeless Memorial:  
Poems from the Streets of Vernon by  
John La Greca** (Ekstasis Editions \$23.95)

BY PHYLLIS REEVE

*I've been a client of government social agencies since I was 13. My grandmother evicted our family just before Christmas that year. My mother's mental illness was causing antagonisms. It didn't help that my father assaulted my mother's brother while he was drunk.... I cracked up when I was 17. I took a year off after Grade Eleven. I was finding that I was a painter and a writer.*—JOHN LA GRECA, AT AGE 64

**J**ohn La Greca was literally tearing his hair out for years due to an obsessive compulsive disorder. He briefly attended four universities: UBC, Okanagan College, Guelph, McGill. Eventually, having been homeless, he shared his poems with his sister, his mentor the artist **Sveva Caetani** (who employed him for fifteen years as her gardener in Vernon), and Vernon Library's poet-in-residence, **Harold Rhenisch** who helped him compile his first book. Several of his poems tell stories of railway workers and machine operators with whom he occasionally worked, but most are vignettes, character sketches, and conversations featuring his fellow homeless citizens—vagrants, addicts, hookers.

The latter included **Brandi**, “the most confusing woman I have ever talked to,” who wanted domesticity but suddenly died of natural causes, or cancer, or maybe it was AIDS. “Brandi's dead, and she's still in my head. / She's the gift that keeps giving back.”

Greca's poet's voice is matter-of-fact and colloquial but highly literate, “cosmopolitan and democratic.”

Poems in *Homeless Memorial* include, *Terry Gilliam's Revenge*, or *Move Over Montezuma*; *The Killer Breasts of Tchaka's Body Guards*; *Waiting for Go-*

*dot on St. Catherine Street One January Evening*; *Who's Afraid of Virginia Woolf Now?*; *Margot Kidder and Former Topics of Conversation*; *Woody Allen, Now That He is near Death*; *A Moment with Dostoevsky before I Chainsaw the Crucifix Up above Bella Vista*; *On the Song 'I Will Always Love You.'*

The last is one of my favourites, a thoughtful, felt and tightly written comparison of **Dolly Parton's** original with **Whitney Huston's** cover version from the film *The Bodyguard*. I think the poem would move me even if I did not know that Dolly Parton is alive and well, and Whitney Houston isn't.

The long poem *Homeless Memorial*, which gives the book its title, refers to a rock placed in Polson Park in Vernon—where he mostly lives—and an annual civic ceremony organised by the well-intentioned First Baptist Church as a means of “enabling our homeless population to remember friends and loved ones who have died in the past year.”

The poet listens to and tells people's stories, and offers no solution but is sure the memorial is not it. “The homeless deserve more than memorials, / Photo-ops or editors using them as political footballs / To beat both sides of the issue/ without proposing attacks on the problem/ And solutions that have a political will.”

John La Greca's book has been publicised and celebrated in Vernon and around the province. He emerges from his writing as very much an individual, but also on the edge of a community or several communities, each in need of what he has to offer.

He reflects, “I have always felt denied as an outsider. In the prison and the psychiatric ward, I was seen as a delusional person with grandiose thoughts about his own value. I always knew that I could contribute.”

9781771712750

*A retired librarian and co-founder of the bookstore at Page's Resort & Marina, Phyllis Reeve lives on Gabriola Island where she continues to interfere in the cultural life of her community.*

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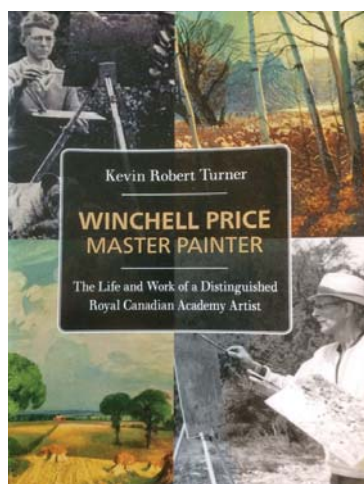
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# WHO'S WHO

## BRITISH COLUMBIA

**Sara Cassidy:**  
 “Keeping a diary since  
 I was eight years old  
 has a lot to do with my  
 becoming a writer.”



KATRINA RAIN PHOTO

## A IS FOR AGUIRRE

The early plays of Chilean Canadian **Carmen Aguirre** about the “hardships, horrors, and heartache of exile” have been collected into a triad for **Chile Con Carne and Other Early Works** (Talonbooks \$19.95). As preliminary works to her recent plays, *Refugee Hotel* (premiered at Langara’s Studio 58), *Broken Tailbone*, *Blue Box* and *The Trigger*, these works supplement her two memoirs *Something Fierce: Memoirs of a Revolutionary Daughter* and *Mexican Hooker #1 and My Other Roles Since the Revolution*. The three revitalized plays are *Chile Con Carne*, *?QUE PASA with LA RAZA, eh?*, and *In a Land Called I Don’t Remember*. 9781772012286

\$4.95); **Nevers** (Orca \$10.95); and **Scalliwag on the Salish Sea** illustrated by **Mike Deas** (Heritage \$10.95).

