

JAGMEET SINGH

His memoir of love
and courage. 13

JOHN VOSS

Around the world in a
dugout canoe. 22-23

JEN CURRIN

Exploring LGBTQ+
lives & loves. 34

ALAN TWIGG

Good-bye and
thank you. 42

YOUR FREE GUIDE TO BOOKS & AUTHORS

BC

BOOKWORLD

VOL. 33 • NO. 3 • Autumn 2019

BEAU DICK

His war versus consumerism. 9

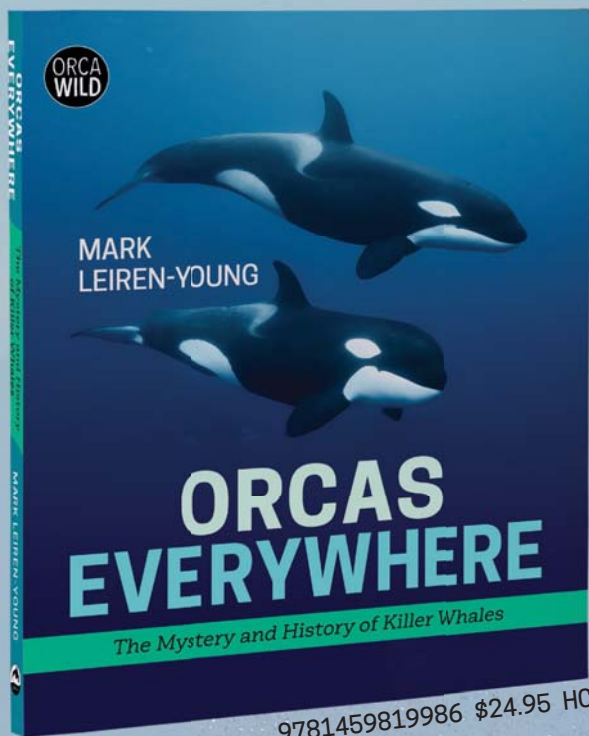


**INDIGENOUS SISTERS &
A TRICKSTER RULE IN A
NEW PLAY, KAMLOOPA. 5**

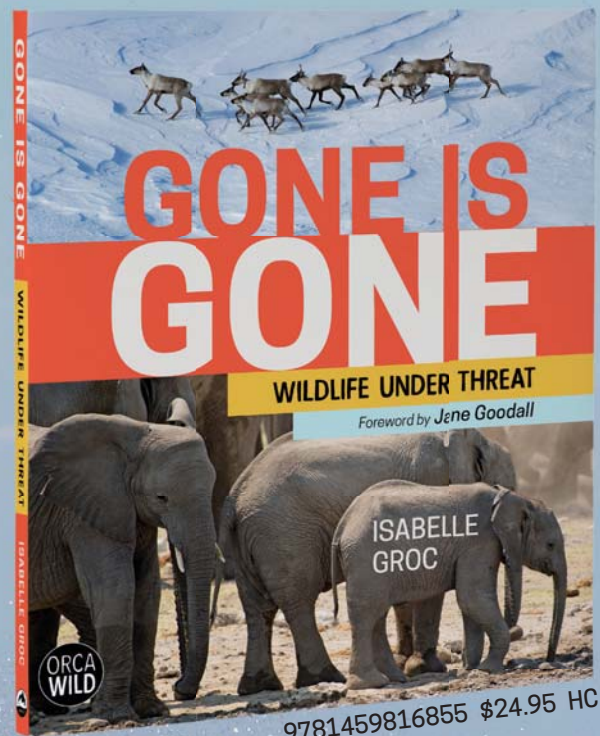
**Beau Dick,
Alert Bay artist
and renegade.**

Photo by Boomer Jerritt

READ THE WILD. SAVE THE WILD.

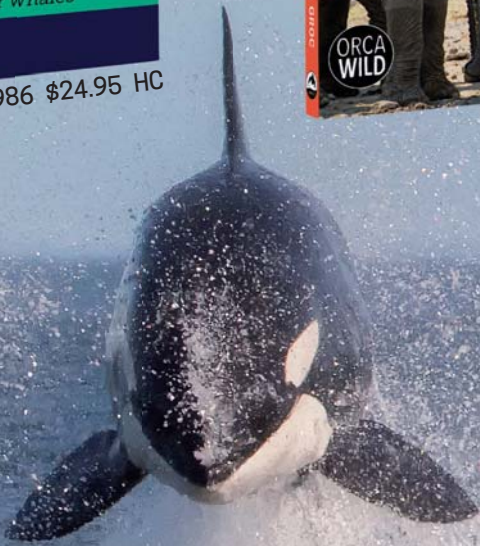


9781459819986 \$24.95 HC



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“Pages filled with photographs, impassioned narrative, ‘Orca Bites,’ and further research resources make this title one for all libraries.”
—Booklist



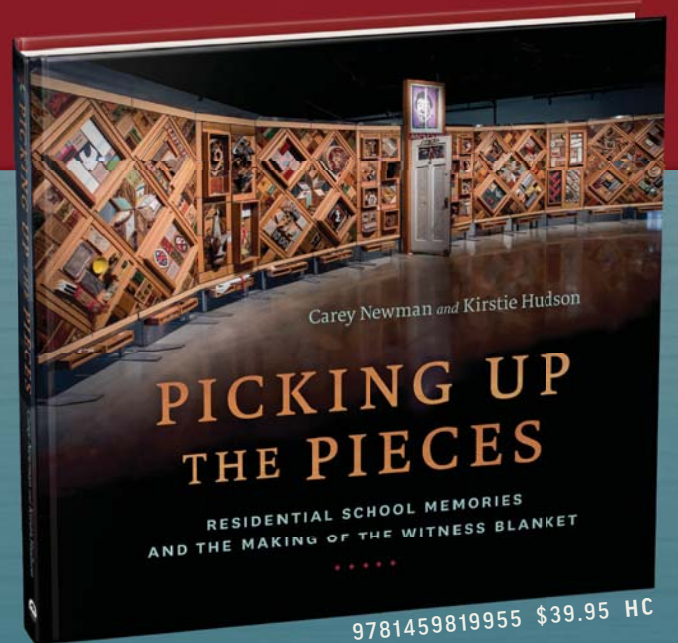
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—Carey Newman,
author and master carver



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Practical Elements of Your
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Kathryn Rose
& David Segal**

**Nature-Based Therapy:
A Practitioner's Guide to
Working Outdoors with
Children, Youth, & Families**
(New Society \$24.99)



J. Duane
Sept

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 ali Badr**

**Stepping Stones:
A Refugee Family's Journey**
(Orca \$19.95)

**Carolyn Parks Mintz
with Andy &
Phyllis Chelsea**

**Resolve: The Story of the
Chelsea Family and a
First Nation Community's
Will to Heal** (Caitlin \$24.95)

Eve Joseph

Quarrels (Anvil Press \$18)



M.A.C.
Farrant

M.A.C. Farrant

The Great Happiness
(Talonbooks \$14.95)

Jared Beasley

In Search of Al Howie
(Rocky Mountain Books \$25)

Jack Hodgins

Damage Done by the Storm
(Ronsdale Press \$18.95)

Wendy Wickwire

**At the Bridge:
James Teit and an
Anthropology of Belonging**
(UBC Press \$34.95)

Ann Hui

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

Roy Henry Vickers

**Sockeye Silver,
Saltchuck Blue**
(Harbour \$9.95)

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

PEOPLE

The first ASCENT for many



Sharon
Wood

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

Often the only woman on excursions, on the outskirts of a male pack, **Sharon Wood** has long been aware that her personal accomplishments are also on behalf of female climbers everywhere.

Long before Sharon Wood became the first North American woman to reach the top of Everest in 1986—also becoming the first woman to ever reach the summit by the difficult West Ridge, via a new route from Tibet, without Sherpa support—Wood has been in the vanguard of North American mountaineering.

Despite having a broken shoulder bone, she persevered through a multi-day alpine style climb of the Ancash Face of Huascarán Sur (6768 m/22,205 ft) in Peru. In Argentina she climbed the notorious 2,700-metre French route on the South Face of Aconcagua (6,962m/22,841 ft) alpine style and she reached 8,000 metres during an ascent with fellow Canadians **Dwayne Congdon** and **Albi Sole** on the difficult West Ridge of Makalu (8,463 m/27,766 ft) in Nepal.

As the first woman to become an ACMG certified Alpine guide in Canada, Wood has since become the owner of her own speaking and mountain guiding business, Adventure Dynamics, and she co-authored an ebook with her long-time partner and photographer **Pat Morrow**, *Everest: High Expectations* (Bungalo Books, 2012), in which she describes how she and the rest of her Canadian team successfully made the ascent of the West Ridge of Everest.

Published by Mountaineers Books in the United States, her memoir, **Rising: Becoming the First Canadian Woman to Summit Everest** (D&M \$29.95) is a mountaineering story as well as a meditation on sustaining passion and purpose.

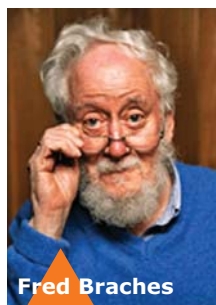
978-1-77162-225-7

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 Slumach's gold. “The story goes that only two men, both long gone, have ever actually seen it,” writes Fraser Valley

historian **Fred Braches** in *Searching for Pitt Lake Gold: Facts and Fantasy in the Legend of Slumach* (Heritage \$9.95). “But many a daredevil 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, Slumach, was Indigenous, and tried and hung 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. Braches, who, following his preceding volume, *Fact and Fiction: Slumach and the Lost Creek Mine* (Whonnock, 2017), tries to debunk the notion that Slumach had nothing to do with the gold. Braches diligently scoured libraries for old newspapers, letters, sketches and maps and interviewed people of interest to separate truth from confabulation in his new book.

978-1-77203-276-5



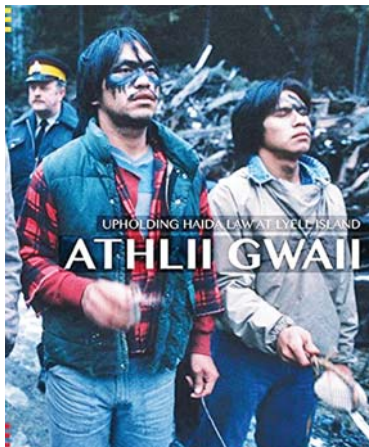
Fred Braches

Lyell Island

Including approximately 40 perspectives, **Athlii 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 **Tom Henley** 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 is Haida land and there will be no further logging in this area,” pronounced Kilsli Kaji Sting, **Miles Richardson Jr.**, at Athlii 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, leading to the Gwaii Haanas Agreement by which Canada and the Haida agreed to focus on conservation rather than political ownership.

978-0995994669



**Autumn 2019
Volume 33 • Number 3**

**Publisher:
Beverly Cramp**

**Editor / Production:
David Lester**

Publication Mail Agreement #40010086
Return undeliverable Canadian
addresses to: BC BookWorld, 926 West
15th Ave., Vancouver, BC Canada V5Z 1R9

Produced by A.R.T. BookWorld Productions
with the sponsorship of
Pacific BookWorld News Society.
Publications Mail Registration No. 7800.
BC BookWorld ISSN: 1701-5405

Advertising & editorial:
BC BookWorld, 926 West 15th Ave.,
Vancouver, BC Canada V5Z 1R9
Tel: 604-736-4011

bookworld@telus.net
Annual subscription: \$25

Contributing Editors: John Moore,
Joan Givner, Mark Forsythe,
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Writing not otherwise credited is by staff.

Design: Get-to-the-Point Graphics

Consultants: Christine Rondeau,
Sharon Jackson, Kenneth Li
Photographer: Laura Sawchuk
Proofreaders: Wendy Atkinson, Tara Twigg
Deliveries: Ken Reid, Acculogix



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assistance of Canada Council, a continuous
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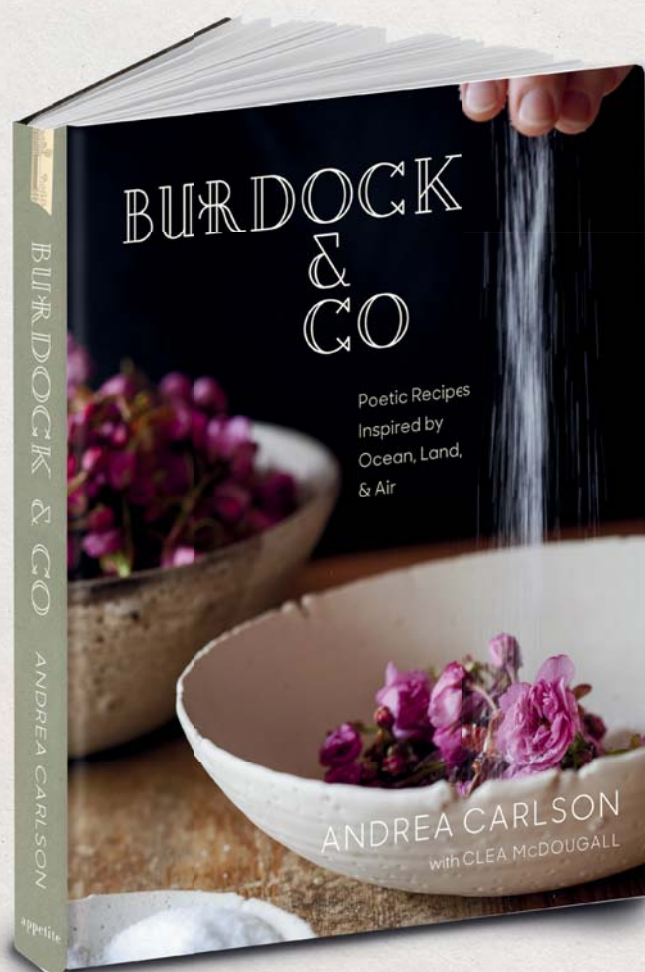
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John Lent

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.

