“I made this blanket for the survivors, and for the children who never came home; for the dispossessed, the displaced and the forgotten. I made this blanket so that I will never forget—so that we will never forget.”

—Carey Newman, author and master carver

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“I made this blanket for the survivors, and for the children who never came home; for the dispossessed, the displaced and the forgotten. I made this blanket so that I will never forget—so that we will never forget.”

—Carey Newman, author and master carver
The first
ASCENT
for many

**Lyell Island**

Including approximately 40 perspectives, Athlīī Gwaii: Upholding Haida Law at Lyell Island (Locarno $32.95), by the Council of the Haida Nation features a cover image of fearsome warriors while also bearing witness to how non-violence works.

The book was nominated for the Roderick Haig-Brown Regional Book Prize. In 1985, the first Bill Duthie Booksellers Choice Award went to In Search of Al Howie for the first celebration of Haida self-determination, Islands at the Edge: Preserving the Queen Charlotte Islands Wilderness, the turning point for recognition of Haida Gwaii as a separate culture. “This Haida land and there will be no further lodging in this area,” pronounced Klīī Kajī Sting, Miles Richardison Jr., at Athlīī Gwaii (Lyell Island), in 1985, while protesting industrial logging practices on the southern part of the Haida Gwaii archipelago. Seventy-two people were arrested at the protests, including elders. Haida resistance held firm, including the Gwaii Haanas agreement by which Canada and the Haida agreed to focus on conservation rather than political ownership.

**Pitt River**

At least five books have been written about the legend of a rich gold reserve in the Pitt River watershed, often referred to as Pitt’s Gold. “The story goes that only two men, both long gone, have ever actually seen it,” writes Fraser Valley historian Fred Brach in Searching for Pitt Lake Gold: Facts and Fantasy in the Legend of Pitt’s Gold (Heritage $9.95). “But many a red devil has risked life and limb to find it, guided by the vague instructions left in a letter by one of the men rumoured to have found it.” One of those men, Blumac, was Indigenous, and tried and hanged for murder in 1890/91 when he was probably over 70 years of age. There is some doubt that this man had anything to do with the rich source of gold. Brach writes, who, following his preceding volume, Facts and Fantasy: Slumach and the Lost Creek Mines (Whonnock, 2017), tries to debunk the notion that Slumach had anything to do with the gold. Brach diligently scoured libraries for old newspapers, letters, sketches and maps and interviewed people of interest to separate truth from speculation in his new book.

**Sharon Wood**

“Axe, axe, foot, foot, repeat. What a way to live.”

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

Angela Crocker & Vicki McLoud


(Self-Counsel $19.95)

Novia J. Harper, Kathryn Rose & David Segal

Nature-Based Therapy: A Practitioner’s Guide to Working Outdoors with Children, Youth, & Families

(New Society $24.99)

Carolyn Parks Mintz

with Andy & Phyllis Chelsea

Resolute: The Story of the Chelsea Family and a First Nation Community’s Will to Heal (Caitlin $24.95)

J. Duane Sept

Common Wildflowers of the Pacific Northwest: BC, Washington & Oregon (Sandhill $14.95)

Charles Ulrich

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

Margriet Ruurs & Nizar al Badr

Stepping Stones: A Refugee Family’s Journey (Orca $19.95)

Cheryl Thiessen, Caroline Woodward

Design

Sharon Wood

bookworld@telus.net

Annual subscription: $25

Contributing Editors: John Moore, Joan Gomer, Mark Fanyette, Cheryl Tisselen, Caroline Woodward. Writing not otherwise credited is by staff.

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IN STORES OCTOBER 8!

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OCTOBER 17-20, 2019

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If you kill us on-stage, if you make us cry all the time, if you portray us as victims, how do you think the rest of society is going to see us? How do you think that will not impact the way that we're treated? KIM SENKLIP HARVEY, author of Kamloopa

John Lent

Vernon vocalist John Lent recently released his CD of original, often bluesy songs, Strange Ground, as the first of five projected CDs for The Lent Brothers Project. Now he has also rebounded as a writer with a remarkable poetry-prose memoir, A Matins Flywheel (Thistledown $20) after his successful quadruple-bypass surgery and his wife Jude’s serious health challenges—seldom referenced in the text of his diary-like reports from 2014 to 2017. Both these events were presumably catalysts for his “de-romanticized” exploration of “the fragility of so-called cleverness” and other states of anxious distraction. It’s a meditative confessional to re-acquaint oneself with what it feels like to be “truly blessed, wonder-filled, wonder-full.” John Lent has provided an honest and penetrating exploration of what it is to be human in a gigantic world.

Greg Nolan

Eat your heart out, Johnny Appleseed

It’s not the first book ever written about treeplanting and silviculture in B.C., but Greg Nolan’s Highballer: True Tales from a Treeplanting Life (Harbour $26.95) is likely the most far-reaching. After his twenty-seven years as a top-ranked treeplanter—hitting the thousand-trees-a-day mark as a rookie in his first week—and as a foreman, project manager and finally as a contractor and co-owner of Rainforest Silviculture Services Ltd., Nolan recalls being nearly mauled by grizzlies in Bute Inlet and surviving hurricanes, landslides, hostile loggers and whirlwind romances. Most of the industry has changed a lot since then. It wasn’t all gruelling isolation and danger in a largely unregulated industry; there were also lots of hijinks in those secluded campsites—and Nolan spills the beans. Highballer looks at the practices and people of the vital treeplanting industry through the eyes of a man who has planted 2.5 million trees. Other B.C. treeplanting titles include Charlotte Gill’s memoir Eating Dirt: Deep Forests, Big Timber and Life with the Tree Planting Tribe (Greystone 2011) and photographer Helene Cyr’s groundbreaking Handmade Forests: The Treeplanter’s Experience (New Society 1998).

S

Kim Senklip Harvey

“If you kill us on-stage, if you make us cry all the time, if you portray us as victims, how do you think the rest of society is going to see us? How do you think that will not impact the way that we’re treated?”

KIM SENKLIP HARVEY, author of Kamloopa

S

Greg Nolan: “A highballer expends more calories in a day than a marathon runner will in a full marathon.”

Greg Nolan

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**PEOPLE**

### Art & schizophrenia

Estranged for decades from her brother who suffered from schizophrenia, Joan Boxall describes their shared journey as re-united siblings after she encouraged him, at age 55, to take art classes, in *DrawBridge: Drawing Alongside My Brother’s Schizophrenia* (Caitlin $24.95). For eight years Stephen A. Corcoran progressed as a painter, eventually displaying his work in two solo exhibits, before his death in 2013. In memory of her brother, Joan has established the Stephen A. Corcoran Memorial Award at Emily Carr University of Art and Design to assist students coping with mental health issues. His paintings accompany her memoir. With a degree from UBC, Boxall, of North Vancouver, taught English, French and physical education to teens in Cranbrook and Delta before acquiring a TESL certificate in adult education. She contributes to *Inspired 55+ Lifestyle Magazine*. Corcoran had trained at the Vancouver Art School in the 1970s and had his first solo exhibit in 2011 at Vancouver’s Basic Inquiry Gallery. 9781773860022

### Vilified & sexualized

A member of the Saga Collectif, Thomas Antony Olajide co-wrote the play *Black Boys* (Playwrights Canada $18.95) about the complex dynamics of the queer black male experience. His co-writers include two other black men, a black woman and a white man. The play examines three very different black men seeking to understand themselves in a society that both vilifies and sexualizes the black male body. Each role does a deep dive into the interplay between gender, sexuality and race. Olajide is a Dora Mavor Moore Award-nominated actor from Vancouver who graduated from the National Theatre School of Canada. The Saga Collectif was founded in 2012 to bring under-represented bodies and voices to the stage in a way that is honest, risky and new. 978-0-3691-1004-7-4

### Iconoclasts, leaders, and misfits

Anaimo-raised Jennifer Croll, “could reliably be found at the library, checking out massive stacks of books that scared her babysitters... By high school, Jennifer had abandoned street hockey in favour of going to punk shows, and wore a lot of black.” Illustrated by Aneta Pacholska, her new book for teens, *Bad Boys of Fashion: Style Rebels and Renegades Through the Ages* (Annick $16.95), features fashion-conscious Louis XIV, Oscar Wilde, Marlon Brando, Andy Warhol, Karl Lagerfeld, Clyde Frazier, Malcolm McLaren, David Bowie and Kanye West. It’s an educational but fun fashion tour to literally illustrate how “iconoclasts, leaders, and misfits” have used fashion to get what they want. There are shorter nods to beret-wearing Che Guevara, New York-based Basquiat and Prince. *Bad Boys* is a follow-up to *Bad Girls of Fashion: Style Rebels from Cleopatra to Lady Gaga*, illustrated by Polish artist Ada Buchholc, which looked at 43 women with distinctive apparel and looks from the likes of Black Panther intellectual Angela Davis to Cleopatra who intentionally mimicked the Goddess Isis. 9781773213425
Riding the Continent

Hamilton Mack Laing

One of Canada’s first environmentalists records his experiences as a motorcycle-naturalist as he rides an early Harley-Davidson on a 1915 North America tour from New York to San Francisco — exploring the bird life, scenery and people he encountered. Includes a foreword by historian Richard Mackie and an afterward by motorcycle essayist Trevor Marc Hughes. With 40 photos.

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Geoff Mynett

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Moon Madness

Alan Turgg

This superb biography recounts how Dr. Louise Aall went alone to the interior of East Africa in 1959 to build a clinic to treat “moon madness” (epilepsy), which she still operates today. With 55 photos.