With fourteen titles, Cassidy has kept a lower profile than her sister **Anne Giardini**, a novelist and SFU Chancellor. Cassidy’s novel *Skylark* was shortlisted for the Bolen’s Book Prize in 2014; *A Boy Named Queen* was nominated for several awards in 2016.

Helen’s Birds: 9781773060385;  
 The Moon: 9781459818644; Nevers:  
 9781259821637; Scalliwag: 978-1772032789

## D IS FOR DAWKINS

Co-owner of Vancouver’s Lattimer Gallery, **Alexander Dawkins** has written **Understanding Northwest Coast Indigenous Jewelry** (Greystone \$24.95) to convey that his subject is an art form that goes beyond bracelets, rings and pendants. With more than 100 photographs, he analyzes designs, delves into the history of the art form, highlights the traits of the most common animal symbols and includes biographies and works from more than fifty of the Coast’s best-known jewelers. Northwest Coast artist **Corinne Hunt**, who co-designed medals for the 2010 Olympic Winter Games, wrote the foreword. 978-1-77164-297-2

978-1-77164-297-2



Woo by Emily Carr (circa 1932)

## E IS FOR EMILY

**Woo, The Monkey Who Inspired Emily Carr: A Biography** (D&M 2019) by **Grant Hayter-Menzies** respects the enduring relationship with a Javanese macaque whom Carr adopted in 1923 after she spotted the greeny-brown primate in a Victoria pet store. Hayter-Menzies suggests that Woo was like a surrogate daughter, a reflection of herself, a piece of the wild inside her boarding house because Carr was never able to reconcile her wild and passionate nature with the stifling mores of the well-to-do Victorian society in which she was raised. After Carr was hospitalized due to heart failure, she arranged for Woo to be sent to the Stanley Park Zoo where Woo died a year later. 978-1-77162-214-1

## F IS FOR FIONA

For six-and-a-half years North Vancouver-born **Fiona McQuarrie** was a music critic at the *Vancouver Sun* and *The Province*. Her lifelong interest in pop music has led to her first book, **Song Book: 21 Songs from 10 Years (1964-74)** (New Haven Publishing \$18) which tells the stories of how and why some of her favourite songs were written by the likes of **Randy Newman**, The Beach Boys, **Tim Hardin**, **Donovan** and Split Enz. 9781912587155

## G IS FOR GOTTFRIEDSON

A rancher and professional breeder of quarterhorses, **Garry Gottfriedson** grew up in Kamloops, the son of Indigenous parents who were both at the forefront of community activism in the era of **George Manuel**. “When you’re born Indian,” he says, “you are born into politics.” Gottfriedson, with a Masters in education from Simon Fraser University, has taught at Cariboo College. He has developed his own teaching method for the Shuswap language, one that requires physical responses to learning individual words. He has served as a councilor and consultant for the Kamloops Indian Band.

Gottfriedson’s ninth book is **Clinging to Bone** (Ronsdale \$17.95), a collection of poetry that examines betrayal, grief, love and survival. 978-1-55380-563-2



Cassandra Blanchard

## B IS FOR BLANCHARD

Born in Whitehorse, **Cassandra Blanchard** of Duncan has a BA from UBC with a major in gender, race, sexuality and social justice. Dissecting herself and the transient life she once knew, including time on Vancouver’s Downtown Eastside as a drug addict, Blanchard writes candidly about violence, drug use and sex work in her debut **Fresh Pack of Smokes** (Nightwood \$18.95). “This night in Oppenheimer Park Dan asked me to shit-kick this chick in the face as she owed money and I said no because I didn’t know who she was and I wasn’t about to play with fire so he sat on the bench then stood up and did a flying kick twice to her chin and she convulsed and passed out he said he didn’t want to spill blood because she had HIV...” 978-0-88971-352-9

## C IS FOR CASSIDY

**Sara Cassidy** has been a human rights witness in Guatemala and won a Gold National Magazine Award. Having previously promoted other authors as the co-director of the Victoria Festival of Authors, Cassidy can finally gain her rightful share of the creative spotlight with four new titles released in 2019. Those titles are **Helen’s Birds** illustrated by **Sophie Casson** (Groundwood \$12.95); **The Moon is a Silver Pond** illustrated by **Josee Bisailon** (Orca



“I remember when I was writing my first book, my editor would often say, ‘You know that you can go on here for much longer, right? We really want to get into this character’s head.’ That was such a great revelation for me! Right! I can go ON! It was wonderful.”