978-1771871914

Syilx, Tsilhqot’in, Ktunaxa, and Dakelh actor, playwright and director **Kim Senklip Harvey** graduated from UBC’s theatre program only to feel stymied as a professional actor. Scripts required her to perform an abortion on herself and commit suicide, describe how a mother was almost beaten to death, or else portray a survivor of the Sixties Scoop whose mother committed suicide by jumping from a bridge. Consequently, her three-hander, **Kamloopa** (Talon-books \$16.95) concerns two urban Indigenous sisters, and a lawless trickster, reconnecting with their homelands, ancestors and stories. “Yes, they have complications and challenges,” she says, “but they love, they laugh, they fight, they cry, and they find joy.”

Her debut play premiered at the Pavilion Theatre in Kamloops in 2018, featuring Indigenous actors **Yolanda Bonnell**, **Samantha Brown**, and **Kaitlyn Yott**, directed by **Senklip Harvey**. It was soon remounted in Vancouver at The Cultch. Also, in 2018, the Arts Club’s incoming artistic director, **Ashlie Corcoran**, signed a “living treaty” with Senklip Harvey to complete her forthcoming play about Indigenous transformation and justice, *Break Horizons*, about five Indigenous women in a woman’s healing lodge.

“I was being asked to be a victim all the time,” she told **Alex Varty** of the *Georgia Straight*, “and that’s not me. That’s not my friends. That’s not the powerful women I know in my life. The women in my life laugh and joke and have power and agency and sovereignty over everything they do in their life.”

978-1-77201-242-2

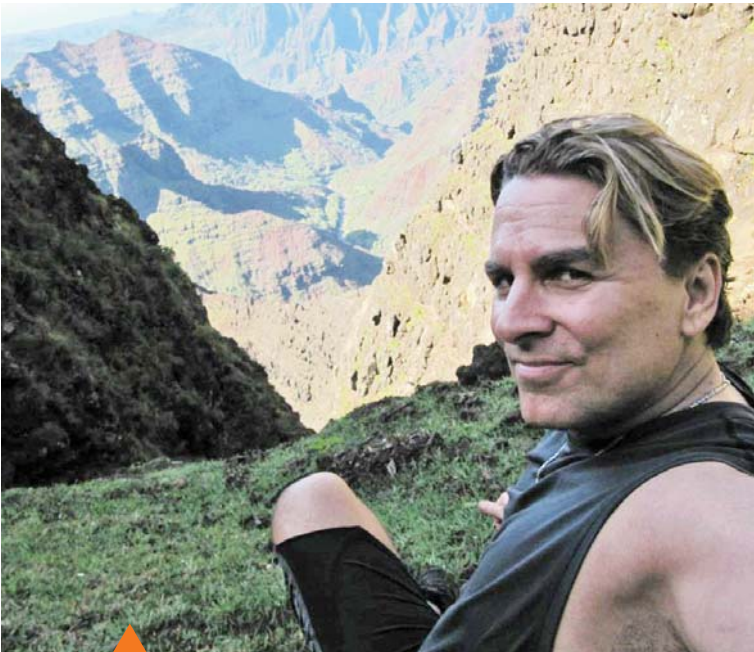
Kim Senklip Harvey

Greg Nolan

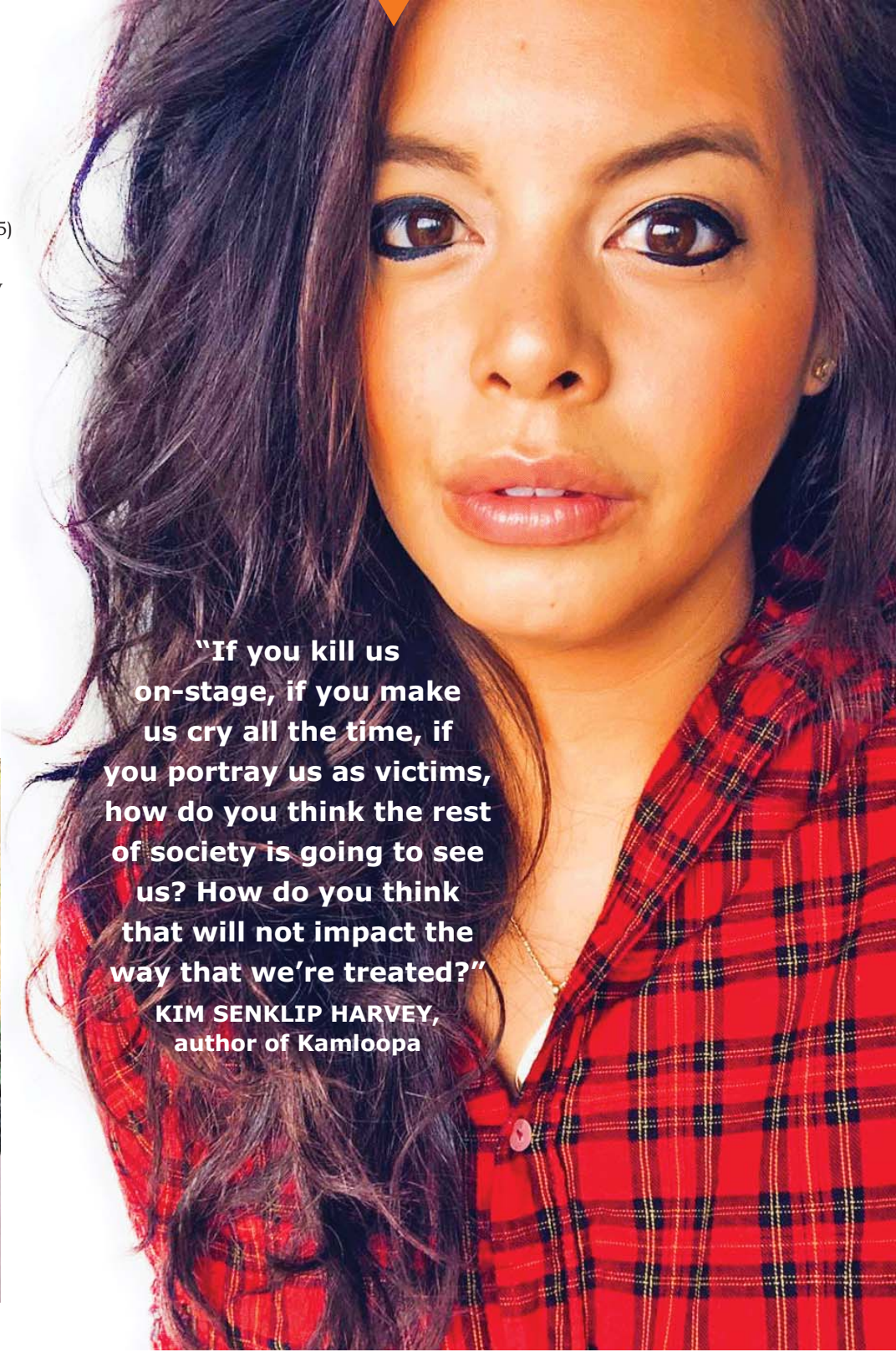
Eat your heart out, Johnny Appleseed

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. He got his first job in northern B.C. when he was nineteen, in 1983. 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).

978-1-55017-868-5



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



“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?”

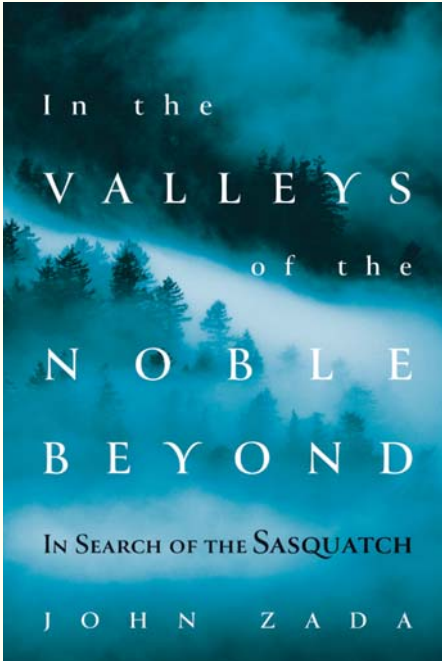
KIM SENKLIP HARVEY,
author of *Kamloopa*



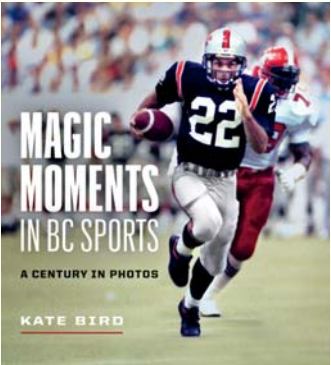
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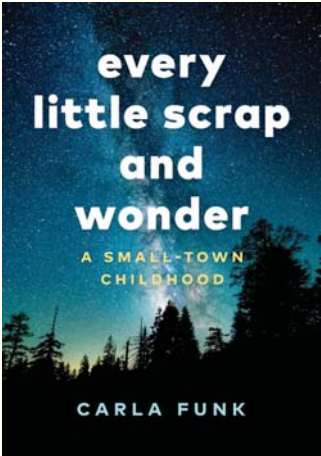
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Sasquatch in remote British Columbia.



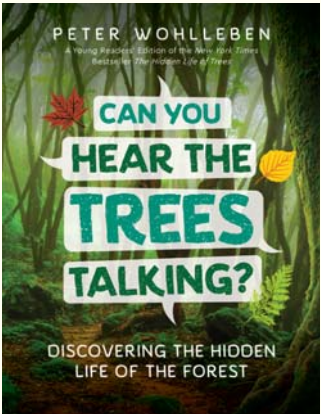
In the Valleys of the Noble Beyond
In Search of the Sasquatch
JOHN ZADA
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Discovering the Hidden Life
of the Forest
PETER WOHLLEBEN
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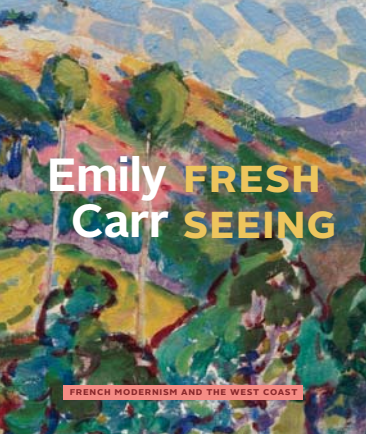
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John Hartman



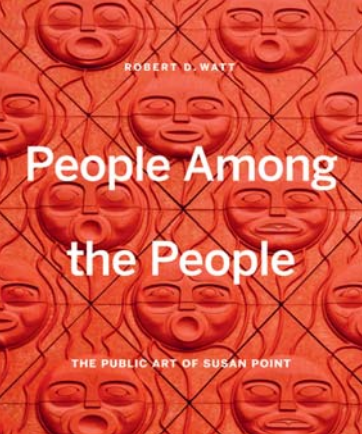
John Hartman paints
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authors into landscapes
of their choice, with
each writer contributing
a personal essay
on how that place
influences his or her life.
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Emily Carr
Kiriko Watanabe et al.