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FOR YOUNG READERS

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Philip Ray

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8 BC BOOKWORLD • AUTUMN 2019
or Chief Beau Dick, global destruction of our planet begins and ends with consumerism. Widespread pollution and destruction are part of humanity’s thirst for the acquisition of wealth.

Here in B.C., the commercial fishing industry largely destroyed the stocks of wild salmon. Consumption of forest products contributes to destruction of salmon habitats. Mining also adds to destruction of habitats of plants and animals. Chief Dick saw that this should not continue. Quite simply put—humans cannot eat money.

A Kwakwaka’wakw master artist from Alert Bay, Chief Dick saw with great insight the destruction of Indigenous people caused by racist policies enacted by Canadian governments. Starting with Sir John A. Macdonald there has been a war of cultural genocide against the Aboriginal peoples of Canada. For instance, these policies resulted in the loss of Indigenous land and rights. Children were apprehended and placed in Indian residential schools. They were forced to give up their languages and culture. Corporal punishment was often accompanied by sexual abuse. Children suffered through poor diets and in some cases, died of starvation.

Chief Dick was taught traditional wood sculpting by his grandfather, James Dick, his father, Benjamin Dick, Henry Hunt, Doug Cranmer, Robert Davidson, Tony Hunt and Bill Reid. He went on to become one of the greatest Aboriginal artists in B.C. In 1986, Chief Dick was commissioned to carve a mask to be showcased in Expo 86 in Vancouver. The Canadian Museum of History (formerly the Canadian Museum of Civilization) in Gatineau, Quebec, acquired this mask where it is still on display. In 1998, Chief Dick was one of only seven Canadian artists to be invited to the reopening of Canada House in London, England. In attendance were Prime Minister Jean Chrétien and Queen Elizabeth II.

In 2013, Chief Dick performed a First Nations copper-cutting ceremony on the steps of the BC Legislature in Victoria. After a 10-day, 500 km walk from Alert Bay to Victoria, he intended to bring attention to the abuse of Indigenous people and rights by the federal government. This shaming ceremony was the first time such a practice had been used by the Kwakwaka’wakw in decades. In particular, Chief Dick focused on the enactment of the Potlatch Law to prohibit cultural traditions of the Northwest Coast First Nations and all Aboriginal people in Canada. The copper shield is a symbol of justice, truth and balance; to break one is intended as a threat and an insult. After breaking the copper shield and shaming Canada, an apology should have come from the Government of Canada followed by atonement. But Canada has been slow on atonement for the wrongs it has inflicted on First Nations. Although the Potlatch Laws were repealed in 1950, the damage caused by these draconian measures is still felt today.

Much of Beau Dick: Devoured by Consumerism, edited by Latash-Maurice Nahanee, with writing by John Cussans and Candice Hopkins, is filled with photographs depicting the art, genius, imagination and skill of Chief Dick. He said that he regarded the masks he created as regalia and not merely art. The masks were part of a larger cultural and spiritual system. In the summer of 2012, Beau Dick created a large number of masks for a Vancouver exhibition. Midway through the show, he took back some forty masks to his home village of Alert Bay. There, they were ceremoniously burned. Chief Dick said the burning of the masks was a beginning, not an end, and that the event was part of a larger cycle. Thereafter, all the masks were recreated and the cycle of life continued.

My conscience tells me we have to fight back, and in some ways, it is war on another level: non-violent, but spiritual warfare. It has come to that.” —Beau Dick

The Potlatch is a tradition that is in stark contrast to Western consumerism. The goal of Western people is to acquire objects. The acquisition of power and wealth is a measure of success. The goal of Northwest Coast Indigenous societies is to share wealth with other members of their societies. Giving away treasures shows the greatness of an individual and their family. The more wealth that can be given away, the more prestige and high social status is accrued by an individual and clan.

How we as inhabitants of a generous Mother Earth navigate our way into the future was clearly on Beau Dick’s mind. He suggested that we take a different approach to our way of distributing the resources and wealth of our nations. We must find a balance of achieving what we need against merely acquiring for the sake of acquiring.
How to harness MICROBES

The Whole-Body Microbiome explains why that’s mostly a good thing.

Cutibacterium acnes on the skin helps to fight acne. And having a life-long obsession with oral health, I found it good reinforcement to read that because of oral bacteria, “individuals who do not brush their teeth daily have a 22 to 65 percent greater risk of developing dementia than those who brush their teeth three times a day!”

Our understanding of how certain interactions occur is changing with new research, for example into the links between cardiovascular disease (CVD) and red meat. It’s not the meat or the fat (and certainly not the cholesterol in the meat) so much as the microbes in the meat that seem to be the culprit: “When you eat red meat, the micro-biota in the meat itself convert components of meat into specific compounds... the liver then converts these compounds into a derivative compound ... which then causes plaque accumulation and CVD. Without red meat and its accompanying microbes, these compounds are not made, which drastically reduces the incidence of CVD and stroke.”

With new information like this, our approach to health will certainly be changing drastically over the coming decades.

Since this is a relatively new field of study, a lot of the information in this book is preliminary. Most of the studies referenced have been done on mice or small numbers of people, but the preliminary results point to the need for further research and suggest changes that can make a difference in your health.

The main changes the authors recommend might sound familiar:

• Establish and maintain a healthy diet — yo-yo dieting does not work, partly because the microbiome has a memory and it tries to get you back to your former status.
• Do your research before committing to a probiotic—there are some good ones for certain conditions, but there are a lot of useless products out there as well. Keep an eye out in the future for better probiotics.
• Consume different kinds of fibre (prebiotics).
• Don’t take antibiotics unless you need to — get medical tests to make sure you have a bacterial infection that could benefit from the right antibiotic. Also, use probiotics, prebiotics, and diet to help.

The Whole Body Microbiome is a revealing and interesting read, written for the general public and accessible to all. This up-and-coming scientific discipline of microbe management could help us all in the future. Let’s just hope it doesn’t unleash some mysterious and undesirables!...
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ESSAYS/MEMOIR • SEPTEMBER

LAND OF DESTINY
A HISTORY OF VANCOUVER REAL ESTATE
by Jesse Donaldson
Ever since Europeans first laid claim to the Squamish Nation territory in the 1870s, the real estate industry has held the region in its grip. Land of Destiny explores that influence, starting in 1862, with the first sale of land in the West End, and continuing up until the housing crisis of today. It exposes the back-room dealings, the skullduggery and nepotism, the racism and the obscene profits, while at the same time revealing that the same forces which made Vancouver what it is — speculation and global capital — are the same ones that shape it today.

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HISTORY/CULTURAL STUDIES • OCTOBER

Moon Madness
DR. LOUISE AALL, SIXTY YEARS OF HEALING IN AFRICA

Still in her twenties, Dr. Louise Aall was travelling as a solo physician when she first treated sufferers of epilepsy in East Africa in 1959.

She has spearheaded research and rehabilitation programs ever since she opened her still-operational clinic in Mahenge, Tanzania, in 1960 [shown at right]. The incidence of epilepsy or “moon madness” in this region is ten times higher than the global norm.

This new biography by Alan Twigg, four years in the making, also describes her experiences working alongside Dr. Albert Schweitzer at his jungle hospital in Gabon. Dr. Aall is the only physician left who can still recall the practices and teachings of the Nobel Peace Prize winner.

Alone in Africa, Dr. Aall also responded to an urgent telegram from the Red Cross to serve as the lone foreign physician for a 300-bed hospital at Matadi in the Belgian Congo during the height of atrocities and civil strife in the 1960s.

Dr. Aall subsequently became a psychiatrist and an anthropologist, working especially with First Nations in B.C. She has learned ten languages and now lives in Tsawwassen.

ISBN: 9781553805939 • $21.95

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Part seer’s memoir, part spiritual travelogue, Anne Borsma’s book is for anyone looking to uncover—or recover—their spiritual self.

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12 BC BOOKWORLD • AUTUMN 2019
Say Jagmeet (pronounced Jugmeet) not Jimmy

How the NDP leader had to overcome racism, sexual abuse and an alcoholic father.

Love & Courage: My Story of Family, Resilience and Overcoming the Unexpected by Jagmeet Singh (Simon & Schuster $24.99)

BY ALAN TWIGG

First of all, you don’t say Jagmeet. It’s pronounced Jugmeet. Born in 1979 in Scarborough, Ontario, Jagmeet Singh was ridiculed at schools as Jughead. Or Diaper Head. Or Nipplehead. Or Paki. Worst of all, after 9/11, the man who was elected as federal leader of the New Democratic Party in October of 2017, was called a terrorist. It rankled deeply. He could rise above, or descend. He has since arisen, as a Burnaby MP.

The bane of life was his alcoholic father—a respected Windsor psychiatrist outside the home—who drank too much Russian Prince vodka for decades until he was eventually prohibited from his medical practice in the year 2000.

But there was another secret, arguably much worse. During the sixth grade he was sexually abused by his taekwondo instructor, a Mr. Neilson. When his mother asked him about Mr. Neilson, if there was ever anything amiss, Jagmeet lied and assured her nothing had happened. It would take another fifteen years before he could spill the beans and begin to jettison guilt and shame.

“That’s how long it would take me to understand it wasn’t my fault,” writes Jagmeet Singh in his autobiography, Love & Courage: My Story of Family, Resilience and Overcoming the Unexpected.

“Jack [Layton] took me aside and said, “Never let them tell you it can’t be done. It can be done.”