CARMEN AGUIRRE



# WHO'S WHO BC

## H IS FOR HUBER

When asked what he knew about French cooking just as he was about to open Le Bistro, **Bruno Huber** joked, “French fries, French onion soup, French desserts, French wines.” But Huber actually understood that he was getting into haute cuisine, an “alchemy for the senses.” With a partner named Aldo, Huber believed he was realizing a dream when the two took over a defunct French restaurant, in Vancouver’s West End just months before the 2010 Olympics. Huber recounts his hopes and ambitions in **Folly Bistro** (Granville Island \$19.95), including tales of temperamental chefs, wayward love affairs between the staff, difficult patrons, touchy health inspectors and above all, precarious cash flow. “The money that would painstakingly come in the front, left out the back faster than it came,” writes Huber, who had invested all his RRSPs and savings into the venture. Selling the bistro at a loss two years later, Huber had no regrets. “It was a fantastic time and we entertained all our friends, and my wife loved the bistro.”

978-1-989467-00-8

## I IS FOR INDIGENOUS



Spencer Sheehan-Kalina

2019 is the International Year of Indigenous Languages, a United Nations observance to raise awareness of the consequences of the endangerment of Indigenous languages across the world, “with an aim to establish a link between language, development, peace, and reconciliation.” B.C. publishing has long led the way for books for, about and by Indigenous people. A new imprint, Rebel Mountain Press, is launching **Michelle Sylliboy’s Kiskajeyi—I Am Ready** (\$19.99) which blends her poetry and photography with Mi’kmaq (L’nuk) hieroglyphic poetry and **Spencer Sheehan-Kalina’s** picture book (kindergarten-grade 3) **Nootka Sound in Harmony: Aboriginal Connections** (\$14.95) which uses poetry to highlight the beauty of the Nootka Sound and the animals that live there.

Kiskajey 978-1-7753019-2-9;  
Harmony 978-1-7753019-3-6

## J IS FOR JANICE

**Janice Strong**, who lives on a rural property outside of Cranbrook, is a hiker, snowshoer, skier and photographer whose images are widely published. She has led hikes for the City of Cranbrook’s Parks & Recreation department for many years and written **Mountain Footsteps: Hikes in the East Kootenay of Southeastern British Columbia** (Rocky Mountain Books \$30). A fourth edition in 2018 has been revised and updated, including enhanced colour maps and photos, as well as bike trails. The trails and routes are between the Rocky Mountains in the east and the Purcell Range in the west, including trips in the Cranbrook, Kimberley, Creston, Invermere, Radium and Fernie areas. Also featured are the BC Provincial Parks Akamina-Kishinena, Top of the World, Height of the Rockies, Elk Lakes, St. Mary’s Alpine and Bugaboo Glacier. 9781771602464



Cover art of *Folly Bistro* from a poster by French artist Roger Blachon.



Ann Kujundzic: feminist, artist, activist

## K IS FOR KUJUNDZIC

In 1993, Talonbooks released **George Ryga’s** posthumous writing, *Summerland*, a collection of essays and excerpts that reflects Ryga’s deeply political nature and his abiding sympathy for the downtrodden. The book was edited by **Ann Kujundzic**, a guiding force within the George Ryga Society in Summerland until it was disbanded in 2014. Born in Scotland, Kujundzic married artist **Zeljko Kujundzic** at age nineteen. They immigrated to Canada and raised five children. The couple went on to help establish the Kootenay School of Art in Nelson. Her latest book **New Ground: A Memoir of Art in the Kootenays** (Caitlin Press \$24.95) covers her life as a feminist, artist and activist fighting for women’s reproductive rights and social justice. She later joined the Raging Grannies.

## L IS FOR LIU

The Museum of Anthropology in Vancouver is home to approximately 800 objects pertaining to Cantonese opera as it was performed in early British Columbia, giving rise to **April Liu’s** work of art history and anthropology, **Divine Threads: The Visual and Material Culture of Cantonese Opera** (Figure 1 \$60). She traces the history of Cantonese opera via costumes, props, instruments, printed media, and vinyl recordings.

9781773860015

9781773270234

## M IS FOR MATWICHUK

Every life is full of close calls, is it not? So, the debut poetry collection of **Laura Matwichuk** has a beguiling title, **Near Miss** (Nightwood \$18.95). Subjects for this SFU Writers Studio grad range “from actual cataclysms such as meteor collisions and volcanic eruptions to everyday failures and accidents.” As we go about our fragile, miraculous, ever hopeful lives on planet Earth, we hope someone will indulge in a tempting headline: *Near Miss* is a Hit.



Laura Matwichuk

978-0-88971-353-6

## N IS FOR NARSIMHAN



Mahtab Narsimhan

Mumbai-born **Mahtab Narsimhan** immigrated to Canada in 1997 and worked in Ontario’s IT industry prior to receiving a Silver Birch award in 2009 for her debut YA novel, *The Third Eye*, the first in her Tara trilogy for Dundurn. In her latest book, a story of cultural transplantation in reverse, **Embrace the Chicken** (Orca \$9.95) focuses on a young student, Shivani, recently arrived from Mumbai, who fears being embarrassed at her new Canadian school when her mother volunteers to cook one of her “stinky” Indian dishes for the school’s annual fundraiser. Mahtab, in Persian, means moonlight.