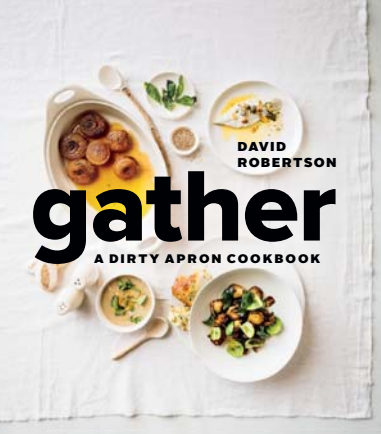
A new look at the art of
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Art & schizophrenia

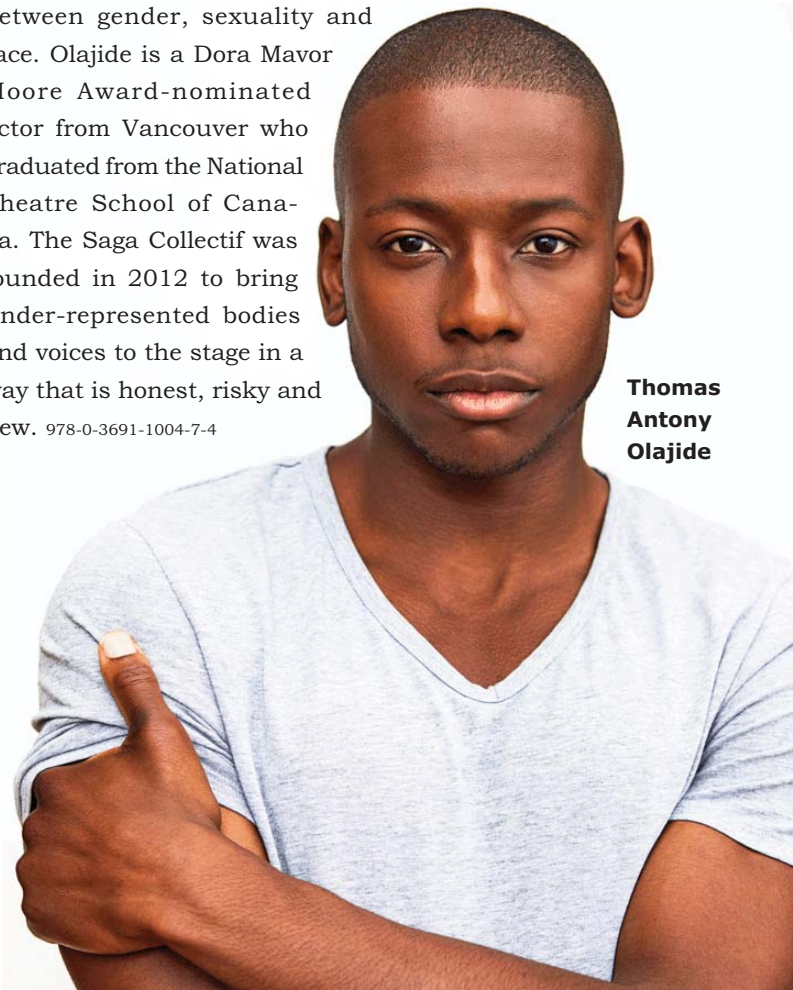
Estranged for decades from her brother who suffered from schizophrenia, **Joan Boxall** describes their shared journey as re-united siblings after she encouraged him, at age 55, to take art classes, in **DrawBridge: Drawing Alongside My Brother's Schizophrenia** (Caitlin \$24.95). For eight years **Stephen 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



Joan Boxall with a painting by her deceased brother Stephen A. Corcoran

Vilified & sexualized

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



Thomas Antony Olajide

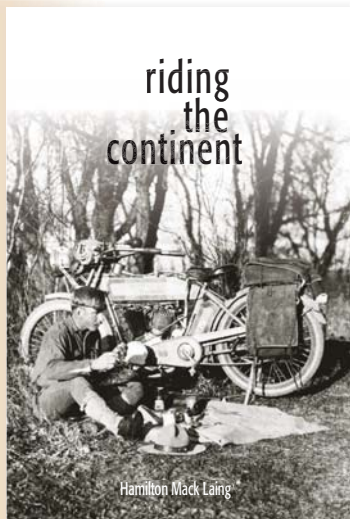


Jennifer Croll and Che Guevara

Iconoclasts, leaders, and misfits

Nanaimo-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 Buchholz**, 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. 9781773212425



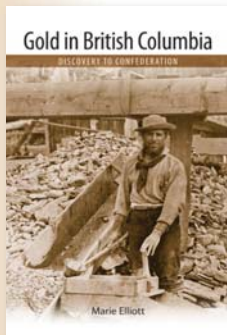


Riding the Continent

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 afterword by motorcycle essayist Trevor Marc Hughes. With 40 photos.

978-1-55380-556-4 (PRINT) 978-1-55380-557-1 (EBOOK) 228 pp \$19.95

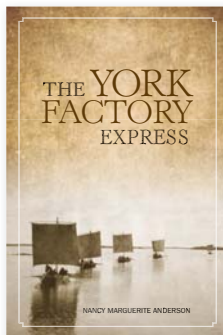


Gold in British Columbia

Marie Elliott

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

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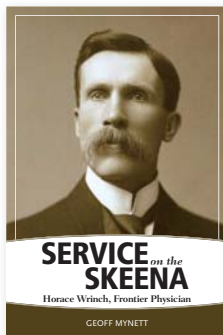


Damage Done by the Storm

Jack Hodgins

This new edition of Hodgins' short story collection portrays the damage done by physical and emotional storms, with settings including Australia, Faulkner country, and Vancouver Island. Includes a new story.

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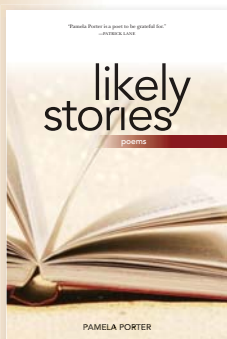


Service on the Skeena

Geoff Mynett

Service on the Skeena describes the life of Horace Wrinch, who served as the first doctor at Hazelton in the northern interior of B.C. and helped build a hospital with his own hands. With 50 photos and maps.

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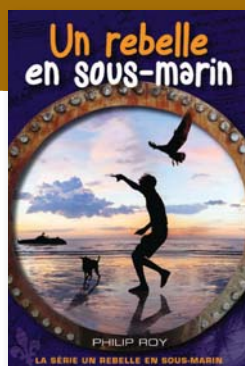
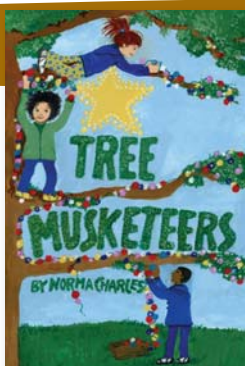


Secrets in the Shadows

Heige S. Boehm

Two boys growing up in 1930's Germany excitedly join the Hitler Youth division and are sent to the Western Front, where the horrors on the battlefield and the anti-Semitism turn them against Nazi ideology.

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Norma Charles

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Philip Roy & Andrea Torrey Balsara

Wonderfully touching full-colour illustrations tell how Youpi, the pocket mouse, informs his friend Jean that he wants a most unusual pet, and then decides that the pet needs a pet. What will it be?

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32 pp \$12.95 FRENCH LANGUAGE



Beau Dick at his Potlatch in the 'Namgis Big House, Alert Bay, 2012

“We talk about ‘the system.’ It has no face, it has no conscience either. So these forces we are up against are almost on the supernatural level.

BOOMER JERRITT, STRATHCONA PHOTOGRAPHY

F

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 Chretien 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 sham-

Beau Dick: Devoured by Consumerism by **Latiesha Fazakas** with **John Cussans** & **Candice Hopkins** (Figure 1 \$25)

BY **LATASH-MAURICE NAHANEE**

ing 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 **LaTiesha Fazakas**, 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.

978-1-7732-7086-9

Latash-Maurice Nahanee is a member of the Squamish Nation. He has a bachelor of arts degree (Simon Fraser University).

The spiritual warfare of Beau Dick

The Whole-Body Microbiome: How to Harness Microbes—Inside and Out—for Lifelong Health by **B. Brett Finlay** and **Jessica M. Finlay** (Douglas & McIntyre \$26.95)

BY SANDI RATCH

Bill Gates holds B. Brett Finlay's previous book, *Let Them Eat Dirt* (Greystone, 2016), co-authored with Marie-Claire Arrieta.



How to harness MICROBES

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

and on our bodies, are bacterial. How can that many active cells be with us and not affect our health?

All parts of the body are in touch with microbes—even the deepest parts of our lungs (a place only recently believed to be bacteria free). From the brain to the heart and lungs, from the digestive system to the skeleton, muscles, and skin, studies on all areas are summarized here. Illnesses and disorders as varied as obesity, inflammation, multiple sclerosis, kidney stones, autoimmune diseases, and cancer are discussed with regard to the microbiome.

Having a 15-year-old son at home, I was quite struck by the discussion in *The Whole-Body Microbiome* about how

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 microbiota in the meat itself convert components of meat

Jessica Finlay is currently a post-doctoral research fellow at the U. of Michigan

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 tries to get you back to your former stasis.

- 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 undesirable Kraken!

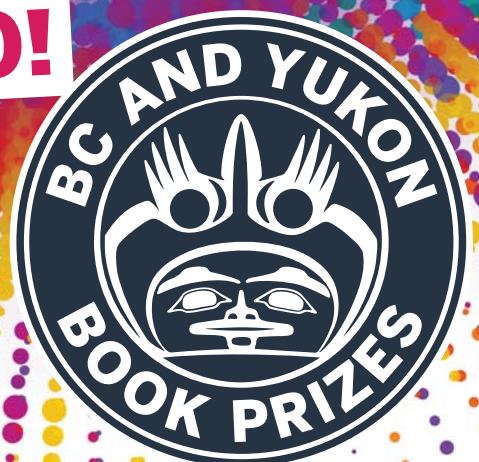
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Sandi Ratch is a writer and heritage consultant with a masters degree in Archaeology from Simon Fraser University.

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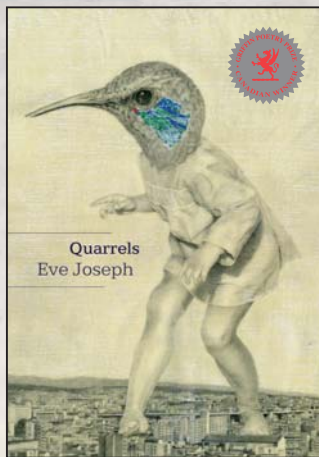
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AGAINST DEATH: 35 ESSAYS ON LIVING Edited by Elee Kraljii Gardiner

Against Death is an anthology of creative non-fiction exploring the psychological shifts that occur when we prematurely or unexpectedly confront death. These pieces are incisive and articulate, avoiding the usual platitudes, feel-good bromides, and pep talks associated with near-death encounters.

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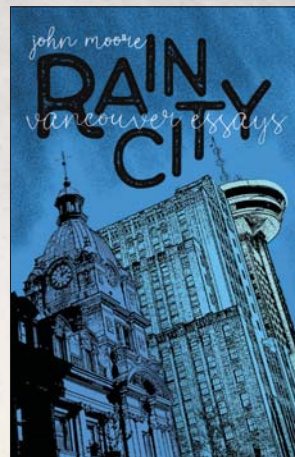


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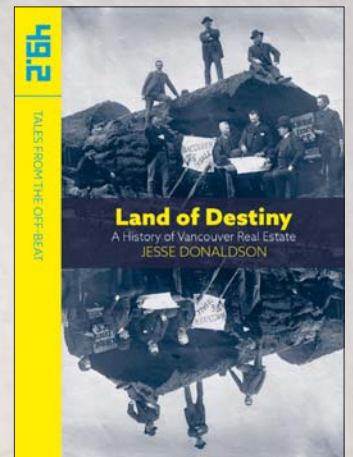
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RAIN CITY VANCOUVER REFLECTIONS by John Moore

Whether he's talking about Vancouver's Coast Mountain skyline or a seedy waterfront tattoo parlor; private downtown booze-cans of the city's business elite, or the Faux Chateau enclave of Whistler; pipe bomb attacks in the city, the Halcion days of Prozac and Serax or the 'progress' of urban development, John Moore is consistently "that a--hole who's always sticking his nose into other peoples' business."

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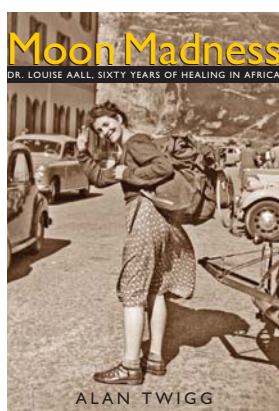
Still in her twenties, Dr. Louise Aall was travelling as a solo physician when she first treated sufferers of epilepsy in East Africa in 1959.

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.



Moon Madness

DR. LOUISE AALL, SIXTY YEARS OF HEALING IN AFRICA

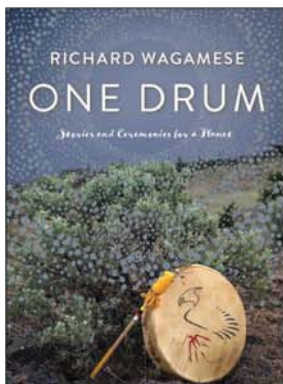
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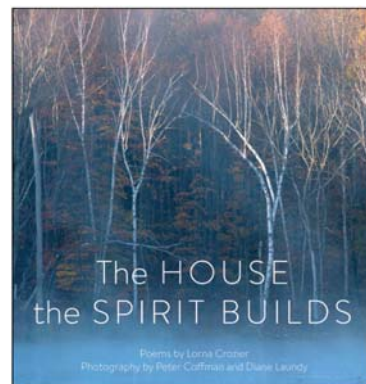


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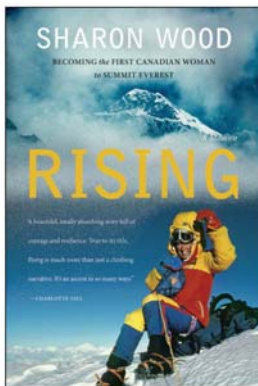


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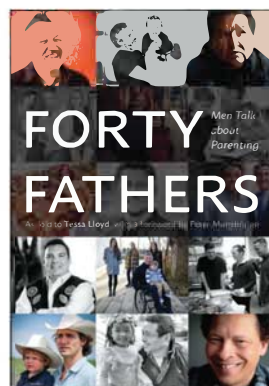


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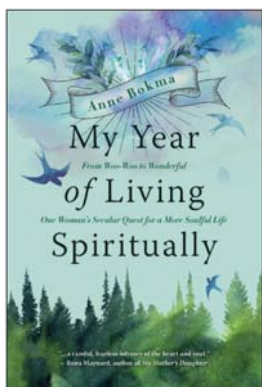


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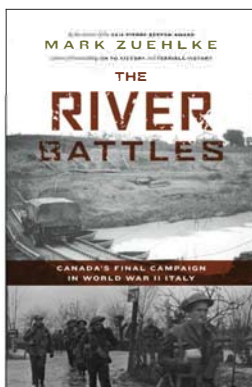


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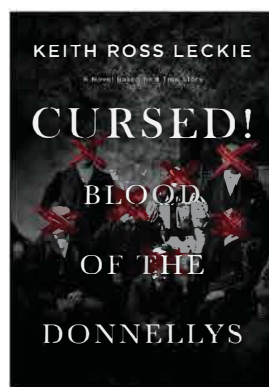


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Say Jagmeet (pronounced *Jugmeet*) not Jimmy



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 tae kwon do 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**.