JAGMEET SINGH

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“In the coming decade, there will be no greater foreign policy challenge for Canada than managing the China relationship…”

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Alan Twigg is a Vancouver freelance writer.
Mushrooms

e re, where I live on a tiny island, there are no edible mushrooms except perhaps some wild ones I can’t identify with sufficient confidence even with my trusty guide, All The Rain Promises and More: A Hip-Pocket Guide to Western Mushrooms (Ten Speed Press, 1991) by David Arora.

“There are old mushroom hunters and bold mushroom hunters. But there are no old, bold mushroom hunters.”

This pitly old ditty prevents me from picking anything except chanterelles and morels which, sadly, do not grow on this island. Our groceries are delivered by Coast Guard helicopter once a month and the half-kilo of white or brown crimini I order from Thrifty Foods in Victoria do not last much longer than ten days. We devour them in salads, stir-fries, omelettes, and stews or baked with grains like barley for hearty winter casseroles. Then we must wait another twenty days for our store-bought ‘shrooms.

But that’s about to change. Because now I’ve read DIY Mushroom Cultivation: Growing Mushrooms at Home for Food, Medicine, and Soil by Willoughby Arevalo who is so passionate about his subject, it is a wonder mere book covers can contain his enthusiasm.

Arevalo has been entranced by all things fungal since the age of thirteen when his benevolent and trusting parents let him cook dishes of wild mushrooms he’d foraged. He read books about them, hunted them in the redwood forests, and took a college level course on mushrooms while majoring in visual arts. Had there been a Bachelor of Mycology, I am sure Arevalo would have graduated with distinction. Arevalo is a doer as well as an artist and educator. He approached a mushroom farmer selling them in his local farmers market in northern California and he soon had a job for the next two years inoculating rooms he’d foraged. He read books about them, and the high-quality colour photographs throughout are invaluable because, as with attempting to identify the gills and caps and stems of unfamiliar wild mushrooms, the novice grower needs to know what a certain stage of mushroom growth ‘should’ look like.

In DIY Mushroom Cultivation we learn what mushrooms need to survive, and then thrive; what equipment and materials to prepare; and exactly how to go about doing that with shredded newspapers or sterilized canning jars or sawdust, recycling ice-cream pails, plant pot saucers, and snow fencing. The possibilities are only as limited as your ingenuity.

Growing mushrooms is all about using stuff you have around the house, garage or garden shed. As with making bread or beer or blackberry mead, there are steps to follow when using yeasts. There are clear explanations of how to find and use liquid cultures and make grain spawn, how to grow mushrooms on logs and stumps as well as in beds, grass jars, and anything else that is handy. DIY Mushroom Cultivation offers crucial tips on avoiding contamination and when and how to harvest, preserve and cook mushrooms or use them for medicinal purposes and even large scale bio-remediation. It all makes for fascinating reading. Did you know oyster mushrooms can break down motor oil? And, my favourite mushroom name ever, the Hideous Gomphidius is capable of neutralizing radio-active waste? Speculative fiction writers have been on to them for decades.

A handy chapter profiling thirteen species helps growers focus on the mushrooms they might like to grow first, be it Shaggy Mane, Enoki, or Turkey Tail. The appendices include useful resources: books, journal articles, websites, and best of all, sources in the U.S. and Canada for buying your very own mushroom starter supplies.

Happy growing and bon appetit!

Caroline Woodward is the author of nine books in five genres for adults and children. Her last book, Light Years: Memoir of a Modern Lighthouse Keeper (Harbour 2015) was a finalist for the Bill Duthie Booksellers’ Choice Award.
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Talonbooks
Sybil the obscure

The story of Campbell River's Sybil Andrews echoes that of Sonia Cornwall in the Cariboo and Victoria's Emily Carr — women whose talents were appreciated too little during their lifetimes.

BY PORTIA PRIEGERT

The story of Campbell River's Sybil Andrews echoes that of Sonia Cornwall in the Cariboo and Victoria's Emily Carr — women whose talents were appreciated too little during their lifetimes.

Overtly, hard work and two dramatic rifts marked the life of British-born artist Sybil Andrews. The first came when she was 12 and her father abandoned the family; the second, in mid-life, when she made the wrenching decision to move to Campbell River, B.C., to escape the economic privations that followed the Second World War.

In 1947, Campbell River was a working-class town at the north end of the Vancouver Island highway, a far different place than the pastoral countryside of Andrews' homeland or the rush and bustle of art world. Despite the beauty of her new surroundings, Andrews felt "a great emptiness" in her early days there, as Janet Nicol makes clear in On the Curve: The Life and Art of Sybil Andrews.

Ever philosophical, Andrews made the best of things, settling into a seaside cottage with her husband, Walter Morgan, a carpenter and boat builder she had married in 1943. She would spend the rest of her days there, giving art lessons and creating an exceptional body of work, including the bold and stylized linoleum block prints that are her greatest accomplishment.

For most of her life, Andrews worked in almost complete obscurity. Her reputation would grow after curators and historians became interested in the accomplishments of female artists from earlier generations — such as B.C.'s Sonia Cornwall and Emily Carr.

Andrews, born in 1898 in Bury St. Edmunds, a town northeast of London, had to wait until the 1970s for the Canadian art world to take serious notice of her work. Since her death in 1992, at age 94, its value has continued to climb. For instance, Speedway, a stunning 1934 linoleum block print of racing motorcycles, fetched almost $130,000 at a 2015 Heffel auction in Toronto.

The book, which takes its title from the artist's fondness for curves as a compositional device, further cements Andrews' reputation. Nicol, a former high school history teacher, is a diligent researcher and her writing is clean and precise. Her account offers rich detail but does not overwhelm. In the first chapter she promises insight into the 1910 decision by Andrews' father to leave his family, never to return. While this device helps propel readers forward, the information turns out to be less dramatic than such foreshadowing might suggest.

Particularly interesting is how Andrews adapted artistically to new subject matter in Canada. Her early work, influenced by Futurism, an art movement interested in speed and technology, often focused on the physicality of collective labour, whether a team of men rowing or people at work. Nicol also notes the influence of an early art teacher, a socialist, and also of Vorticism, a short-lived modernist movement in Britain that favoured geometric abstraction.

Canada's resource economy offered fortuitous opportunities for such an eye. Particularly striking is her portrayal of work in plaid shirts in the 1952 linocut, Coffee Bar. Another work from the same year, Hauling, depicts a logging truck laden with huge trees. Both demonstrate Andrews' ongoing interest "in the shapes and rhythms and the pattern of things" — as well her enjoyment of movement. The angles of the logging truck may seem exaggerated, and its tires oddly flattened into the road, but the work captures the energy of passing these hurtling behemoths.

Indeed, Vancouver curator Ian Thom, who included Hauling in his 2000 book, Art BC: Masterworks from British Columbia, noted: "Rarely has the vitality of the logging industry been expressed so forcefully." Much more could be said about Andrews' life, including her wartime work as a welder and the early influence of her close friend, British printmaker Cyril Power, a married man who lived apart from his family. Nicol acknowledges the question of whether he was a lover, or simply a father figure, but delicately sidesteps it. In any event, Andrews, who comes across as practical, self-contained and deeply focused on her work, seems an unlikely subject for a psychological portrait.

Vancouver art critic Robin Laurence, in the book's foreword, underlines this reading, recalling her 1981 interview with Andrews, then 83, and describing her as kind yet reserved, "plain-spoken, plainly dressed." What Andrews has left for public consumption, however, and Canadian art the richer for it, is a body of world-class work created in a most unlikely place.

Over her life, Andrews made 87 linoleum block prints, 34 of them in Canada. I suspect she probably liked it. She was remembered for her commitment to art, as well as her exacting labour. As she once said, presciently, as it turned out: "Fame, if any, lay in the future... after the work was done."

Laura Ellyn, born and raised in Cumberland, has produced a graphic novel, See With Your Own Eyes: The Sybil Andrews Story (Campbell River Arts Council $15) that provides historical context for Andrews' life and includes quotes from the artist such as her reaction to the growth of Modern art in the early 20th century: "These radical artists are right. They represent a new beauty... a longing for new versions of truth observed." Andrews lived in Campbell River around the same time as writer and conservationist Roderick Haig-Brown. "While never close friends themselves," Ellyn writes, "they ran in some of the same circles, and produced work that is closely linked to a sense of place in Campbell River.

978-0-98120756-8

Portia Priegert is the editor of Galleries West magazine. She spent ten years as a journalist at the Ottawa bureau of Canadian Press, and has also worked as an art gallery director. She holds a BFA in visual arts and an MFA in creative writing from UBC.

See With Your Own Eyes: The Sybil Andrews Story by Laura Ellyn.

See With Your Own Eyes: The Sybil Andrews Story
by Laura Ellyn.
FROM ALERT BAY TO I-T-A-L-Y

A collective remembrance for and about 139 residential schools unravels coded love notes of survivors.

BY ALAN TWIGG

S

aran and Nancy grew up at the St. Michael’s residential school in Alert Bay where boys and girls were not permitted to mingle, or talk much.

“I used to send her love notes,” he recalls. “We put things on a note like I-t-a-l-y: I Truly Always Love You. Or H-e-l-1-a-n-d was another one: Hope Our Love Lasts And Never Dies.”

Long-married, they live within the Quatsino First Nation, on the west coast of northern Vancouver Island. They are just two of the hundreds of respondents whose lives are reflected in the literary version of The Witness Blanket. The Making of the Witness Blanket was also co-authored by Kirstie Hudson and Carey Newman.