978-1-4598-1973-3

## O IS FOR OLGA

Seventeen years ago, after listening to a radio programme about second generation Holocaust survivors, **Olga Campbell** experienced repressed feelings of grief and sorrow. All members of her mother’s family had been murdered in the Shoa but no details ever emerged. Campbell’s **A Whisper Across Time** (Jubaji Press \$32) depicts her family’s experience of the Holocaust as an inadvertent legacy of trauma. Described as a healing ritual, a Shamanic Soul retrieval and a celebration of life, *A Whisper Across Time* resulted in an art exhibit last November in conjunction with the Jewish Book Festival in Vancouver.

978-0-9812911-2-3

## P IS FOR PAWLIK-KIENLEN

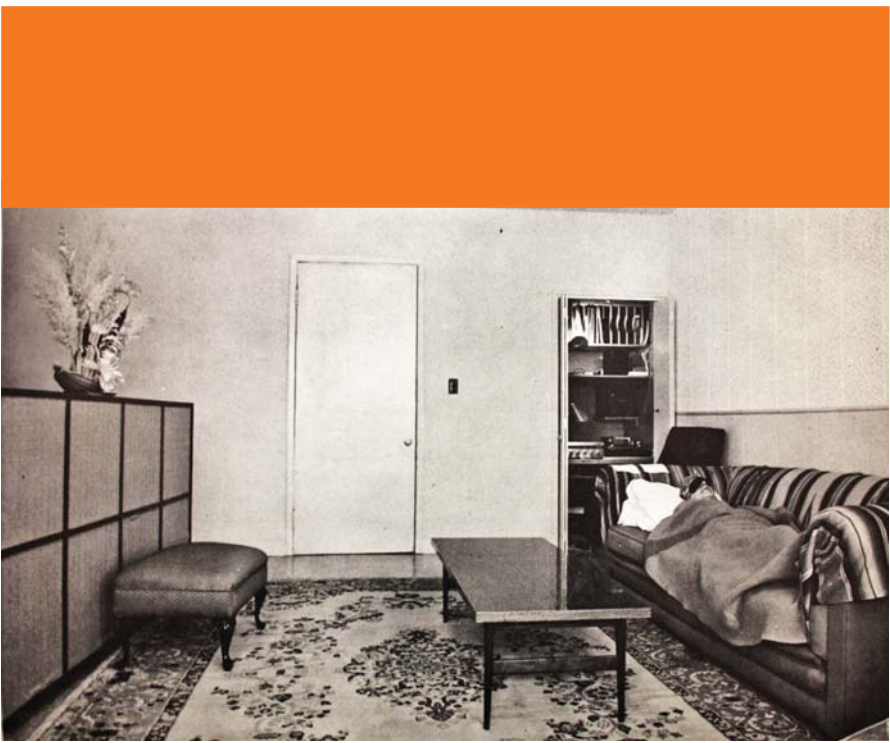
**Laurie Pawlik-Kienlen** writes in her treehouse overlooking the ocean in Vancouver. Her experiences with a schizophrenic mother, foster homes, family estrangement, attempted rape, infertility, and three years teaching in Africa taught her that choosing to grow forward is essential—especially when you can’t go back. Her degrees are in psychology, education, and social work. In **Growing Forward When You Can’t Go Back** (Bethany House \$12.99), she shares stories of contemporary and biblical women who transcended extraordinary pain and grief.

9780764232176



Xin Qunying opera troupe performing in a temporary matched theatre in Pak Sha Wan, Hong Kong, 2012. From *Divine Threads: The Visual and Material Culture of Cantonese Opera* (Figure 1) by April Liu.





LSD room at Hollywood Hospital, 1965, from *Psychedelic Prophets: The Letters of Aldous Huxley and Humphry Osmond* (McGill-Queens).

Q IS FOR QUEBEC

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

R IS FOR ROSS

**Elizabeth Ross**’ poetic primer for new mothers, **After Birth** (Palimpsest \$18.95), the messy moments and distasteful discoveries she writes about include “not having the water birth you planned” and coming to terms with a daughter’s Cinderella obsession. Plus, there’s the unanticipated burden of caring for a parent or perhaps developing “an unhealthy fixation with Realtor.ca.” Piercingly apt, wry and a tad disturbing, Ross’ second book “taps into the contradictions of creation—joy, distress, lassitude.” 9781989287125

S IS FOR SEXTON

**James Sexton** of UBC is one of six editors of **Psychedelic Prophets: The Letters of Aldous Huxley and Humphry Osmond** (McGill Queens \$75), an 800-page scholarly edition examining the letters of Osmond, a British psychiatrist who is known for inventing the word psychedelic, and Huxley, author of *Brave New World*. Correspondence includes references to **Al “Johnny Appleseed of LSD” Hubbard**, Hollywood Hospital’s Medical Director **J. Ross McLean**, and various CBC programs. According to B.C. Archives: “The Hollywood Hospital was founded in 1919 in New Westminster, B.C. as the Hollywood Sanitarium. It was a private hospital for the treatment of alcoholics and patients with other addictions.”