Other traumas were social: He was six years old when the Air India bombings occurred. The massacre at the Golden Temple in June of 1984 also

had a lasting impact. Then his uncle **Baljinder**, a taxi driver in Brampton, was robbed and stabbed to death in the neck and shoulders by two passengers who escaped with less than \$100.

He didn’t learn to speak Panjabi (not spelled Punjabi) growing up; instead he learned French. It was only after his first visit to India for a family funeral that Jagmeet became more fervent as a Sikh, growing his hair, wearing turbans.

“I grasped the essence: the path of Sikh spirituality is connected to love. To realize we are all connected takes love. To fight against injustice requires a deep act of love,” he writes.

The older and bigger Jagmeet became, the more he saw himself as the protector of his siblings, rebuking his father for his drunkenness and

sometimes countering with a meanness of his own. Eventually, he would become a lawyer, take over as breadwinner and banish his father from the household.

In college, he was an avid wrestler and he became a vegetarian, more or less on a dare, when someone questioned his principles as a meat-eater. He remains a vegetarian.

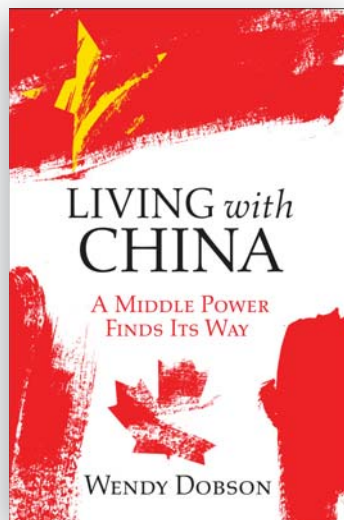
Now the man who rejected “Jimmy” in favour of Jagmeet at an early age is leader of the NDP in Ottawa. There Jagmeet Singh will have to fight another battle against the odds—convincing people from coast to coast that they should vote for a man whose name most of them still don’t properly pronounce. This is the only way Jagmeet Singh has ever been known to run—uphill.

This autobiography is a gripping read until the point at which he enters political life; after which the details are skimpy in a nine-page epilogue.

978-1-9821-0539-6

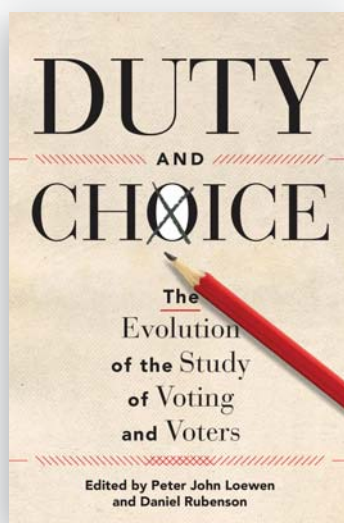
Alan Twigg is a Vancouver freelance writer.

Vital Reading for the Canadian Election



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

– Laura Dawson, Director, Canada Institute at the Wilson Center, Washington, DC



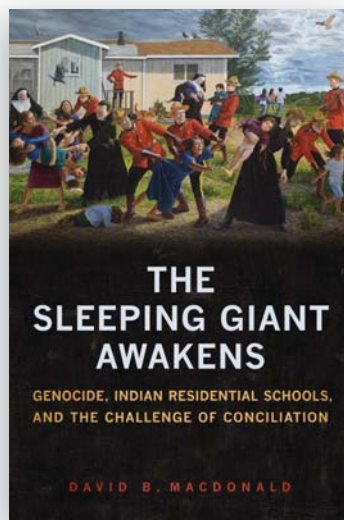
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**DIY Mushroom Cultivation:
Growing Mushrooms at Home for
Food, Medicine, and Soil by Willoughby Arevalo**
(New Society Publishers \$29.95)

BY CAROLINE WOODWARD

H

ere, 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 pithy 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 criminis 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 grain spawn in a lab growing gourmet commercial mushrooms.

'Grain spawn' is just one of the many interesting scientific terms and words I learned in this well-written book, which combines zeal with scientific and horticultural rigour and manages to convince people like me that yes, it is possible to grow delicious mushrooms no matter how little space seems to be available in your apartment or condo or bungalow. As Arevalo states, he now lives in a basement suite in Vancouver, barely over 700 sq.ft., with his wife and their daughter and he has projects growing in all sorts of places, indoors and out.

Photographs of a wide variety of mushrooms being cultivated by operators like Northside Fungi in Enderby and *All The Mushrooms* in Powell River underline the fact that we Canucks can, and do, grow all kinds of gourmet mushrooms.

This guide, while being thorough about introducing



Hideous Gomphidius

Marvelous Mushrooms

Lighthouse keeper
Caroline Woodward
discovers that whether
you live in a lighthouse,
a bungalow or a 700 sq.
ft. basement suite, it's
possible to cultivate
a fungal delicacy.

the would-be 'shroom grower to the ecology necessary to cultivate specific kinds, is not intimidating. In fact, it's encouraging and it demystifies hazy notions I certainly harboured of long dark chambers or stainless-steel laboratories underground filled with ghostly mushrooms.

The line drawings by **Carmen Elisabeth Olsen** 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, glass 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!

978-0-86571-895-1

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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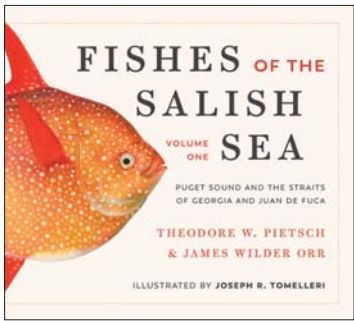
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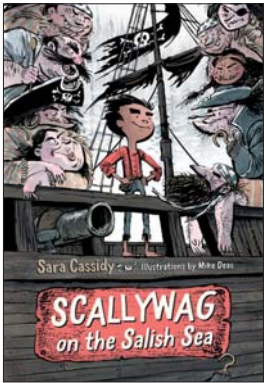


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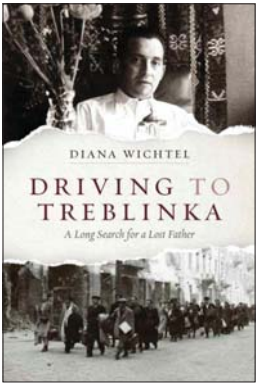


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Theodore W. Pietsch and James Wilder Orr
Illustrated by Joseph R. Tomelleri

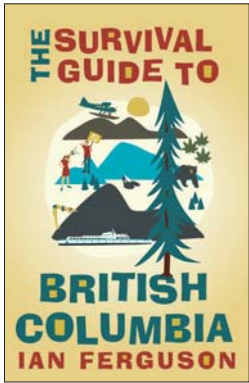
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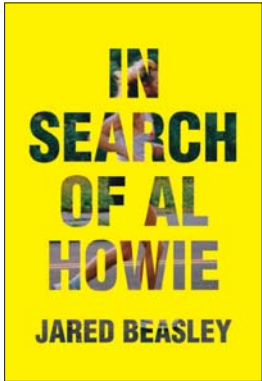
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Diana Wichtel
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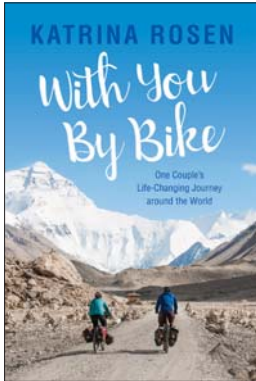
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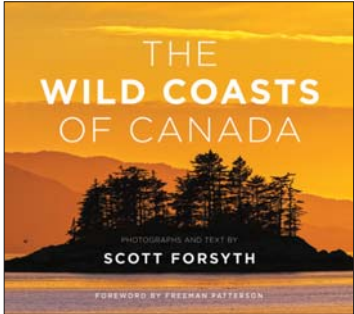
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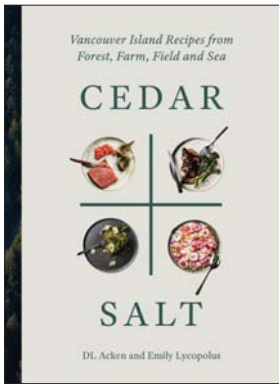
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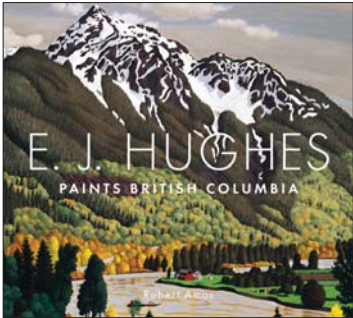
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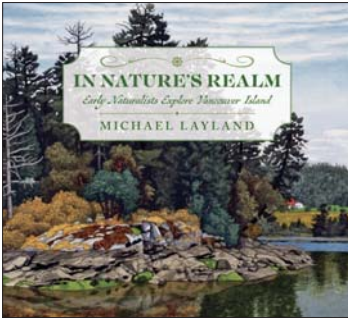
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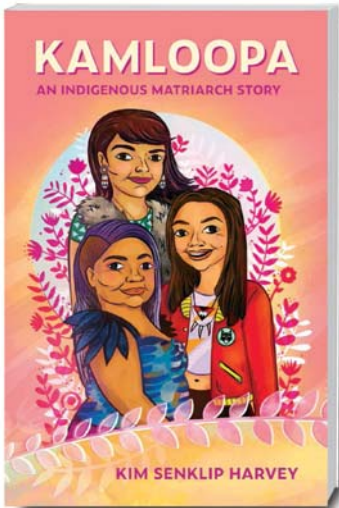
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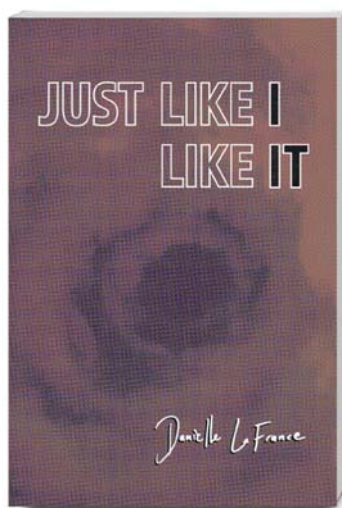
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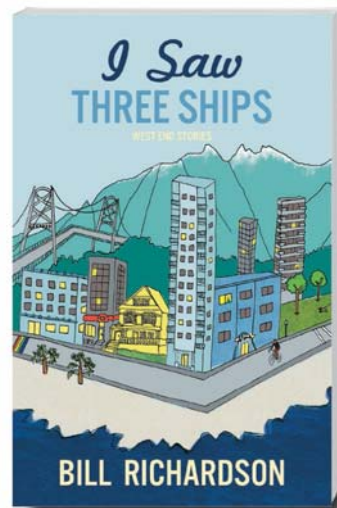


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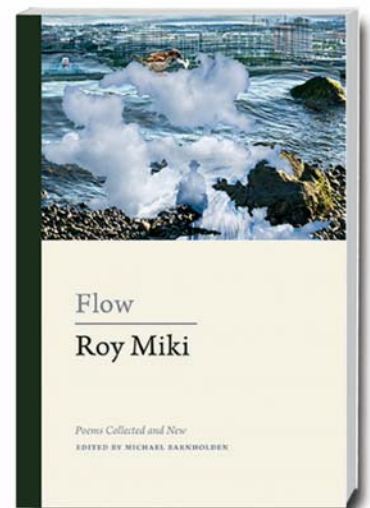
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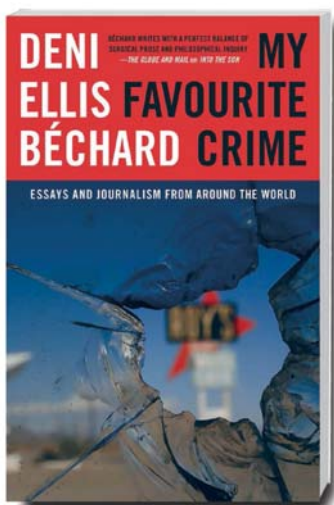
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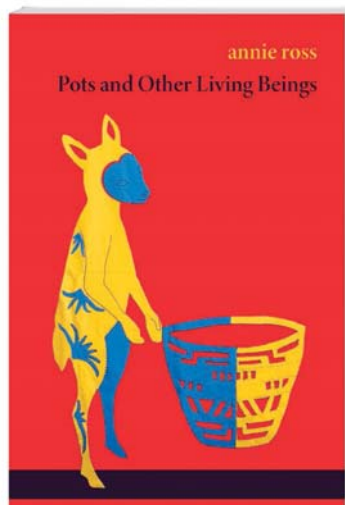