The book contains a section on Truth and Reconciliation with interviews from survivors, mostly gleaned from the exhibit’s companion documentary, Picking Up the Pieces: The Making of the Witness Blanket. According to the Truth and Reconciliation Commission, there were 139 residential schools, excluding day schools or provincial schools. When representative items were missing for the Witness Blanket for only twelve schools, Newman and his collaborators scoured yearbooks, inspection reports, letters and telegrams. Ultimately six missing schools would be represented by a slideshow.

Carey Newman’s father, Victor, attended St. Mary’s residential school in Mission. Towards the end of the book, Carey Newman describes accompanying his father to revisit the site, noting his father was nervous and grumpy until his arrival there.

Originally located near the Fraser River, the first St. Mary’s school was intended for boys only, housing 42 students in its first year. The Sisters of Saint Ann opened a second school for girls in 1868. The schools were relocated further up the hill due to railway expansion. In the early days, mail for the school and its Oblate teachers was addressed to “The Mission,” giving rise to the name of Mission, B.C.

The city-run Heritage Park on the school’s century-old site also contains graves for Oblate priests, nuns and students associated with the school. The 50-acre park was created in 1986 after Norma Kenney lobbied relentlessly for preservation of the site. St. Mary’s closed in 1961, but its remnants are creepy. Descending into the windowless “dark room” that was used for punishment, Newman had only a brief taste of the prison-like institution that his father had endured.

“I went and stood in the room,” he writes, “and closed the door. Even as a grown man, I could feel the fear tingling in the back of my neck.”

It was pitch black in there, completely dark, and I was briefly disoriented. I was relived when the door was opened and the light led me back to my family.”

Before he left St. Mary’s, Newman knew he must go into the apple orchard his father had told him about. Ever since he had started The Witness Blanket project, he had known that a slice of a St. Mary’s apple tree would be his contribution to the exhibit. With his Dad by his side, he slowly cut off a slice of apple wood. It has since toured the country.

The exhibit will now be stored permanently at the Canadian Museum for Human Rights in Winnipeg.

Carey Newman and his family operate the Blue Raven Gallery in Sooke. Through his father, he is Kwakwaka’wakw from the Kulwuelum, Giiksaan, and Wuwalaby’ie clans of Fort Rupert, and Coast Salish from Cheam of the Stó:lo Nation along the upper Fraser Valley. His mother’s ancestry is English, Irish and Scottish.

Newman was awarded the Meritorious Service Medal in 2017 and was named to the Order of B.C. in 2018.

Alan Twigg is a Vancouver freelance writer.
The Way Home
by David A. Neel

Crafted from memories, legends, and art, this powerful memoir tells the uplifting story of an Indigenous man’s struggle to reconnect with his culture and walk in the footsteps of his father and the generations of Kwakwaka’wakw artists that came before him.

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I Am a City Still But Soon I Shan’t Be

by ROGER FARR

“Farr’s I is particularly complex, his name blurring the line between the conceptual and the expressive, the character I and the poet’s I/eye.”
— Melissa Dalgleish, Canadian Literature

Mudflat Dreaming

Waterfront Battles and the Squatters Who Fought Them in 1970s Vancouver

by JEAN WALTON

“Walton overlays her scholarly analysis with personal anecdotes and memories, a wide-lensed approach that transforms Mudflat Dreaming from a straightforward history into something more like an ambling, conversational walking tour…the book’s structure, like the buildings perched along the riverbank, feels charmingly ramshackle. Yet within this structure, Walton sharply frames the twin struggles of Bridgeview and the Maplewood Mudflats as a David-and-Goliath narrative, one that opens a larger, still-relevant window onto the forces that power the evolution of a city like Vancouver.”
— Will Preston, The Common
James Teit was the first significant, highly literate, ongoing activist for Aboriginal rights in British Columbia, serving as a translator, scribe and lobbyist. The chiefs of British Columbia referred to him as their “hand.”

He helped to co-found the Allied Indian Tribes of British Columbia in 1916, having previously helped form the Interior Tribes of British Columbia (ITBC) and British Columbia Indian Rights Association in 1909.

When Prime Minister Wilfred Laurier visited Kamloops in 1910, it was James Teit who prepared the official response on behalf of the Secwepemc, Okanagan and Nlaka’pamux nations, delivered by Chief Louis of Kamloops, to assert rights to their traditional lands. Teit also accompanied the delegation of 96 chiefs from 60 B.C. bands who met with Premier Richard McBride and his cabinet in Victoria in 1911. In 1912, he went to Ottawa with nine chiefs to meet with newly elected Conservative Prime Minister Robert Borden, during which time Teit translated the four speeches made by John Chilatsita (Okanagan), Basil David (Secwepemc), John Tedlenitsa (Nlaka’pamux) and James Raitasket (St’át’l’imaux).

Teit delivered a statement to Borden: “We find ourselves practically landless, and that in our own country, through no fault of ours, we have reached a critical point, and, unless justice comes to the rescue, we must go back and sink out of sight as a race.”

He returned to Ottawa with eight chiefs in 1916. When the 1912-1916 Royal Commission issued its report on Aboriginal grievances, the Allied Tribes opposed it, and again it was James Teit who relied on their behalf. “The Indians see nothing of value to the white man from the work of the Royal Commission. Their crying needs have not been met.”

In 1917, Teit and Reverend Peter Kelly sent a telegram to Borden to oppose conscription for Aboriginal men, likening it to enslavement, because the land question remained unresolved and Aboriginals were being denied their basic rights as citizens. At Teit’s urging, an order-in-council was passed on January 17, 1918, to exempt Aboriginals from conscription.

Teit became a member of the Socialist Party of Canada, leading socialist books by American and German authors as early as 1902. In 1920, Teit circulated a document in Ottawa to members of parliament entitled A Half-Century of Injustice toward the Indians of British Columbia. He died in 1922.

Now Wendy Wickwire has produced a major biography, At the Bridge: James Teit and an Anthropology of Belonging (UBC Press $34.95). He spent the last fifteen years of his life at the centre of an Indigenous rights campaign aimed at resolving B.C.’s contentious land-title issue, Wickwire writes, and “like most ‘friends of the Indians’ at the time, [he was] quickly blacklisted and dismissed as a ‘white agitator.’”

At The Bridge: James Teit and an Anthropology of Belonging by Wendy Wickwire (UBC Press $34.95)

Teit and An Anthropology of Belonging major biography, At the Bridge: James Teit and an Anthropology of Belonging (UBC Press $34.95)
As a British Columbia
endurance hero of the seven seas,
John Claus Voss was no Terry Fox—but his bravo
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That’s why John MacFarlane and Lynn J. Salmon have teamed up for Around the World in a Dugout Canoe, which was recently released by Gray’s Publishing.

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Tilikum before the voyage of Thor Heyerdahl and his Kon-Tiki raft, but unless you own a copy of The Exploits of B.C., the prolonged voyage of Captain John Voss and the Tilikum probably hasn’t hit home. You may have heard about the voyage of Thor Heyerdahl and his Kon-Tiki raft, but unless you own a copy of The Exploits of B.C., the prolonged voyage of Captain John Voss and the Tilikum probably hasn’t hit home.

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The Glorious Mountains of Vancouver’s North Shore: A Peakbagger’s Guide tells what lies beyond the upper limits of the houses and streets of North and West Vancouver.

The book is an outgrowth of the “Bagger Challenge” conceived by senior author David Crerar and modelled after similar challenges in Scotland. The idea is to bag (mountain-speak for climb) as many of the peaks in the area as possible in a year.

Part of this book is a guide to the mountains, trails and routes on the North Shore mountains; another is a history of the area; and part is a cabinet of curiosities of miscellaneous information.

The authors are highly experienced hikers and trail runners and, between them, have done all the hikes in the book. Mountains covered are in the area between Howe Sound and Indian Arm, south of line of highest electrification, east of Britannia and the head of Indian Arm. Also included are Bowen, Gambier, and Anvil islands in Howe Sound.

For inclusion, a summit must have a minimum elevation of 1000 metres, a minimum prominence (local relief) of 45 metres, and an official or reasonably well-established unofficial name.

Crerar and his co-author Bill Maurer exclude the few peaks that require real climbing skills, such as the Camel and the East Lion. They also excluded most summits wholly within the GVRD watershed. They make an exception for Cathedral Mountain because they realize, “that people will attempt to travel to this peak, and that describing the route here will promote the safety of those mountaineering, and the one cabin at the foot of Mount Fromme (for J.M. Fromme, who built the first house in Lynn Valley). Unofficial names such as Rector Peak are given, with the name origin if known. Some of the names used by Indigenous people are given, but most are not, although the authors have spent much effort researching them.

Lack of Indigenous names is understandable, given that the authors are not Indigenous and the stories of the mountains visible from Greater Vancouver and wondered if anyone ever goes into the wild country beyond the last row of houses and what might be there. This book answers the questions beautifully.

Geologist Glenn Woodsworth has explored the western B.C. wilderness for over 50 years with many first ascents to his credit. He is a past president and honorary member of the B.C. Mountain-climbing Club. He has written, edited, and contributed to several outdoor guides.

RATING VANCOUVER’S NORTH SHORE PEAKS BY HEIGHT, DIFFICULTY, BEST BERRY PATCHES, MOST MASOCHISTIC, AND OTHER ECCENTRIC MEASURES.

Top, times and distances, first recorded ascents where known, and so forth.

All three authors are very fast hikers and trail runners, and some of the times given seem unrealistic for the average once-every-few-weeks hiker. The access and trail descriptions and directions seem complete and accurate. For those excursions where there are no trails, the route is described in enough detail that you should be able to follow it. The colour maps are well done and are useful, unlike the maps in some guides.