McLean experimented with the use of LSD and other hallucinogenic drugs in the treatment of alcoholism and personality disorders. However, the LSD treatments were viewed suspiciously by the wider medical community and the provincial government, and by 1975 McLean had been pressured into closing the hospital.” 9780773555068

T IS FOR TIMMINS



Leslie Timmins

Covering topics as different as domesticity, sensuality and disease, **Leslie Timmins**’ debut collection of poems **Every Shameless Ray** (Inanna, \$18.95) has been described as one that “shimmers with a radiant engagement of life.” The poems are arranged in three linked movements ending with a meditation on the visual artist **Henri Matisse**. Timmins’ poems have been shortlisted for the Montreal International Poetry Prize. Timmins’ currently reviews for *Event* magazine, and is a member of the powerX6 writing collective. 978-1771335775

U IS FOR YOU

**So You Think You Need a Lawyer?: Committee for Social Justice** (free Kobo download) by **Ann M. Pavlick** tells the true story of her struggle as an advocate for those with a brain injury. Before her brain injury, Pavlick was a special education teacher and was instrumental in the development of the Peabody Language Kits for disadvantaged children. After her accident she co-authored, with her late husband **Leon E. Pavlick**, former curator of botany at the Royal B.C. Museum, *Red Pines on the Ridge*. They were also able to draft two further nature books —*Foxes on the Ridge* and *Aspens on the Ridge*. For further information about her work to promote change to protect the brain injured, see [acquiredbraininjuryawareness.com](http://acquiredbraininjuryawareness.com) 978-0-228-50163-3

V IS FOR VO

With the forthcoming release of the second in her *Crow Stories* trilogy for the 4-8 years old crowd, **The Ranger** (Groundwood \$17.95) a follow-up to *The Outlaw*, **Nancy Vo** is one of six B.C. writers with books from Groundwood Books. The author/illustrator will be joined in the fall list by B.C.-based **Bill Richardson**, **Anne Fleming**, **Scot Ritchie**, **Sara Cassidy** and **Slava Kolesar**. Vo’s new story explores the nuanced friendship between a ranger and a fox. 978-1-77306-128-3



Nancy Vo

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ISBN: 9781459813885

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## W IS FOR WASSERMAN

Our favourite title of the year is **Teaching in the Age of Disinformation: Don't Confuse Me With the Data, My Mind is Made Up!** (Rowman & Littlefield \$39) by the unstoppable **Selma Wasserman**, born in 1929. Don't tell the Russians, but in an era of alternate truths and outright lies, she provides teachers with research-tested methods for developing students' abilities to decipher what the heck is for real on the Internet, social media, television and the press. We assume the title Bullshit Detection was considered and dropped. Wassermann is professor emerita in the Faculty of Education at SFU and she has also published four series of books for children.

978-1475840988

## X IS FOR XESDU'WÄXW

Born in 1931 in the Kitlope, **Cecil Paul**, also known by his Xenaksiala name, **Wa'xaid**, is one of the last fluent speakers of his people's language. At age ten he was placed in a residential school run by the United Church of Canada at Port Alberni where he was abused. After three decades of prolonged alcohol abuse, he returned to the Kitlope where his healing journey began. He has worked tirelessly to protect the Kitlope, described as the largest intact temperate rainforest watershed in the world. In his late 80s, he resides on his ancestors' traditional territory. He is the co-author of **Stories from the Magic Canoe of Wa'xaid** (Rocky



GREG SHEA PHOTO

Cecil Paul and Briony Penn on Maple Leaf Island, *Stories from the Magic Canoe of Wa'xaid*

Mountain Books \$30) as told to **Briony Penn**, who is also releasing her own 400-page book, **A Year on the Wild Side: A West Coast Naturalist's Almanac** (Touchwood \$26).

"My name is Wa'xaid," Cecil Paul says, "given to me by my people. 'Wa' is 'the river', 'Xaid' is 'good'—good river. Sometimes the river is not good. I am a Xenaksiala, I am from the Killer Whale Clan. They call it the Kitlope. It is called Xesdu'wäxw (Huschduwaschdu) for 'blue, milky, glacial water'. Our destination is what I would like to talk about, and a boat—I call it my magic canoe. It is a magical canoe because there is room for everyone who wants to come into it to paddle together. The currents against it are very strong but I believe we can reach that destination and this is the reason for our survival."

Magic Canoe: 9781771602952  
Wild Side: 978-177151267

## Y IS FOR YU



Henry Yu

Born in Vancouver as a fourth generation Canadian, with a Ph.D in history from Princeton University, **Henry Yu** first published *Thinking Orientals: Migration, Contact, and Exoticism in Modern America* (Oxford University Press, 2001) which won the Norris and Carol Hundley Prize as the Most Distinguished Book of 2001. Yu is a professor at UBC and a board member of the Chinese Canadian Historical Society of B.C. He is currently working on a book entitled **How Tiger Woods Lost His Stripes: Finding Ourselves in History**.