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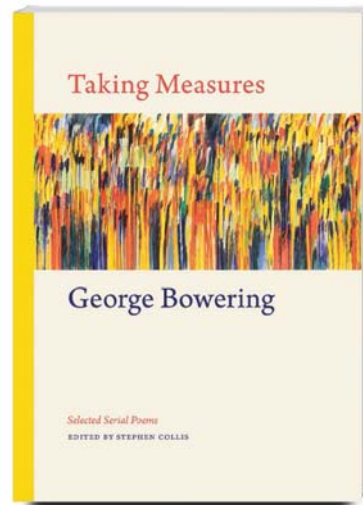


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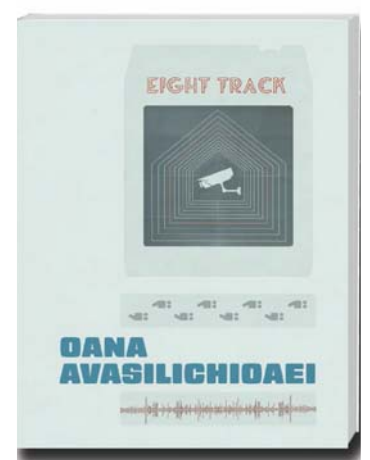


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Sybil the obscure

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

On the Curve: The Life and Art of Sybil Andrews
by Janet Nicol (Caitlin Press \$28.95)

See with Your Own Eyes: The Sybil Andrews Story
by Laura Ellyn (Campbell River Arts Council \$15)

Poverty, 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 school in London. 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 clear 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.



COURTESY OF GLENBOW MUSEUM AND ARCHIVES 993.121.072

Hauling (1952), linocut by Sybil Andrews of a truck in Campbell River. A major retrospective of Sybil Andrews’ work opens October 19 at Calgary’s Glenbow Museum, the repository of over 500 of Andrews’ works and the contents of her studio.



COURTESY OF GLENBOW MUSEUM AND ARCHIVES 993.121.095

Speedway (1934), linocut by Sybil Andrews

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 workers 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’d probably like to be remembered for her commitment to art’s exacting labour. As she once said, presciently, as it turned out: “Fame, if any, lay in the future ... after the work was done.”

9781987915877



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 repre-

sent 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.”

978-0-9812-0756-8



Sybil Andrews working as a welder during the First World War as depicted in the graphic novel See With Your Own Eyes: The Sybil Andrews Story by Laura Ellyn.

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.



Canadian Museum for Human Rights in Winnipeg.

FROM ALERT BAY TO I-T-A-L-Y

Picking Up the Pieces: Residential School Memories and the Making of the Witness Blanket by Carey Newman & Kirstie Hudson (Orca \$39.95)

BY ALAN TWIGG

Stan and Nancy met 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-o-l-l-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 **Picking Up the Pieces: Residential School Memories and the Making of the Witness Blanket** (Orca \$39.95), the literary version of *The Witness Blanket* exhibition that toured Canada from Jan. 2015 to May 2018.

The Witness Exhibit features donated items from every residential school in Canada—such as bricks, braids, hockey skates, letters, dolls and photos—assembled and presented by co-author **Carey Newman** (his First Nations' name is Hayalthkin'geme) an Indigenous, multidisciplinary artist and carver whose father is a residential school survivor.

Newman's co-writer is Victoria-based journalist **Kirstie Hudson**. Their co-authored

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

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* (Media One Multimedia).

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 *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,



Carey Newman cuts a piece off an apple tree in the orchard on the grounds of St. Mary's residential school.

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 relieved 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 Kukwekum, Giiksam, and WaWalaby'ie clans of Fort Rupert, and Coast Salish from Cheam of the Stó:lō 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.

9781459819955

Alan Twigg is a Vancouver freelance writer.

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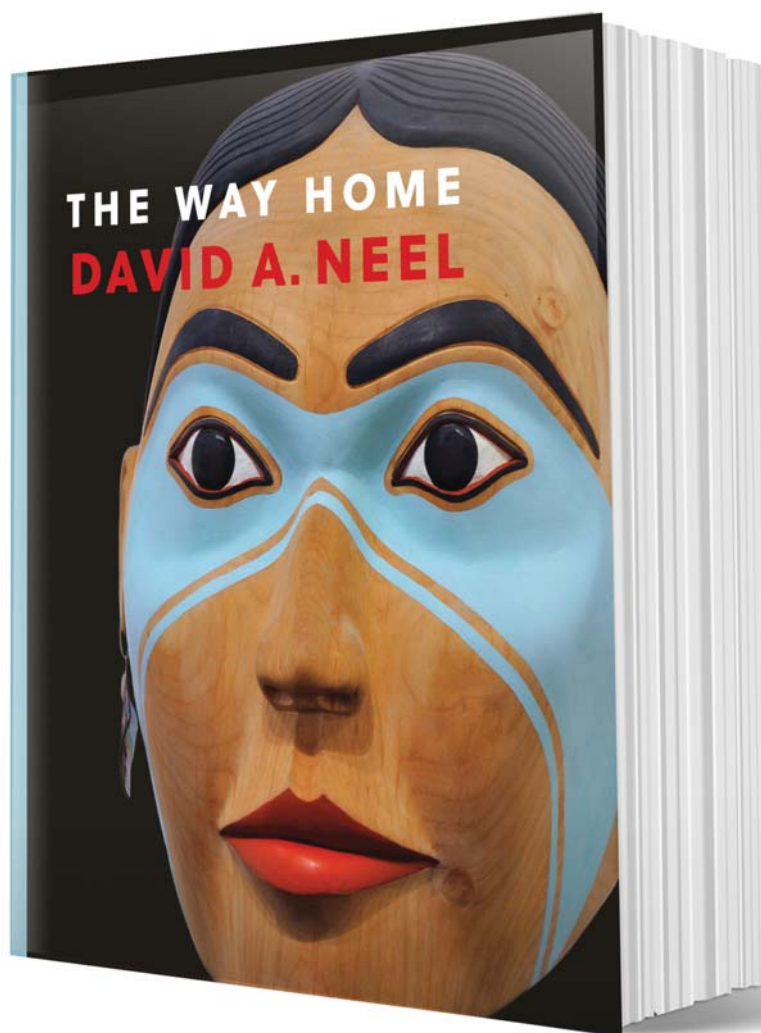
GLS

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.

October 2019 / 140 colour photos, 20 b&w photos / paperback



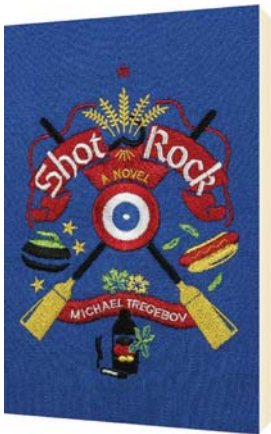
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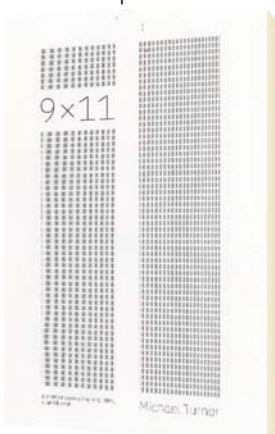
“While the whole world is content to think of Montreal as Canada’s red-hot centre of radical politics, comedy, Jewishness, and winter sports, Michael Tregobov knows (and, wonderfully, writes!) the truth: nobody beats Winnipeg.”
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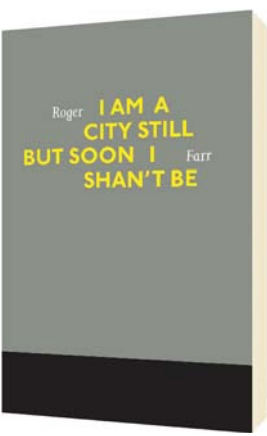
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I Am a City Still But Soon I Shan’t Be



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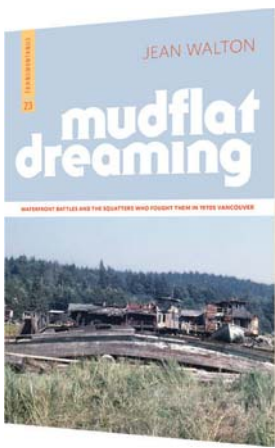
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Waterfront Battles and the Squatters Who Fought Them in 1970s Vancouver

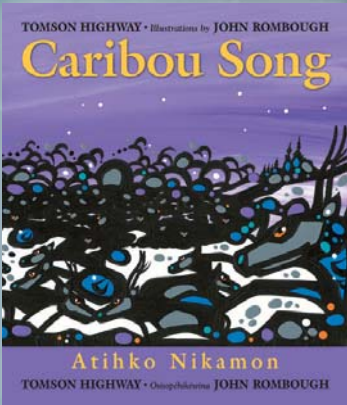


by JEAN WALTON

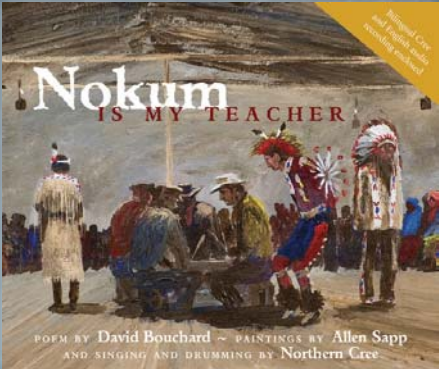
“Walton overlays her scholarly analysis with personal anecdotes and memories, a wide-lensed approach that transforms Mudflat Dreaming from a straightforward history into something more like an ambling, conversational walking tour... the book’s structure, like the buildings perched along the riverbank, 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

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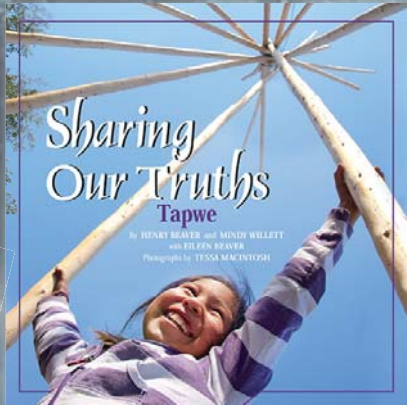
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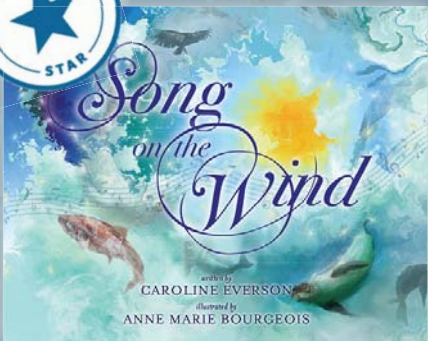
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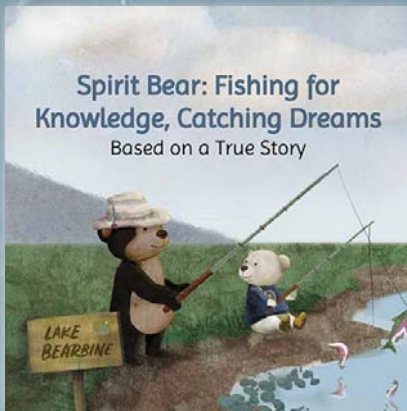
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“James Teit’s findings challenged the popular belief that the Indians were sources of their own decline.”

—WENDY WICKWIRE

The Heroic Hand



James Teit with remains of an Indian earth oven in Botanie. Photo by John Davidson (City of Vancouver Archives).

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 the British Columbia Indian Rights Association in 1909.

When Prime Minister **Wilfrid 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 Chilahitsa** (Okanagan), **Basil David** (Secwepemc), **John Tedlenitsa** (Nlaka’pamux) and **James Raitasket** (Sta’atl’imx).

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 replied on their behalf: “The Indians see nothing of value to them in 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.

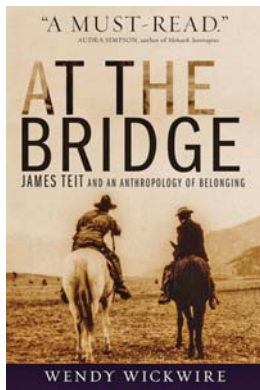


BORN ON THE SHETLAND ISLANDS, SCOTLAND, IN 1864, James Teit immigrated to Spences Bridge in the Fraser Canyon in 1884 to help manage a store on the estate owned by his uncle, **John Murray**.

When the anthropologist **Franz Boas** met James Teit in the summer of 1894, Boas hired him immediately. “The young man, James Teit, is a treasure!” he wrote.