The book gives the origins of the names of the peaks, creeks and lakes in the area (e.g., Grouse Mountain: named for the blue grouse shot by a information has been published in in British Columbia Place Names by George and Helen Akrigg (UBC Press, third edition, 1997) and other books, much of the material here is new.

The photos are varied and well chosen. Collectively they give a good picture of the mountains, topography, flora, fauna, scenery, and trail conditions to be found on the North Shore mountains.

At the back of the book is a very useful section of 28 photos, each photo labelled with the peaks visible from a given vantage point. The photo panorama taken from Coal Harbour should be of interest to many people; few will be able to identify all the peaks shown.

The history of cairn building and the functions of each of the various types of radio towers that grace some of the summits. The appendices also cover excerpts from the journals of Captain George Vancouver’s visit to the area; old, highly obscure and fascinating newspaper and magazine articles; and some unsolved mysteries.

It is an idiosyncratic and unusual guidebook, very well researched and well written. It is not directly comparable to 105 Hikes in and AROUND Southwestern British Columbia (Greystone Books, 2018) by Stephen Hui; the guides have different approaches, emphasis, and are probably aimed at different audiences. 105 Hikes is like a survey course with a broad overview of a large area of southwestern B.C.; the Glorious Mountains is the follow-up graduate-level course, looking at this small area in far more detail. It is essential reading for local hikers and indeed for anyone who has looked at the mountains visible from Greater Vancouver and wondered if anyone ever went into the wild country beyond the last row of houses and what might be there. This book answers the questions beautifully.

BC BOOKWORLD • AUTUMN 2019

PEAK SATISFACTION

FROM OF VANCOURER’S NORTH SHORE: A PEAKBAGGER’S GUIDE TELLING WHAT LIES BEYOND THE UPPER LIMITS OF THE HOUSES AND STREETS OF NORTH AND WEST VANCOUVER.
Shale fellow well met

Syd Cannings welcomes Dale Leckie’s roadside tour guide for future trips through the Rocky Mountains.

The bulk of the book is organized as a road trip through the Rockies, with fifty stops of interest (or Geological Experiences, as they are called by Leckie), from Mount Yamnuska (east of Canmore) north to Miette Hot Springs in Jasper National Park.

Some stops are pullouts along the highway; others involve a short walk on a park trail. Each stop is illustrated with one or more colour photographs, maps, and geological diagrams. Panoramic photographs are marked with the names of geological formations and faults. That way we know exactly what we’re looking at.

We learn that at 51 degrees Celsius, the Miette Hot Springs are the hottest springs in the Canadian Rockies. Ground water in this area descends to about 1600 m below the ground until it meets with the Hot Springs Fault, and is heated about 1 degree for every 33 metres of its descent.

We learn why the mountains of the Main Ranges are castellated with more horizontal layers (think of Castle Mountain in Banff National Park) than the tilted, skyward-pointing peaks of the Front Ranges (think of Mount Rundle, east of Banff).

We learn how rivers flowing down hanging valleys plummet over waterfalls early in their history, but ultimately may create deep canyons. Sidebars highlight sites that are “_interesting and Nearby” or go into depth on geological subjects such as the Devonian Period in Alberta, or the geography of glaciers, or how erosion created the Rockies we know today.

If you don’t know what a normal fault or a syncline is—or if slatey cleavage, slickensides, or knickpoints cause your eyebrows to go up—Leckie provides a glossary. I count myself in the “interested naturalist” group and, even though I’ve written about geology for the layperson, I still find that I must go back again and again to the geological time scale to remind myself exactly when the Middle Ordovician (for example) began and ended.

Sometimes I wish we were provided with the approximate age in millions of years rather than a name, but that may just be laziness on my part.

As an aging reader, I found the typeface a wee bit small, especially in the sidebars and captions. But I don’t need a magnifying glass to see this is not a guide to all the Canadian Rockies, or even all the parks of the southern Canadian Rockies.

Conspicuously absent is Kootenay National Park, which is adjacent to Banff and Yoho. Waterton Lakes National Park, separated some distance to the south, is also excluded. As a former park naturalist in Mount Robson Provincial Park (which adjoins Jasper), I was hoping to see its spectacular geology featured, if only in a sidebar.

But clearly this is a book that would be a welcome passenger on my trips through the Rocky Mountains. The design is a major feature of the book, and I was happy to see that the designer, Sergio Gaytán, is acknowledged with a full page and a photograph at the back of the book. As someone who has read similar books, I know the importance of a great designer, and of a good author-designer collaboration.

Born and raised in the Okanagan Valley, Syd Cannings with his brother Richard, won the Bill Duthie Booksellers Choice Award for best book published in B.C., the Canadian Science Writers’ Book Award, and the Lieutenant-Governor’s Silver Medal for best book on the history of B.C.

Dr. Dale Leckie with Mount Rundle and Two Jack Lake in the background, Banff National Park

Most of us have made a pilgrimage to Canada’s Rocky Mountain national parks or have one on our list of things to do. On that trip, if you’re a curious sort of person, questions might keep popping into your head…. How did these mountains get here and why are they all lined up like that? What is the Burgess Shale (in B.C.’s Yoho Park) anyway, and why is everyone talking about it? Why is the water in Miette Hot Springs so hot?

And the classic: why is Lake Louise such a glorious aquamarine colour? On that trip, if you’re a curious sort of person, questions might keep popping into your head…. How did these mountains get here and why are they all lined up like that? What is the Burgess Shale (in B.C.’s Yoho Park) anyway, and why is everyone talking about it? Why is the water in Miette Hot Springs so hot? And the classic: why is Lake Louise such a glorious aquamarine colour?

For a trip like that, a book such as this is the inclusion of the various geological terranes that make up the western edge of the continent, and how their collisions created the high ground from which today’s mountains have been sculpted. This complex story is accompanied to east, and the tectonic evolution of the mountain belts of western North America.

The first thing I noticed about this book was that it was a pleasure to look at. A welcome but unusual feature (in a guide such as this) is the inclusion of quite a few stunning paintings by Heather Pant. Although these aren’t used in illustrating geological formations, they again serve to make the book a pleasure to leaf through.

Rocks, Ridges, and Rivers begins by looking at the big picture, putting the regional context of the formation of all the mountain belts of western North America.

Leckie tells the story of the assemblage of the various geological terranes that make up the western edge of the continent, and how their collisions created the high ground from which today’s mountains have been sculpted. This complex story is accompanied by colour diagrams, maps, and tables that include the stratigraphy of the Rockies through geological time, a cross-section of the Rockies from west to east, and the tectonic evolution of western North America.
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How to get a Ph.D. in fly-fishing

Using ear wax to keep a leader from sinking too low and other secrets of a fly-fishing master.

Kamloops trout. Some fishermen go weak in the knees at the mere mention. People have been coming from around the world to fish this feisty strain of trout for over 100 years. I am of the fair-weather fly-fishing school and cast a line a few times a year. Mark Hume however, is an avid fly-fisher having logged thousands of hours over 10 years fishing for trout and new knowledge. The veteran journalist and BC Book Award-winning author of River of the Angry Moon (Greystone 1992) has crafted a book sure to capture experienced fly-fishers and newcomers alike.

What makes Trout School: Lessons from a Fly-Fishing Master is so engrossing are the wisdom and stories gleaned from his long-term mentor, Mo Bradley. Where else can you learn to use ear wax to keep a leader from sinking too far below the surface? Or wash your hands in the lake to remove the mere men from fishing for coarse fish they caught and taught Mo Bradley fished its ponds and canals. As a child and joined a club that fished for coarse fish. But he was always dreaming of trout. “The Ripley and District Angling Club members revered the coarse fish they caught and taught Mo to do the same. And they talked with awe about trout, a coveted game fish that could only be found in exclusive private waters, which for blue-collar workers were prohibitively expensive to access.”

Like his father and his seven brothers, Bradley worked below in the coal mines and developed silicosis (lung damage). After a close friend was killed in an accident, he opted for a different life above ground: he gravitated to painting cars and auto-body work. As a young man, Mo Bradley also read Field & Stream and other magazines to discover that you could fish for Kamloops trout in public waters. It was enough motivation for him and his wife Evelyn to immigrate to Canada aboard a Cunard liner in 1965. They eventually stopped off the train at Kamloops. “Running right through the heart of town was the Thompson River — a blue-water trout river that anyone could fish.”

Carrying a glowing letter of recommendation from his former employer, he was soon working in a Kamloops auto-body shop, exploring the area’s lakes and learning how to fly-fish. Before long, he met Ralph Shaw, another man working in the auto-body business who was a veteran fisherman. They teamed up to study the trout’s favourite menu item: insects.

Both men had aquariums in their basements, filled with bugs and weeds so they could study the various stages of aquatic life. “We’d get supper and his wife (Shaw’s) made the best steak and kidney pie you’d ever eaten. Then we’d have some apple pie and a glass of scotch downstairs and talk about flies. We’d look at the tank and tie flies.”

They developed and tested their own patterns that were tied, “to match the hatch.” They became famous for their realistic flies and techniques, and shared their enthusiasm and knowledge through fly-fishing classes. Church of the Chironomid was born — the tiny midges that Kamloops trout devour.

Over time, Bradley and Shaw changed people’s understanding of the Kamloops trout environment — and ultimately, the way people fished.