## Z IS FOR ZOE

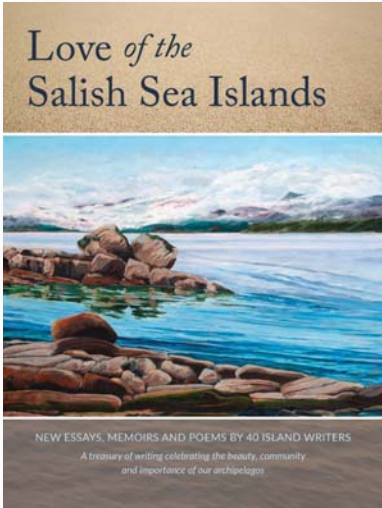
**Catherine Jameson** published her first book **Zoe and the Fawn** (Theytus \$19.95) after studying children's fiction writing at Penticton's En'owkin Centre's Indigenous Creative Writing graduate program. Written in English and offering Syilx Okanagan translations for each of the animals mentioned in the story, this picture book is aimed at readers aged 3 to 5. It's about a little girl that stumbles upon a fawn in the forest while out walking with her father. Wondering where the fawn's mother is, little Zoe goes on a quest in the forest to find her, encountering many other animals along the way. Illustrations are by award-winning, Cree-Métis artist **Julie Flett**, and translations are by **Richard Armstrong**, a Syilx traditional knowledge/language specialist. Theytus Books is now distributed by Orca Book Publishers.

9781926886534

Julie Flett's cover art from *Zoe and the Fawn* (Theytus Books).



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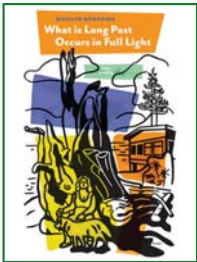
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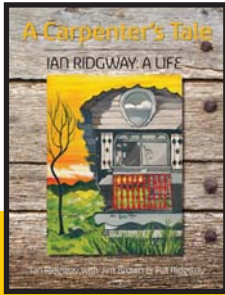
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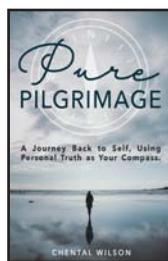


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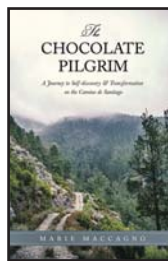


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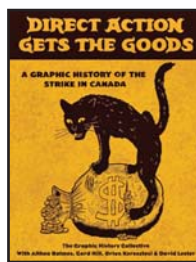


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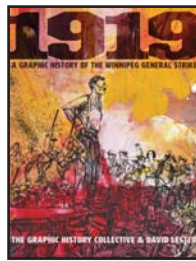


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# LETTERS

## Memory, Lane

Thank you for this award. It is most kind. Nice too to have the ceremony here in Victoria if it can be arranged. As you might know, I've been ill these past three years with an ongoing, undiagnosed inflammatory disease which has attacked my immune system, I am on prednisone among many other pernicious drugs. The meds leave me a bit challenged, but short of being in hospital I will be there...

It is nice to be associated with George Woodcock. He wrote a chapbook summary of my poetry back in mid-career and compared my verse to poets such as Yeats, which, God knows, was excessive in the extreme, but still nice to imagine it might echo some small qualities of such a master, a poet I admired when I was young and still do...

**Patrick Lane**  
Victoria

## Bohemian rhapsody

BC BookWorld helps me to keep my sanity! I feel I'm not the only one digging deeper, asking questions, and kicking the fences. Every issue goes around in my Bohemian Household for weeks and weeks, moves from kitchen table to bedside to purse and back. Articles are discussed, wishlists made, reviews ripped out and 'magnetically' attached to our fridge -yay, paper! It finally ends up, full of coffee and wine stains, in the wood stove or cat litter box. BookWorld is my tangible sanity experience. Thank you!

**Titia Jetten**  
Ladysmith

## Humble opinion

Even after all these years, I always look forward to receiving BC BookWorld. I love following what's going on in the book business.

In 1982 I started a little second-hand bookstore on May Street, in Victoria's Fairfield neighbourhood, called Maystreet Books. Two years later I teamed up with Diana Leeming, who had been working at Ivy's Bookshop in Oak Bay for years, to start Hawthorne Books, which was located just off Fort Street on Cook Street.

We were the first shop in Victoria to carry both new and second-hand books, which doesn't sound so unusual now, but was rather revolutionary at the time.

In 2005 I started another bookstore, this time in Port Alberni.

A lot has happened in the past



Lorna Crozier (above) holds a civic proclamation in honour of Patrick Lane who died on March 7, only two weeks after learning he was the 26th recipient of the George Woodcock Lifetime Achievement Award. Novelist Esi Edugyan (right) pays tribute to Patrick Lane at a memorial attended by 250 people at UVic on April 20. A plaque of B.C. marble will be added to the Vancouver Public Library's Walk of Fame.



thirty-plus years, but despite all of the dire predictions about the death of the book, here we are: people are still reading, books are being published in even greater numbers thanks to the Internet. The old fashioned book review, in my humble opinion, is more important than ever.