A self-taught botanist, Teit worked as an entomologist, a photographer and an anthropologist, publishing 2200 pages of ethnological material in forty-three sources and he produced almost 5,000 pages of unpublished manuscript material according to UVic historian **Wendy Wickwire** in *The Canadian Historical Review* (June, 1998). Owner of a wax cylinder recording machine, Teit also recorded local singers and identified them with catalogued photographs.

Much to the displeasure of his family, Teit married a member of the Nlaka’pamux (pronounced “In-kla-KAP-muh”) nation, **Susanna Lucy Antko**, with whom he lived happily for twelve years until her death in 1899. After Teit remarried in 1904, his six children received Scandinavian names. It is seldom noted that



Teit became a member of the Socialist Party of Canada, reading 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)

BY DANIEL PATRICK MARSHALL

DANIEL PATRICK MARSHALL, AUTHOR OF *CLAIMING THE LAND: British Columbia and the Making of a New Eldorado* (Ronsdale, 2018), and winner of the Basil Stuart-Stubbs Prize for Outstanding Scholarly Book on B.C. has written a personal response to *At The Bridge* for *The Ormsby Review*. Here are edited excerpts.

In my travels as an historian over the years through the communities of the southern B.C. Interior, I have heard two names repeatedly in conversations with regard to the history and cultures of Indigenous peoples. The first is the subject of this extraordinary book—James Teit (1864-1922)—the second is, in fact, the author of *At the Bridge: James Teit and the Anthropology of Belonging*. Separated by about a century of time, Wickwire’s name has become synonymous with that of Teit’s. The two share an “anthropology of belonging” with Indigenous communities as “participant observers.” James Teit did not flit through Indigenous com-

munities as a detached observer (as did his colleague Franz Boas, the “Father of American Anthropology”). Instead, he fully immersed himself in the land and its people... I know from my own work with Coast Salish peoples that one cannot expect to make an instantaneous relationship with native elders and secure their confidence by merely breezing in for a short, scheduled appointment. “You white guys have the watches—but we have the time,” one chief used to say to me. And this is a point that Teit well understood—as, indeed, does Wickwire.

Teit apparently offered some advice to the German-born American [Boas] who was prone to make quick in-and-out forays into native communities: put simply, “you want to take your time.” The success of Teit’s ethnographic work, according to Wickwire—the sheer detail and extent of Indigenous lifeways collected—is largely attributable to his anthropology of belonging, of being fully present and living amongst those he wrote about.

“Teit’s exclusion from anthropology’s pantheon of heroes,” Wickwire writes, is nevertheless “offset by his hallowed place in local Indigenous communities.”

During the late 19th and early 20th centuries, Teit was one of three great non-Native allies who worked closely with and advocated for B.C.’s Indigenous communities. The others were Reverend **Charles Tate**, who worked primarily with south Coast Salish peoples such as the Cowichan and Squamish; and the Reverend **Arthur O’Meara**, who was particularly associated with the Nisgha’a peoples.

Teit came by his activism honestly. He was born in the Shetland Islands, a region of Scotland that had also experienced the harsh impact of colonization. The plight of B.C.’s Indigenous people resonated personally. Wickwire notes the parallels between the situation of Shetland Islanders and Nlaka’pamux people.

It seemed more than coincidental that, on the other side of the Atlantic, Teit’s Shetland friends and colleagues were deploying ancient Norse land rights as a way to detach themselves from Britain and reclaim their rights to their island land base. Surely this is one of Wickwire’s deepest and greatest insights—to frame Teit’s work within the “collective struggle of disenfranchised local peoples against imperial elites.”

Wickwire has done B.C. scholars and Indigenous peoples an essential service in deftly peeling back the layers of personality, family, and life circumstances of one of Canada’s unsung heroes.

9780774861526

As a British Columbian endurance hero of the seven seas, John Claus Voss was no Terry Fox—but his bravado and skill deserve acclaim.

Around the World in a Dugout Canoe
by John MacFarlane and Lynn J. Salmon
(Harbour Publishing \$29.95)

BY ALAN TWIGG

YOU HAVE LIKELY HEARD ABOUT THE VOYAGE OF **Thor Heyerdahl** and his Kon-Tiki raft, but unless you own a copy of *The Encyclopedia of B.C.*, the prolonged voyage of Captain **John Voss** and the *Tilikum* probably hasn't hit home.

That's why **John MacFarlane** and **Lynn J. Salmon** have teamed up for **Around the World in a Dugout Canoe** (Harbour \$29.95). Voss remarkably sailed from Vancouver Island to London, England, between 1901 and 1904, in a Nuu-chah-nulth dugout canoe, and they claim his oft-maligned character deserves a far more sympathetic portrayal.

The true story of Danish-born "Captain" Voss starts when he was mis-managing some hotels and bars in Victoria. A former mariner, he had gained a shady reputation for alleged involvements with 'Shanghai'—that time-honoured British practice of doping unsuspecting barroom patrons who would wake the next morning with a terrible hang-over, miles away at sea, forced to earn their keep as a sailor.

One winter afternoon in 1900, over soup, Voss boasted to a young journalist named **Norman Luxton** that he could 'best' the achievements of **Joshua Slocum**, a Nova Scotian-born sailor who, in a tiny yawl named the *Spray*, had recently sailed 46,000 miles around the world and made a small fortune by writing *Sailing Alone Around the World*.

Luxton, who had known Voss for two years, was frustrated writing articles about Victoria's small elite. Keen for adventure, he told Voss he had worked on sealing vessels on the Bering Sea, so the duo hatched a daring plan to out-do Slocum: They would acquire a large First Nations dugout canoe and sail it to London after outfitting it with home-made sails.

Voss' choice was a large whaling canoe, of the type used by the Nuu-chah-nulth, carved from a solid red cedar tree. Exact details of how or where Voss purchased this dugout on Vancouver Island are murky. There are six origin stories explored in MacFarlane and Salmon's book. Ironically, as it turned out, they named it *Tilikum*, a word meaning friend in the Chinook language.

Conversion of the *Tilikum* into an ocean-

going vessel was completed at Spotlight Cove on Galiano Island by shipwright **Harry Vollmers**, carpenter **John Shaw** and Voss. The traditional lines of the 38-foot long dugout canoe were decked-over, the sides built up by a half-foot, with a small cabin fixed on top.

Three masts with a full set of sails were sewn by the shipwright's wife, nearly 400-lbs of lead weight were bolted to the keel for ballast and a newly carved figure-head by Luxton (his only contribution to the conversion) completed the work.

One man would sail while the other man rested. Voss would be captain. Luxton reserved the literary rights of the adventure and would

serve as mate. The pair agreed to a half interest each so long as they maintained a position on the boat. They would split any profits made through static display, lectures or publications about their journey. These terms would prove highly contentious.

Voss and Luxton embarked on the *Tilikum* from Oak Bay near Victoria on May 21, 1901. With only a few miles under their keel, battling the currents and winds at the entrance to Juan de Fuca Strait, they were forced to take refuge in Sooke Harbour.

It was fortuitous. They discovered and repaired leaks for five weeks, embarking for a second time on July 6th. Voss soon discovered Luxton had fibbed about his abilities as a sailor. He would have to teach Luxton how to handle the *Tilikum* for the two men to maintain a proper watch.

Tight living quarters, unvaried diet and the clash of two strong personalities made for a perilous voyage for 58 days—until Luxton abandoned ship in Sydney, Australia, and never saw Voss again.

John Voss developed a showman's skills and became a keen promoter of his venture, attracting hundreds of curious citizens wherever he went, generating excitement and sparking the imagination and courage in others—many who either joined him as mate or embarked

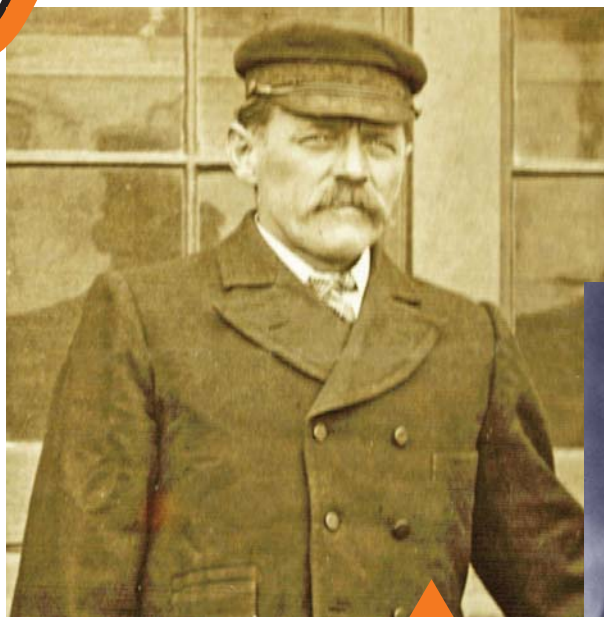
on their own sea adventures.

At the end of the voyage, concluding in Margate, England, after nearly four years away, Voss was not greatly celebrated. He inexplicably abandoned the *Tilikum* and found his way back to Victoria. He resumed his hotel business briefly, worked as coxswain of the Quadra lifeboat, headed to Japan to take part in the fur seal-trade until it ended, found adventure with the *Sea Queen* and proceeded with the little-known voyage of the *Tilikum II*.

Back in Canada, Voss begun organizing his notes and even wrote to Luxton, asking if he could contribute his photographs from the trip, as well as supplying a portrait of himself. There is no record of a reply. When *The Venturesome Voyages of Captain Voss* finally did appear in 1913, it did not contain any image of Luxton.

Voss settled in Tracy, California, and died in obscurity in 1922.

During the winter of 1927-28, Luxton sat down to write his account 'in answer' to Voss' book, with an eye to correcting Voss' 'lies and deceptions.' He made it clear there was no intent to have his story published; rather, he was recording his side of the story for the sake of his daughter, **Eleanor Georgina Luxton** who would eventually edit his notes and photographs, add-



John Voss (above) and Norman Luxton (right) produced two exceedingly different accounts of the *Tilikum's* voyage.



The *Tilikum* (above) departed from Oak Bay, Victoria, on May 21, 1901.



ing biographical sketches, and publish *Tilikum: Luxton's Pacific Crossing* (Gray's Publishing, 1971).

This latter account produced the loathsome characterization of Captain Voss—and his villainy—often referenced today: Voss is described as murderous, violent, drunken and pathetic.

Norman Luxton returned to Canada, married, and managed several businesses in Banff, as well as buying the *Crag and Canyon* newspaper. He became well-known amongst the Stoney Indians and was often hailed as 'Mr. Banff' in recognition of his entrepreneurial endeavours. He died in 1962.

According to *Around the World in a Dugout Canoe*, neither man recorded the journey faithfully. They conclude Voss' account (including details of voyages undertaken in two other craft—the *Xora* and the *Sea Queen*) was likely the work of a ghost-writer or a very involved editor, so much so that much of the original language and flavour of Voss' own version (from a copy of his original manuscript—and not the version that is widely published) had been altered and 'gentrified.'

They claim the original version—the main source of much of *Around the World in a Dugout Canoe*—is much more interesting and colourful. Further clues as to the real characters of Voss and Luxton are provided by newspaper accounts

from around the world, letters to the editor and personal journals.

★

THE *TILIKUM* WAS SOLD SEVERAL TIMES TO A VARIETY OF interesting characters but was ultimately left to decay on the muddy flats of Bugby's Hole near East Greenwich. Through a series of remarkable connections and coincidences, the *Tilikum* was finally retrieved from England in 1928 by the Vancouver Island Publicity Bureau and was partially restored through the combined efforts of the Thermopylae Club and the Victoria Chamber of Commerce.

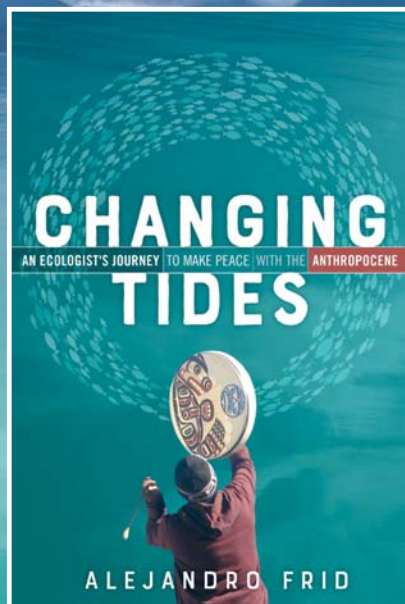
After many years of open display at Thunderbird Park in Victoria, a more permanent—and controversial—exhibit was established inside the Maritime Museum of British Columbia in 1965. People have since traveled from around the world to view the sturdy dugout canoe that eventually completed—albeit in the cargo hold of the freighter *Pacific Ranger*—a round-the-world voyage.

The intent of *Around the World in a Dugout Canoe* is to set the record straight so that Voss, Luxton and the *Tilikum* can take their rightful place among the great seafaring stories of B.C.'s marine history alongside the *Beaver* and the *St. Roch*.

978-1-55017-879-1

Alan Twigg is a Vancouver freelance writer.