There are even classes at Trout School about slowing down in every sense of the word. Slow down your fly line retrieval, slow your brain to observe the natural world. Stay alert to swooping swallows. They’re targeting bugs that are lifting off the water during a hatch which can send trout into a feeding frenzy. I applied this bit of advice while recently fishing a favourite South Cariboo Lake. I caught, released (and lost) fish for two days, but a handmade fly to the camp smoker, I’ll be tasting the lake and its memories for a while yet.

Mark Bradley is now 82. His sight is failing, but he can still tie his favourite flies and shares a life’s worth of knowledge with anyone who will ask, and listen.

Mark Hume listened and came away a wiser fisherman. He was well on the way to being a fly-fishing master himself.

Mark Forsythe is former host of CBC radio’s Almanac. He co-authored The Trail of 1858: British Columbia’s Gold Rush Past (Harbour, 2007) with Greg Dixon.
After 100 years, it is time to tell the tale of the unsung heroes of the Punjab who stood as brothers-in-arms with Canadians to make a critical contribution to Allied victories in the First World War," writes Steven Purewal, author of Duty, Honour & Izzat: Golden Fields to Crimson–Punjab’s Brothers in Arms in Flanders.

His multi-faceted, multi-centred tribute to the bravery of Punjabi military, lavishlly illustrated by Christopher Rawlins, is a far-reaching, coffee-table-style hardcover book that has been issued from Alberta.

Framing the history is a graphic novel about a teenage boy, in Surrey, B.C., caught up in drug gangs. The teen re-thinks his choices after his 95-year-old great grandfather comes to visit the family in Canada. The grandpa’s stories of their past, as well as his reunion with a Canadian soldier he saved during World War II opens up a different path to the teen’s life journey.

In addition to Punjabi contributions to ‘the war to end all wars,’ Purewal outlines other campaigns in which Punjabis helped Great Britain expand and defend its empire, earning a reputation for loyalty and effectiveness.

A major part of the book covers the Western Front and the shared history of the campaigns fought alongside the Western Front and the shared history of the campaigns fought alongside the Canadian Expeditionary Force. [Not featured are the Indian Army’s involvement in Mesopotamia; Sinai & Palestine; Gallipoli; Africa; Salonika; Persia; South Arabia; Afghanistan; China and Russia].

Purewal translates historical letters from Urdu to English including one from Risaldar Dayal Singh, 6th Cavalry in 1917, who wrote, “Our regiment was in the forefront of the attack, and so was my squadron... The fury of our charge and the ardour of our war cries so alarmed the enemy that he left his trenches and fled. At first, we were assailed by machine gun fire like a rain storm from left and right, and afterwards from the front, but how could the cowardly Germans stand before the onslaught of the braves of the Khalsa!”

“1919: A Graphic History of the Winnipeg General Strike” uses startling black-and-white images in a sometimes chaotic and violent representation of a sometimes chaotic and violent history. 1919 is the most strident of the centenary books, chaotic and violent. Purewal questions why “these imperial subjects would raise their battle cries in a land far distant from their own and for an emperor not of their kin.” He credits the character of British officers and the “Martial Races” (a designation signifying a brave and well-built soldier) they commanded.

Alan Twigg is a Vancouver freelance writer.
Thought provoking books available on BCFerries

Selected by BC BookWorld
The gentle de-mystifier

Whether global or local, Jack Hodgins' stories are absorbing because he convincingly evokes the distances between people that are seldom-bridgeable.

Reasons, often to leave behind undesirable places.

In “The Crossing” and “The Drop-Off Zone,” the ferry to and from the mainland serves as a limbo land between one world and another. In settings further afield (southern U.S. for “Galleries” and Ontario for the title story “Damage Done by the Storm”) the gaps between generations and “close” relatives are magnified by travel. Hodgins’ characters, whether young or aged, are often inwardly incomplete, isolated or even purposely removed from their own lives.

In the collection’s first title, “Balance,” Monty—with a failed romance behind him—projects his feelings onto his geographically distant customers for his job making orthotics. Given only the name and location of one of his clients, he invents a life for her and initiates written communication, essentially falling in love with one of the clients for his footware inserts, risking the loss of his job in the process.

In “This Summer’s House,” Nathan’s has forsaken photography to make his living as a house painter. He expresses himself artistically through stage designing—not only in theatre but also in a series of summer homes he and his wife rent. Nathan attempts to stage the annual visits of their offspring as theatrical productions. He amounts to a Walter Mitty-ish artist; his transient summer life has an air of unreality. The curtain comes down on Nathan’s production when a young tenant, displaced by Nathan’s family rental for the summer, confronts his hollow artistry.

The limitations of family relationships are explored in the novella, “Inheritance,” in which two protagonists, Frieda and Eddie, are named as heirs to an uncle’s estate. Relationships turn on the couple out of jealousy, wrongly accusing them of deceit. Their resultant isolation is compensated for by Frieda’s gradual mental degeneration; she appears to be forgetful and requires assistance occasionally to remember details. Her sense of reality is fragile. The good news about their uncle’s estate has turned out to be complex, even regrettable.

In “Over Here,” an Indigenous narrator looks back on his working-class island childhood. The story opens with the father teaching his son the process of stripping bark from the cascara. The narrator must strip away exoticized fantasies of Indigenous history from his childhood during which he shared an important relationship with an Indigenous classmate, Nettie. The son ultimately romanticizes his own heritage and assumes the role of an Indigenous warrior.

Certainly, he is a veteran initiating his son into harsh realities such as racism. Hodgins himself is a gentle de-mystifier. He is a veteran when it comes to exploring the depths of isolation, inner turmoil and dysfunctional relationships. An emphasis on home and place engenders relatability throughout, regardless of the reader’s degree of familiarity with any particular setting.

In a 1978 interview with Alan Twiggs, Jack Hodgins stated, “You carry your own home around with you” in reference to the effect of his upbringing as a loner in the relatively isolated settlement of Merville on Vancouver Island.

The now familiar Hodgins backdrop of “stump ranches, logging trains, and pickup trucks,” described so well in his Black Creek novel Broken Ground, informs “Promise” about an adolescent male considering two role models. The story follows a family who receives an unexpected visit from the father’s old school principal, ostensibly someone to be admired. This principal once encouraged the boy’s father to be ambitious because he showed promise as a student; but instead he opted to be a well-liked, hard-working man who never strove for more than the security of a job at the logging company. The principal turns out to be a common, someone who has only reached out to the boy’s father to sell insurance. The seemingly unaccomplished father generously encourages his son to follow his dream of being a filmmaker.

Ginny Ratsay is associate professor of English at Thompson Rivers University, where she teaches Canadian literature and mentors undergraduate students. Alexandra Horsman is an undergraduate student at Thompson Rivers University, majoring in history and minoring in English. This is Alexandra’s first time co-writing a book review.

BC BookWorld • Autumn 2019
Next stop, enantiodromia

A man who studies werewolves becomes a beast; human feet contemplate job action. Welcome to exhilarating tales by Tim Conley.

Collapsible by Tim Conley is unlike anything else I have ever read. I found myself broadening my conception of what constitutes a short story.

The first sentence of the first story, “Enantiodromia,” or “Something like It,” gave me the impression I was being introduced to the main character, but I quickly learned otherwise. This lycanthropologist (someone who studies werewolves) turns out to be the first in a series of characters leading me around in a connected spiral. The complex story cycle is complemented by the lycanthropologist’s transformation into a monster/beast.

I had to look up the definition of the titular word: Enantiodromia, a word I find beautiful to say. It means “the tendency of things to change into their opposites, especially as a supposed governing principle of natural cycles and of psychological development.”

This perfectly-balanced, puzzled-together story is a harbinger of things to come. In Collapsible, Conley often has a circle of characters he moves through to forward the plot, rather than one or two main characters. These characters generally follow a connected and circular plotline as he explores philosophical questions and upturns readers’ preconceived notions in witty ways.

“Shy” is one of a handful of works that constitues a short story. The first sentence of the story puts the question “what is evil?” in the spotlight and presents the activities of the ‘evil lesbian’ over the course of a week. Monday through Friday activities are mundane, seemingly unconnected. Perhaps apart from her returning library books on Balthus (the controversial painter of erotica, notably of young women), her weekdays are banal. The surreal twist that occurs on Saturday in the form of a cataclysm far away, causes us to question not only the titular character’s complicity, but also our own culpability as readers and actors in the “real world.”

Cumulatively, the thirty pieces in Collapsible make me want to write, to read, and to work my brain to find answers; and they also make me wonder whether or not there are answers.

These challenging stories are sometimes simple in their telling and that is their beauty. I came off the last page wanting to read the collection again to feel a little closer to understanding the meaning behind each of the stories.

Also a poet, Tim Conley teaches twentieth-century literature at Brock University, specializing in modernists such as Joyce and Beckett, as well as experimental novelists and avant-garde poets.

Myshara Herbert-McMyn studies creative writing and English literature at Thompson Rivers University in Kamloops. Ginny Ratsoy is an associate professor at Thompson Rivers University.

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The style is a high-wire act because, really, who wants to be bossed around for 336 pages.

To Bina, you are not a dear reader. She writes: Don’t arrive at the end of this tale insisting it was too long or too wide or too unlike you. I am not interested in appealing to you, she says. I’ve made all these mistakes for you. I will train you to say, no.

Such lines are passive aggressive guantlets. Somehow Schofield sustains our interest with her absurdist, tragic-comic humour and by shifting around the intended recipients of her warnings—from women in general, to the powers-that-be who will find the fragments, to Bina herself, and to combinations thereof.

How is the park looking so far? I’d never read that rubbish, she’d say of this book, Bina says of herself in an oddly meta aside.