**Heather Graham**  
Graham Island

## Passionate reader

My wife and I are avid readers of BC BookWorld and The Ormsby Review. Together, they fill a tremendous void in a world where literary culture is not sufficiently cherished, not supported by the plutocracy.

I am about as passionate about Canadian literature as I am of wilderness, and I cannot overstate my thankfulness for your many contributions.

**Loys Maingon**  
Courtenay

## Peace offering

Thank you for such a great publication. I appreciated the review of *Damming the Peace* and its identification of a background agenda for the project, as well as serious downstream environmental issues in Peace River Country.

Neither the book, nor the review seems to appreciate the devastating impact the new dam will have on the Lake Athabasca wetlands, water levels in great Slave Lake and the probable end of the Mackenzie as a navigable river.

The Peace has always been a major hydraulic contributor to Lake Athabasca, and downstream lakes and rivers. The construction of the Bennett Dam materially changed peak flow rates, that were critical for the Lake Athabasca wetlands.

Navigation on the Mackenzie River has also depended on peak flows from

May to July to provide enough water to float the tugs and barges that carried, and continue to carry, seasonal re-supply materials to river communities and the Western Arctic.

Site C will further reduce, and probably eliminate, peak flows. Another important factor is that the Peace has always been critically dependent on snow pack for its water. With climate change, that snow pack is endangered and instead of having a reliable annual snow fall, quantities year by year have materially changed. It is only infrequently that the Rockies will see an "historic" snow pack.

Lack of seasonal water will probably mean greater retention by Site C in order to cover generation requirements, thus less water through the spillways for downstream needs. Also, climate change has materially reduced the forest capability to retain water. Trees killed by the Mountain Pine Beetle, and then logged, do not contribute to the land's ability to moderate water delivery.

What has bothered me in all of this is that the GNWT government seems blissfully unaware of the perils associated with these changes. I have never seen a protest by them about the B.C. government's actions.

Last year they called an international tender for four new double hull barges. This \$19.5 million fleet of barges, paid for by Ottawa, may have a very short working life.

**Christopher Wright**

Digby, Nova Scotia, Purported Scallop Capital of Canada

## OBITS...

**Joe Rosenblatt** (1933-2019)  
**J. Michael Yates** (1938-2019)  
**Patrick Lane** (1939-2019)  
**Wayson Choy** (1939-2019)  
**Keith Harrison** (1945-2019)  
**Greg Younging** (1961-2019)

See BCBookLook.com for full obituaries

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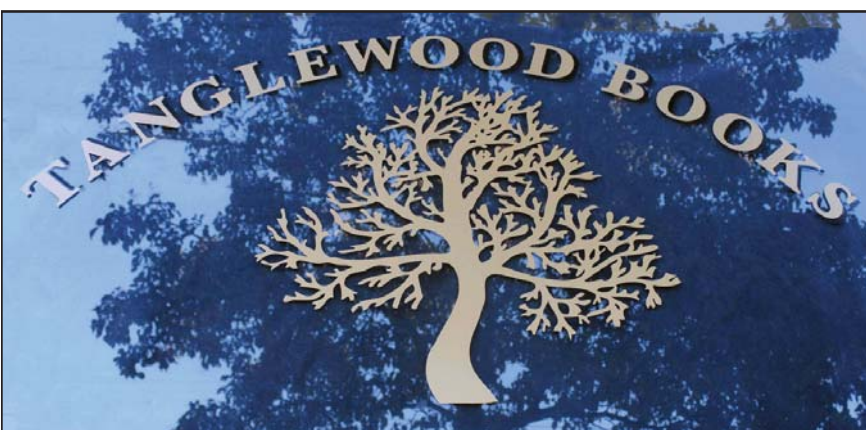
Anvil Press...10  
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Bentley, RB...32  
Caetani Centre...37  
Caitlin Press...16  
Douglas & McIntyre...6, 12  
Douglas College/EVENT...35  
ECW Press...22  
Ekstasis Editions...8  
Festival of the Written Arts...15

Friends of VPL...39  
Friesens Printers...37  
Galiano Island Books...39  
Graduate Liberal Studies (SFU)...30  
Granville Island Publishing...27  
Greystone Books...16  
Harbour Publishing...6, 40  
The Heritage Group of Publishers...2  
MAA Press...10  
Marquis Printing...37  
Mercer, George...27  
Mermaid Tales Bookshop...39  
Mother Tongue Publishing...36

Mulligan, Claire...37  
New Star Books...23  
Nightwood Editions...6, 7  
Now or Never Publishing...10  
Orca Books...4  
Page Two...6  
Pavlick, Ann M...30  
Penguin/Random House...9  
People's Co-Op Books...39  
Personal Mythmaking...37  
Printorium/Island Blue...37  
Rebel Mountain Press...10  
Ridgeway, Ian...36