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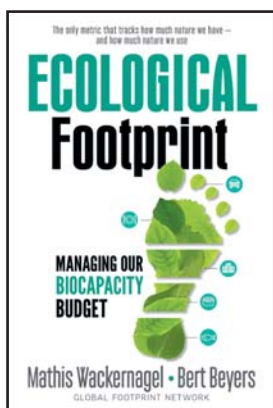
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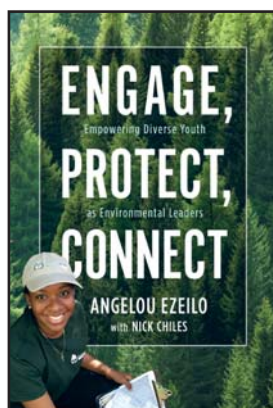
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—MARK L. WINSTON, Prof. and Senior Fellow at Simon Fraser University's Morris J Wosk Centre for Dialogue, and winner of the 2015 Governor General's Literary Award for Nonfiction.



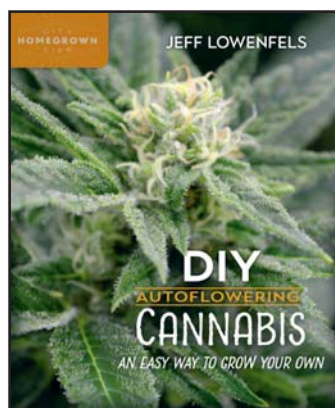
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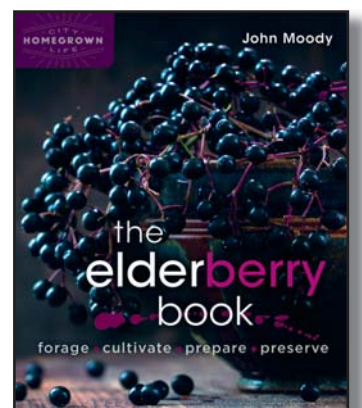
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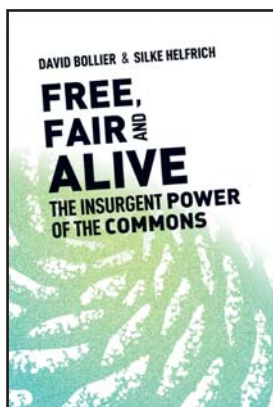
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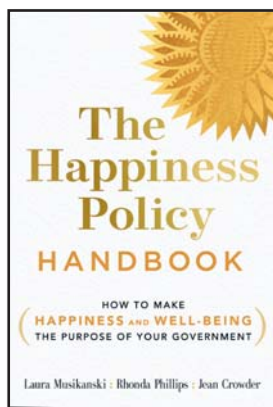
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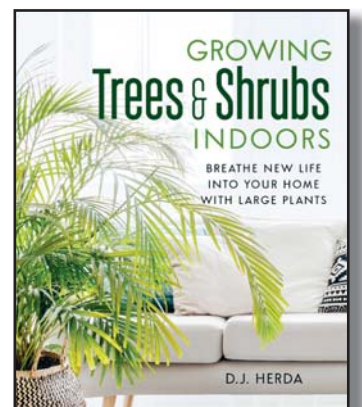
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The Glorious Mountains of Vancouver’s North Shore: A Peakbagger’s Guide by David Crerar, Harry Crerar and Bill Maurer (Rocky Mountain Books \$40)

BY GLENN WOODSWORTH

From various points in Vancouver and the Fraser Valley, it is possible to look north to mountains that have had only a handful of ascents. Even from Vancouver, there are summits that are rarely visited.

In this city of two million people, I find it remarkable and somehow comforting that I can rest my eyes on such peaks, and say to myself, “chances are excellent that nobody has been up there for a few years.”

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; part 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 a line roughly between 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 individuals and of the environment itself.”

Each of the more than 60 mountains and hills covered has its own section. Each is rated from 1 to 5, on difficulty, “bang for the buck,” scenery, suitability for dogs and kids, special dangers or precautions needed, and other criteria. There are notes on cell coverage, elevation gain, round-trip distance, what you can see from the

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



PEAK SATISFACTION

Rating Vancouver’s North Shore peaks by height, difficulty, best berry patches, most masochistic, and other eccentric measures.

hiking party near the summit in 1894; Pump Peak after a remark in 1908 that a stump near the summit resembled a water pump).

Old names, including those that were proposed but never caught on, are mentioned, such as the names Dome Mountain, Mount Diplock, and Timber Mountain for 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 spent much effort researching them.

The lack of Indigenous names is understandable, given that the authors are not Indigenous and the stories of the Indigenous names are not theirs to tell.

Although some of this fascinating

(I’m pretty sure there is one case of mistaken identity in this panorama.)

There are 24 appendices. The first of these lists all the peaks in the book by height, difficulty, most scenic, most shapely, best berry patches, best for kids, most masochistic adventures, and many more, including best peak-bagging poems. It’s nice to see **Earle Birney**’s “David” at the top of that list, but it would have been nice to have something from **Dick Culbert**’s *The Coast Mountains Trilogy* (Vancouver: Tricouni Press, 2008) to replace one of the four **Robbie Burns** poems.

Some of the other appendices cover everything from flora and fauna, geology, the history of the B.C. Mountaineering Club and the local section of the Alpine Club of Canada (with lists of past presidents) to notes on

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 goes into the wild country beyond the last row of houses and what might be there. This book answers the questions beautifully.

9781771602419

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. Mountaineering Club. He has written, edited, and contributed to several outdoor guides.

Rocks, Ridges, and Rivers: Geological Wonders of Banff, Yoho, and Jasper National Parks by Dale Leckie
(Broken Poplars Press, distributed by Sandhill Book Marketing \$27.95)

BY SYD CANNINGS

Most of us have made a pilgrimage to Canada's Rocky Mountain national parks or have it on one of our lists 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?

If you're that sort of curious person, here is a roadside guide to geology in the broad sense, covering mountain building, paleontology, erosion, glaciation, and every other aspect of the field. We are in good hands with **Rocks, Ridges, and Rivers** by Dale Leckie, an award-winning geologist who has made the Rockies his backyard for decades.

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 geology of the Rocky Mountains in the context of geological time, and in the regional context of the formation of all the mountain belts of western North America.

Leckie tells the story of the assembling 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.



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

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.

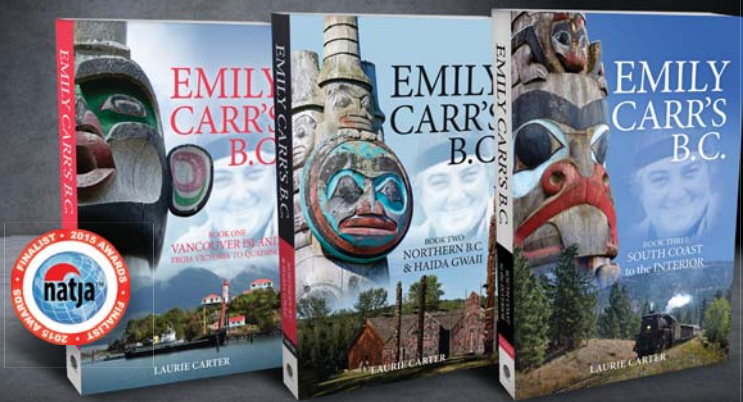
But clearly this is a book that would be a welcome passenger on my trips through the Rocky Mountains. The design is a major feature of the book, and I was happy to see that the designer, **Sergio Gaytán**, is acknowledged with a full page and a photograph at the back of the book. As someone who has written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

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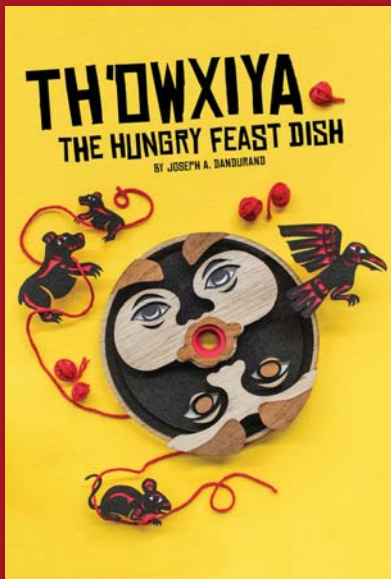
Born and raised in the Okanagan Valley Syd Cannings with his brother Richard, wrote British Columbia: A Natural History (1996; 2004, 2015), which won the Bill Duthie Booksellers Choice Award for best book published in B.C., the Canadian Science Writers' Book Award, and the Lieutenant-Governor's Silver Medal for best book on the history of B.C.

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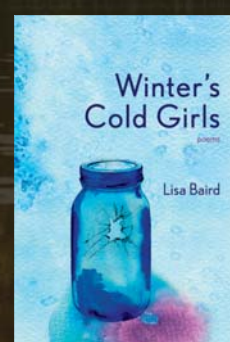
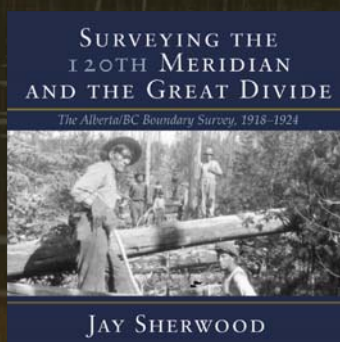
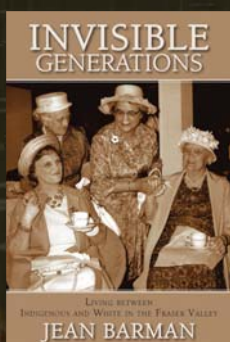
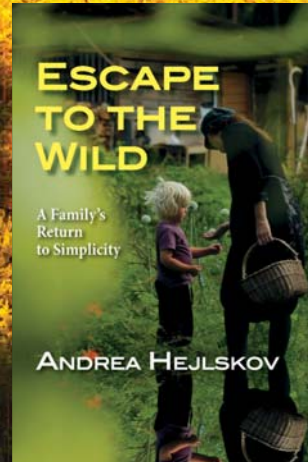
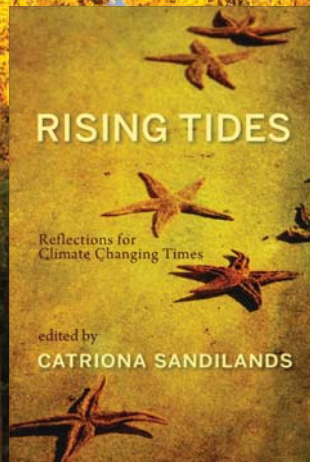
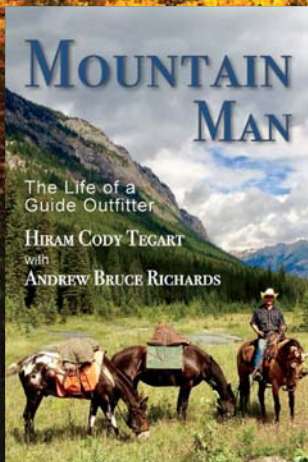
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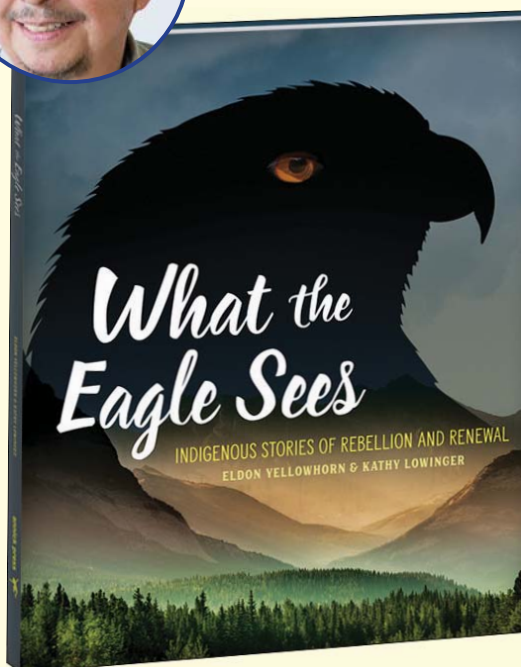


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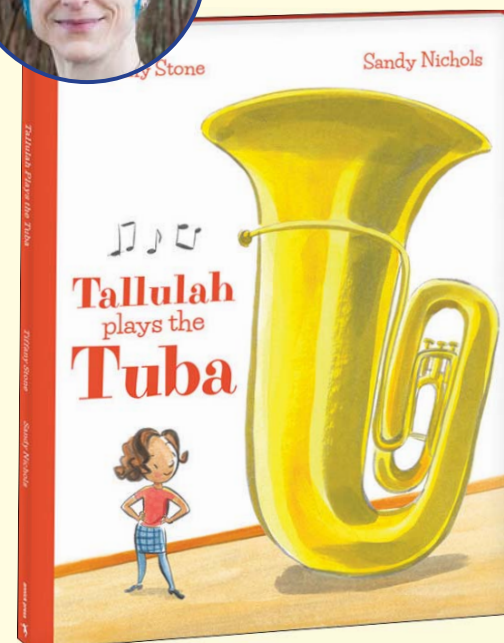


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How to get a Ph.D. in fly-fishing

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

Trout School: Lessons from a Fly-Fishing Master by Mark Hume with Mo Bradley
(Greystone Books \$22.95)

BY MARK FORSYTHE

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 50 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** most engrossing are the wisdom and stories gleaned from his long-time 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 scent, gasoline or garlic sausage from your fingers. (And keep some dried lake weed in your fly box.) Hume’s own knowledge about the arcane world of fly-fishing is deep but, coupled with Mo’s experience, in no time this book will reel you in.