Throw me a bone here, Bina, I said on the first read. There was a time I took pride in reading difficult books. Not anymore. Now, I have chores galore. Don’t give me the chore of figuring out what is going on and why I should care.

And is it all reminiscing? Is something going to actually happen? And you can’t fit all that writing on the envelopes. Is there a clue here? The truth only goes inside an envelope? Is that why you only write on the outside? Did I get it right? Should I have patience?

Is there a whiff of pretension?

On second read, however, I changed my mind. Just like that. Like flipping a page. Perhaps because the what’s-going-on work was done. Perhaps I had more time, more coffee. Or perhaps, because Bina: A Novel in Warnings is brilliant art, and that’s how you can tell whether something is or not; you shuffle sidewise and see the distillation of craft from a new angle.

Be patient. Let her in.

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

Bina: A Novel in Warnings

BY CLAIRE MULLIGAN

Anakana Schofield's previous book, Martin John, was shortlisted for the Giller Prize, and her first book, Malarky, won the Amazon First Novel Award.
What is Long Past Occurs in Full Light
Marilyn Bowering

The story of philosophical and spirit renewal told by a man in the next table in a café and politely tells him. It does not go well.

Hiding and seeking at the same time

Loneliness is occasionally assayed by sex, which is sometimes mistaken for love, as Jen Currin depicts LGBTQ+ lives.

BY CANDACE FERTILE

BY CANCACE FERTILE

Hider/Seeker: Stories by Jen Currin (Arvill Press $20)

Hider/Seeker: Stories by Jen Currin in which LGBTQ+ characters can be hiders and seekers, often both at the same time. But she does, and much of what she learns is acceptance of herself.

MOTHER TONGUE

Fiction Review

Eriea Fantetti weathered the devastating consequences of her mother’s treatment-resistant schizophrenia for years. Studying the day for planetary alignment, consulting her trusty tarot for guidance and visiting her dad’s psychic healer, Fantetti’s story is a oddly hilarious, tender chronicle of family, destiny and superstition written with sharp humour and unflinching honesty.

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ISBN: 978-0-2285-0163-3

34 BC BookWorld • Autumn 2019
Red Riding Hood

Métis style

The Girl and the Wolf
by Katherena Vermette (text) and Julie Flett (illustrations)
(Thistlet Books, $19.95)

BY IRENE WATTS

It is berry-picking time. A little girl wearing a bright red dress runs with joy in every step of her mocassin-clad feet. Her mother’s warning not to stray too far before dark floats over the girl’s head like the butterfly just ahead of her. When she stops running she no longer sees her mother and cannot remember the way back to her. The trees loom thick and black; she is scared and hungry. Suddenly a tall grey wolf with flashing white teeth appears: ‘The wolf came up close and sniffed her. His wolf breath was hot and stank of meat. Will this wolf use his wiles to trick her words—not too many and not too few—perfectly. Dialogue is spare yet totally apt, lending depth to the story. Highly recommended for ages 4-8.’

Illustration by Julie Flett, from The Girl and the Wolf

By Crawford Kilian and Silvia Moreno-Garcia

Speculative fiction is an umbrella genre that involves the ever-expanding genres of science fiction and fantasy. Two best-selling sci-fi/fantasy authors come together to show writers how to develop believable worlds and plausible characters, and ultimately, how to craft good stories. They offer more than pep talks and success stories; they explain genres and how to bend, blend them. It also gives concrete suggestions on how to overcome the inevitable problems most writers face.

Digital Life Skills for Youth: A Guide for Parents, Guardians, and Educators
by Angela Crocker

No matter what you sell, the conventional wisdom surrounding pricing was created in the late sixties and is now extremely outdated. Most businesses use an old school approach to pricing their goods and services, but pricing makes or breaks a bottom line. This book invites the reader to take an innovative look at their pricing strategy. Highly recommended for ages 4-8.

The Dark Art of Pricing: Deliberately Pricing for Profit
by Andrew Gregson, BA, MA, M.Sc.(Econ)

Speculative fiction is an umbrella genre that involves the ever-expanding genres of science fiction and fantasy. Two best-selling sci-fi/fantasy authors come together to show writers how to develop believable worlds and plausible characters, and ultimately, how to craft good stories. They offer more than pep talks and success stories; they explain genres and how to bend, blend them. It also gives concrete suggestions on how to overcome the inevitable problems most writers face.

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like all river tribes, eighty percent of our people were wiped out by smallpox and now there are only 200 of us.” Also new, Dandurand’s 50-minute play, Th’owxiya: The Hungry Feast Dish (Playwrights Canada $17.95) teaches the Kwantlen First Nation lesson: When you take something from the earth you must always give something back.  

Doctor: 978-1-988449715;  
Th’owxiya: 9780369100238

Prudence Emery of Victoria was born in Nanaimo in 1937. After working for five years as a press secretary for the Savoy Hotel in London—and getting a kiss from Paul McCartney—she became a Hollywood publicist working with the likes of Jodie Foster, Beau Bridges, Rob Lowe, Peter O’Toole and Canadians Raymond Burr and David Cronenberg. She has 80 credits as a unit publicist on IMBD. At age 82, she has published her memoirs, Nanaimo Girl (Cormorant $24.95).  

978-1-77086-527-3

As the City of Victoria’s poet laureate from 2015-2018, Yvonne Blomer worked tirelessly to host readings, mentor poets and bring poetry into unexpected places. During her tenure she edited the anthology Refugeia: Poems for the Pacific (Caitlin Press, 2017). She has now been named the 2019 recipient of the Federation of BC Writers’ (FBCW) Honorary Ambassador Award. Past recipients are Naomi Beth Wakan, David Fraser and Wendy Morton. The FBCW Honorary Ambassador Award, launched in 2015, is given in recognition of a person whose work and achievements in the community bring attention to the value of writers and writing.  

C is for Crozier

One of the eighteen biosphere reserves in Canada, the Frontenac Arch stands at the junction of the Canadian Shield and the St. Lawrence Valley and features some of Central Canada’s most characteristic landscapes as well as some of its most revered cultural heritage. The Frontenac Arch is evoked in Lorna Crozier’s poetry in The House the Spirit Builds (D&M $22.95) with photographs by Peter Coffman and Diane Laundy.  

978-1-77162-241-7

Born in 1974 and raised in Vancouver, C.E. Gatchalian is a Filipino-Canadian who has written nine plays. His first non-fiction book is a memoir, Double Melancholy: Art, Beauty, and The Making of a Brown Queer Man (Arsenal $18.95), promoted as “a poetic love letter to the art that inspired Gatchalian while simultaneously exposing its oppressive, heteronormative and white legacies that invisibilized him as a queer person of colour.” Gatchalian, a two-time finalist for the Lambda Literary Award, studied creative writing and theatre at UBC.  

9781551527536

Daniel Marshall’s Cornish ancestors arrived in the Pacific province in 1858. YouTube: Annett courageously charged the Canadian government and church organizations with genocide regarding residential schools decades ago, before becoming common knowledge. He has paid an enormous price ever since.  

B is for Basil

Sponsored by UBC Library, Pacific BookWorld News Society and Yosef Wosk, this year’s Basil Stuart-Stubbbs Prize for outstanding scholarly book about the province has gone to Daniel Marshall for Claiming the Land: British Columbia and the Making of a New El Dorado (Ronsdale $24.95).  

D is for Dandurand

Joseph Dandurand’s poetry book, SHiLAM (The Doctor) (Mawenzi $19.85), tells the story of a medicine man who has the ability to heal others, but who is a heroin addict. “This is the truth of what has happened to my people,” he writes. “The Kwantlen people used to number in the thousands, but
H IS FOR HORIZON

The year is 1811, the apex of Napoleon's empire. Two French travelers meet en route to Italy—he playing truant from his official responsibilities, she bent on escaping her empty life. They're just in the wrong place,
Regarded as the founder of Punjabi theatre in Canada, Punjabi-born Ajmer Rode is also a founding member of several Indo-Canadian literary and performing arts associations. He has published books in India and Canada, in Punjabi and English. He has attracted attention in the U.S. with his poem Stroll in a Particle, one of the eight international poems inscribed on a public wall outside the Bill and Melinda Gates Foundation building in Seattle. His collection of poetry, Poems at My Doorstep originally published in 1990, has been re-issued by Ekstasis ( $23.95).

Michelle Sylliboy’s Kiskajeyi - I AM READY (Rebel Mountain $19.99) is described as a hieroglyphic poetry book with which she seeks to revitalize the L’nuk (Mi’kmaq) language. Sylliboy blended her poetry, photography and Mi’kmaq (L’nuk) hieroglyphic poetry to coincide with the launch of her Mi’kmaq hieroglyphic art exhibit in Nova Scotia. The book’s B.C. publisher reports that Kiskajeyi sold out in one month, requiring a second printing, and Sylliboy was interviewed by Shelagh Rogers for the CBC’s The Next Chapter. In 2019, Sylliboy moved to Nova Scotia to work on her doctorate for SFU, having lived on unceded Coast Salish territory for twenty-seven years. In Vancouver she was a member of the West Coast Aboriginal Writers Collective.

Gia and Serena are Canadian sisters born to immigrant parents, but one has fair skin and the other is dark. Taslim Burkowicz’s novel, The Desirable Sister (Roseway $22) showcases how their lives play out differently. Gia’s light skin colour gets her access to cliques of white friends while Serena’s dark colouring gets her called names. A wedge grows between them and they become competitive. “Women of colour are constantly juggling their relationship with their skin tone, and it was my goal to showcase their struggles,” says Burkowicz. “It is my hope that one day we rise above judging each other. Until then, it is important to study the consequence of being born in a society that values whiteness almost unequivocally.”