Royal BC Museum...32  
Sandhill Book Marketing...14  
SFU Writer's Studio...18  
Tanglewood Books...39  
Tanner's Books...39  
Turner, Kevin Robert...32  
Tradewind Books...28  
University of Toronto Press...25  
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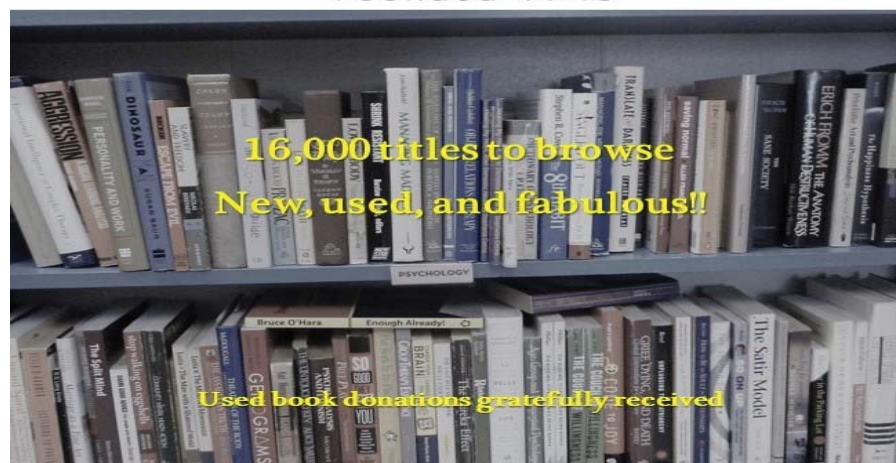


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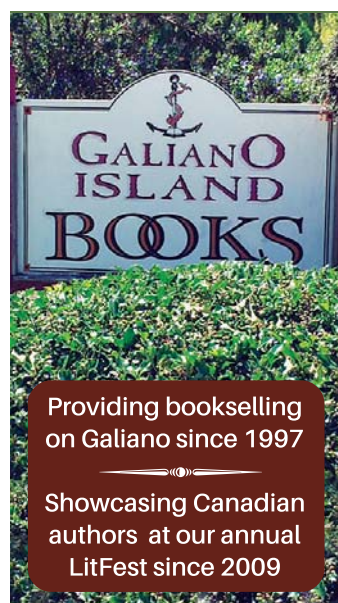
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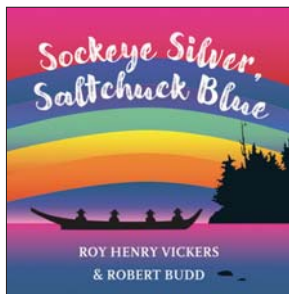
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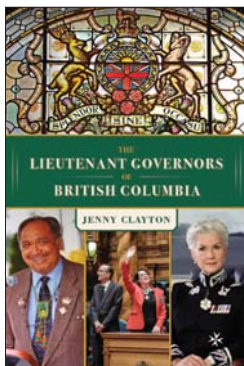
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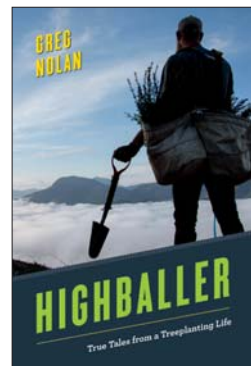
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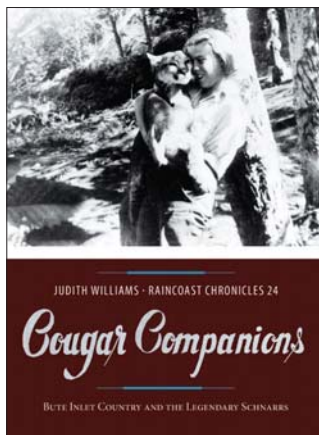
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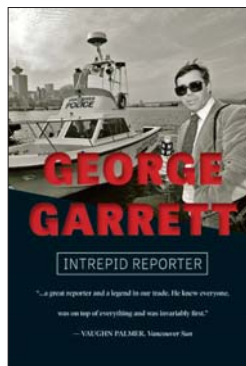
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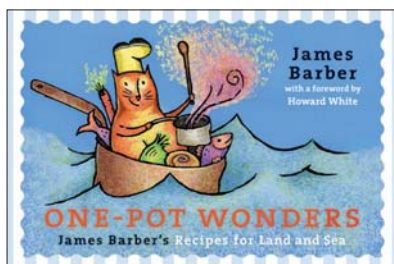
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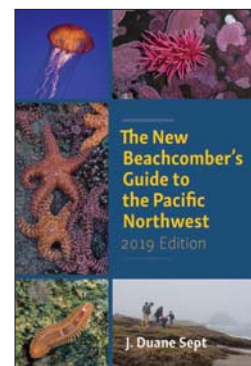


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