Saving seeds to plant from year to year, and even trading seed varieties with others, has been the traditional way that farmers maintained their crops and gardens for thousands of years. With the industrialization of farming in the latter part of the 20th century, farmers increasingly bought seed from commercial suppliers—companies that began to exert control over the ownership of the seeds through patent protection. Powerful multi-national companies such as Monsanto even went to court to prevent farmers from saving seeds that were deemed to be patented—and won on the basis of patent infringement. Today, much of the grassroots seed-saving is done by home gardeners. James ULAGER, a home gardener and seed saver has published Beginning Seed Saving for the Home Gardener (New Society $19.99) for those who want to take back the practice of plant reproduction from corporations.

The Federation of BC Writers has announced Ursula Vaira is the new editor of their magazine WordWorks distributed to more than 700 writers around B.C. After working for Oolichan Books in the 1990s, Vaira founded Leaf Press in 2000. She has written several chapbooks as well as And See What Happens: The Journey Poems (Caitlin, 2011), containing an account of her thirty-day, 1000-mile paddle from Hazelton to Victoria in a First Nation canoe to raise awareness of the mistreatment of Indigenous people in residential schools. She was the only woman on the journey.
In 2018, Edwin Wong founded the Risk Theatre Modern Tragedy Playwright Competition with Langham Court Theatre to challenge conventional Aristotelian, Hegelian, and Nietzschean interpretations of tragedy. It is touted as the world’s largest competition for the writing of tragedy. A year later, Wong’s study of the nature and appeal of tragedy, *The Risk Theatre Model of Tragedy: Gambling, Drama, and the Unexpected* (Friesen $22.50), asserted his own theories as to why tragedy has been an integral part of storytelling for two millennia.

John Oliphant’s fascination with Edward Arthur Wilson, the English sea captain and occultist who notoriously became Brother XII (“Brother Twelve”), has been ongoing since long before he released his definitive biography in 1991. It has been re-released as *Brother XII: The Strange Odyssey of a 20th Century Prophet* (Sandhill / Twelfth House Press $24.95). The Nanaimo Museum continues to promote Brother XII with walking tours, special exhibits and talks. Meanwhile the mystical manipulator of lost souls—who established the Aquarian Foundation on Vancouver Island in 1927 at Cedar-by-the-Sea, south of Nanaimo, with adjunct settlements on DeCourcy and Valdes Islands—will soon be introduced to two million viewers on the Travel Channel thanks to an upcoming episode about him for the program Expedition Unknown. The show’s head honcho Josh Gates visited DeCourcy with John Oliphant, whose book will be featured on the program.

Who knew the gentle arts of knitting and crocheting would become beacons of political resistance? Consider the millions of knitted pussyhats worn by women during the #MeToo protests, which led to the pink head covering making the cover of Time Magazine in 2017. Yarn bombing has become an international guerrilla movement. Vancouver-based knitters Mandy Moore and Leanne Prain caught on early to ‘yarnarchy’ and interviewed yarn bombers from around the world for their 2009 book on the subject. Ten years later, they have released a new edition, *Yarn Bombing: The Art of Crochet and Knit Graffiti: Tenth Anniversary Edition* (Arsenal Pulp $24.95) with an additional chapter about infamous examples of yarn bombing.

The sasquatch has been the subject of at least 20 books. No physical specimen, alive or dead, has ever been produced; blurry images on film have yet to constitute scientific proof they exist, but John Zada delves into the mystery of these hulking man-ape beings, nick-named Bigfoot, with *In the Valleys of the Noble Beyond: In Search of the Sasquatch* (Greystone $32.95). Zada travels to the Great Bear Rainforest, speaks to Indigenous peoples and Sasquatch-studying scientists, and hikes with a guide that claims to have come eye-to-eye with one of the hairy bipeds. This quest spans Indigenous traditions, scientific enquiry, the environment and the power of human imagination.

*Y IS FOR YARNARCHY*

W is for Wong

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X is for XII

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Jim Christy: A Vagabond Life

Jim Christy is a wild Steelhead in a Canadian literary seascape chucked with schools of writers who are being spawned in the competition creative writing departments operating like fish-farms. A typical Christy short story, from Junkmans' Dog, (2008), opens with a guy walking into a bar, flicking a switchblade and stabbing it into his left forearm—a wooden prop.

His trilogy of Eugene Castle novels, set in Vancouver during the Dirty Thirties, Shanghai Alley, Princess and Gore, Terminal Avenue (all published by Ekstasis Editions), is a noir tour-de-force that demonstrates a mastery of this genre.

In contrast, The Redemption of Anna Degree (Ekstasis, 2005) is a timely tale of a lifelong female rebel who rages “against the dying of the light” even when confined to the cod-died, chemically-sedated environment of a senior’s care home.

That being said, Christy’s kiss-the-canvus punch, however, is a style of journalism that blends eclectic scholarship with witness testimony—invariably to highlight oddballs, outlaws or fellow mavericks.

A case in point is The Price of Power (Doubleday, 1983), Christy’s relatively conventional but withering biography of an obscure “efficiency expert,” Charles Bedaux, who was one of the first of the new breed of apolitical amoral technocrats from the early 1930s (D&M 1990). 978-1771141399

Written as columns for Nuno magazine, Christy’s mini-biographies of wild men and women with marginal lives has resulted in two volumes of Slate- uags (2008, 2015, Anvil). As well, Christy has ceaselessly promoted the work of seminal Swiss-French author Claudine Coudray (whose brilliance now makes Fitzgerald and Hemingway look like the middlebrow magazine hacks they actually were as they posed as Great American Writers).

As a self-advertising tough guy who knows the taste of blood and canvas, Christy, having punched in the Police Athletic league in South Philly, produced possibly the best book ever written about boxing, Flesh and Blood (D&M 1990), Morley Cal- laghan’s famous memoir of sparring with Hemingway is a lame comedy skit by comparison.

Beyond the fish farm

Jim Christy abandoned a journalism career as a gangster to write about outsiders.

Jim Christy stands with Bruce Chatwin and Paul Theroux as one of the godfathers of alternative travel writing modeled on Jack Kerouac's On the Road.

JOHN MOORE

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People say you can’t just leave. You should say something.

Well, not necessarily. It has been a matter of principle to keep myself out of this publication since 1987. I have adhered to a strict mandate: spread as much information as possible, about as many B.C. books as possible, to as many people as possible. And if you don’t get to the end of an article, I have failed you.

I believe BC BookWorld is enjoyed and trusted by so many people because it is an educational publication full of news and great diversity in the society in which you live. Most people don’t stop and think about it in these globalized digital times, but British Columbia has its own culture. The best way to learn its depth, diversity and its foundational collective is by reading its books.

For 33 years, I have been a grateful learner along with you. Except for one brief announcement about a brain tumour operation in 2001, my personal life has been irrelevant. Here’s all you need to know: My health is perfectly fine. I am still playing competitive soccer. While the seas are calm, while the good ship BC BookWorld is still thriving and everything is stable, that’s the best time to pass along command of the ship.

Stars

GROWING UP HERE, AS A fifth-generation Vanouverite, reading all of Thomas Hardy, with parents who never attended university, I gradually came to realise that a literary ladder of hierarchy was firmly in place. The best-known writers at the top were all English and dead. Followed by American and alive. Then Australian and alive. Then American and alive. Then Eastern Canada.

There was no sixth rung. B.C. writers were automatically invisibilized with only Pauline Johnson, Roderick Haig-Brown and humorist Eric Nicol as exceptions. Malcolm Lowry was not mentioned (his shack was bulldozed). Everyone accepted this hierarchy without question.

Instead of going to university to learn the hierarchy, I chose to drive a garbage truck while I was starting BC BookWorld in the late 1980s. I’d park the truck in Lighthouse Park for extended lunch breaks while using the phone in one of the Parks Board buildings to make long-distance calls to all the bookdealers and librarians in need of our support. In turn, they provided support for BC BookWorld to focus exclusively on books by, for or about British Columbians.

It has always been my goal to spread the wealth around. To be non-hierarchi- cal. This was radical. In those early days, Stan Persky, in a Vancouver Sun article, dubbed me “the Robin Hood of Canadian literature.” David Lester joined me in Sherwood Forest from the get-go.

Our goal hasn’t swerved for four decades: let no B.C. writer be invisibilized. A reference site called ABCBookWorld was erected accordingly, hosted by SFU Library. We’ve also created the Literary Map of B.C., a digital news service called BCBookLook, more book awards than we have room to mention and recently The Ormsby Review, a new forum for in-depth book reviews, edited by Richard Mackie. Plus, eight documentary films about B.C. writers.

While we expanded our workload to do everything mentioned in the preceding paragraph, Canada Council funding has essentially stayed frozen for twenty years. In essence, we haven’t been paid for doing any of that extra stuff. As a two-person operation, we’ve continued to lob media bombs over the Rocky Mountains, counteracting the barrage of media that continuously tells British Columbians what and how to think.

In the immortal words of B.C. explorer Captain Bodega-y-Quadranta, “I sailed on, taking fresh trouble for most of the writing for the previous 127 issues of BC BookWorld has been his—uncredited.

Now he wants to answer far fewer emails and write more books. Moon Madness: Dr. Louise Aall, Sixty Years of Healing in Africa is his new biography of the only living physician who worked alongside Albert Schweitzer.

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— Beverly Cramp, publisher, BC BookWorld
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