B.C.’s waters are famous in the fly-fishing world (world championships have been held here). A fly-fishing culture has existed in the province since at least the 19th century, and creels of knowledge have been passed down.

Bradley via an introductory pamphlet he had written called, *From Off Ice... to Ice On*. Bradley claimed that 13 different flies were all you needed, if you knew how to fish them. Hume tested Bradley’s flies and theories and found them to be more than accurate. The 13 flies are, “simple and are effective and have been proven over decades.” (Hume includes descriptions of each fly and instructions on how to tie them in *Trout School*. The buggy line-up includes bloodworm, damsels, dragonflies, chironomid, mayfly nymph, sedges, leeches, shrimp and the all-purpose Doc Spratley.)

★
BORN IN THE EAST MIDLANDS OF ENGLAND, 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 Dis-

— 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 go for 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-tying 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 lessons in *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 around you and 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 handful made it to the camp smoker. I’ll be tasting the lake and its memories for a while yet.

Mo Bradley is now 82. His sight is failing, but he can still tie his favourite flies and shares a life’s worth of knowledge to anyone who will ask, and listen. Mark Hume listened and came away a wiser fisherman. He is well on the way to being a fly-fishing master himself.

978-1771644167

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.



Tommy Brayshaw’s Coquihalla Orange Fly was produced by Canada Post for their 1998 commemorative fishing stamp set. The Coquihalla Orange Fly was devised for steelhead fishing in the Coquihalla River during the 1930s.

Royal engineers and railway workers were among the first to fly-fish and sometimes the catches were absurd—Dr. **T.W. Lambert** and a friend caught 1,500 fish on Lac Le Juene in just three days in 1897.

B.C. fly-fishing pioneers include artist and conservationist **Tommy Brayshaw**, an important figure in the 1920s and 30s whose fly imitations have landed on Canada Post stamps. **Bill Nation**, a legendary guide, made lakes in the Kamloops region famous and guaranteed 100 fish a week to his customers. Nation taught a few things to our most famous fly-fisher and conservationist, **Roderick Haig-Brown**. He in turn inspired thousands of fly-fishers through his books, including *The Western Angler* (1939). **Barney Rushton** helped advance the sport with specialized flies and new fishing techniques. Each was a keen observer of water, insects and their environment.

Mark Hume stumbled across Mo

strict 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 stepped off the train at Kamloops. “Running right through the heart of town was the Thompson River

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Duty, Honour & Izzat:
Golden Fields to Crimson—Punjab's
Brothers in Arms in Flanders
by Steven Purewal
(Renegade Arts Entertainment \$29.99)

BY ALAN TWIGG

PUNJABI HEROICS

The Battle of Cambrai (Gauche Wood, France, 1917): Indian cavalry and the Canadian Cavalry Brigade worked together despite a Canadian government request to keep their troops in a “purely British” cavalry division.

in 1917. Clearly, the Punjabi soldiers and other members of the Indian Army were respected and admired during the British Empire days.

Steven Purewal is a community historian, curator and managing director of Indus Media Foundation, a society based in the Lower Mainland that seeks to foster an appreciation for Punjabi culture within the wider community. Purewal's work has been featured at The National War Museum, provincial museums, municipal venues and at the prime minister's reception for the Komagata Maru apology in Ottawa.

In the introduction to this broadly researched and illustrated book, 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.

978-1-98890-347-7

Alan Twigg is a Vancouver freelance writer.

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-centuried tribute to the bravery of Punjabi militia, lavishly 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 grandfather'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. Purewal calls these campaigns across the empire: the “brotherhood of the bold.”

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

Purewal translates historical let-

ters 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!”

“The landing of the two Indian Divisions, numbering 24,000 men on the quays of Marseille in September and October 1914, was a great event, not merely in the annals of the Indian Army but in the history of mankind,” said **Lord Curzon**, Viceroy of India,

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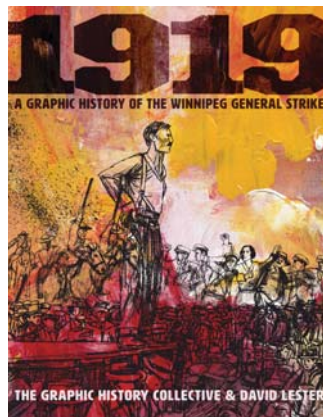
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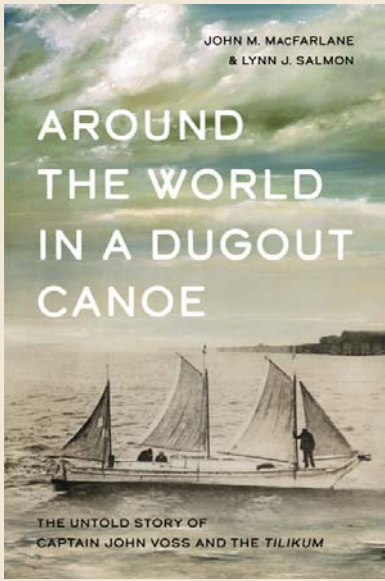


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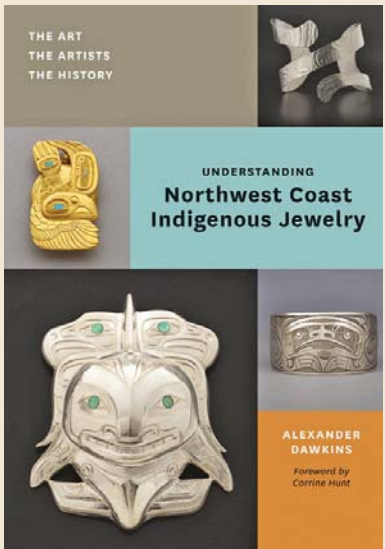
“1919 uses startling black-and-white images in a sometimes chaotic and violent representation of a sometimes chaotic and violent history. 1919 is the most strident of the centenary books, but, of the books for adults, the most accessible. It would also be appropriate for teens.” —Globe & Mail

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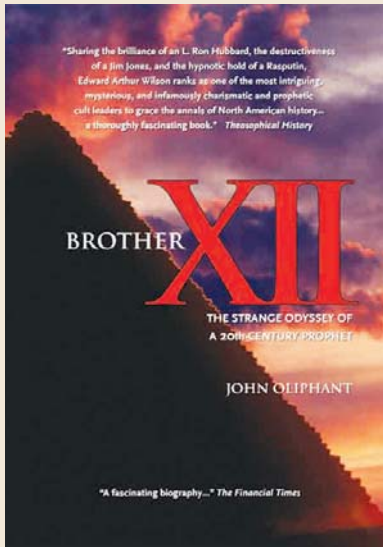
Around the World in a Dugout Canoe: The Untold Story of Captain John Voss and the Tilikum by John MacFarlane & Lynn J. Salmon (Harbour \$29.95)

Anticipating fame and wealth, Captain John Voss set out from Victoria, B.C. in 1901, seeking to claim the world record for the smallest vessel ever to circumnavigate the globe. For the journey, he procured an authentic dugout cedar canoe from an Indigenous village on the east coast of Vancouver Island.



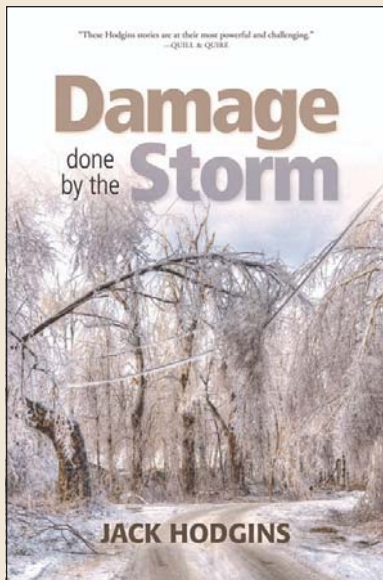
Understanding Northwest Coast Indigenous Jewelry: The Art, The Artists, The History by Alexander Dawkins (Greystone \$24.95)

An illuminating look at the exquisite craft and history of Indigenous jewelry from the earliest horn and copper cuff bracelets to cutting-edge contemporary works. A step-by-step overview of techniques, specifics of design, and traits of common animal symbols used. Features biographies and works from over fifty of the Coast's best-known jewelers.



Brother XII: The Strange Odyssey of a 20th Century Prophet by John Oliphant (Sandhill Book Marketing \$24.95)

No story is more bizarre than that of Edward Arthur Wilson who called himself Brother XII and founded a spiritual community on Vancouver Island in the late 1920s. *Brother XII* describes the origins, rise and downfall of this cult leader whose noble utopian experiment descended into a nightmare of abuse and slavery as his growing madness turned the colony into an island prison from which his disciples could not escape.



Damage Done by the Storm by Jack Hodgins (Ronsdale \$18.95)

In the title story, a retired Ottawa senator fights his way through a major snowstorm to keep a family promise. An orthotics sculptor falls in love with the plaster feet of one of his distant patients. A ten-year-old farm boy tries to keep a secret about the girl next door. With settings including Australia, Germany, Mississippi, and Vancouver Island logging and farming communities.

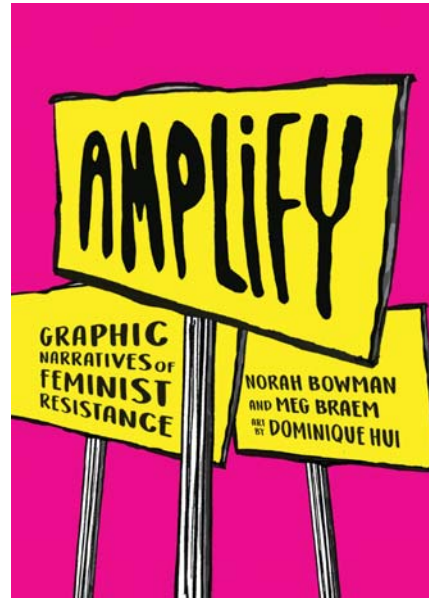
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Amplify:
Graphic Narratives of Feminist Resistance by Norah Bowman
(University of Toronto Press \$29.95)

Employing an innovative way to learn about feminism and resistance, Okanagan College's **Norah Bowman** has produced a graphic storytelling book, **Amplify: Graphic Narratives of Feminist Resistance**. Collaborating with playwright **Meg Braem** and illustrator **Dominique Hui**, Bowman combines feminist theory and history in seven graphic vignettes regarding people involved in recent political struggles. It includes Vancouver's **Harsha Walia** who works with the Downtown Eastside Women's Centre and is also a social justice activist and co-founder of No One is Illegal, an anti-colonial, anti-racist and anti-capitalist migrant justice movement.

Other subjects include: Idle No More, the grassroots movement for



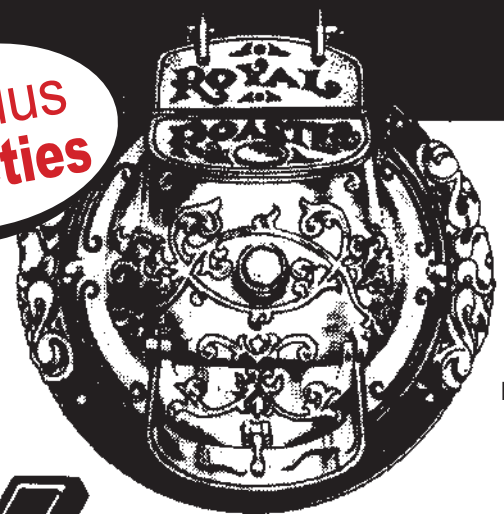
Indigenous rights and respect for treaties; and the Russian punk group Pussy Riot, a feminist collective that advocates for queer rights.

Amplify provides discussion questions to help readers probe the key points in each chapter while connecting specific stories to general concepts in gender studies and feminist theory.

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Damage Done by the Storm
by Jack Hodgins
(Ronsdale Press \$18.95)

BY GINNY RATSOY &
ALEXANDRA HORSMAN

The gentle de-mystifier

Like the best Alex Colville paintings and Alice Munro short stories, Jack Hodgins' eleven stories in *Damage Done by the Storm* range from vaguely disconcerting to highly unsettling as they probe beneath the surfaces of "the ordinary." Their settings can vary, but each story evokes disquiet as Hodgins explores inner tensions.

In "Astonishing the Blind," a middle-aged Canadian musician, living in Germany, unable to return home to celebrate the 60th wedding anniversary of her parents, writes a letter to her father who is coping with an enfeebled wife. She recounts her experience performing in a town filled with blind people. Only near the end of the story/letter does she reveal that her husband is having an affair. Appreciating the rarity of her parents' lifelong love, she promises to dedicate the next concert to her parents' marriage.

In "The Drover's Wife," the protagonist Hazel approaches Vancouver Island as a place for reinvention of the self. Having left her family behind in Australia, she refuses to be defined by traditional gender norms and manages to make a fortune in the male-dominated logging industry. Hardworking Hazel earns a reputation for being cold and stubborn; traits that turn her into an almost mythological being on the island. Hazel is free, independent and outwardly successful—and alone. She never makes any deep and lasting connections.

Attraction to, and rejection of, home has long pre-occupied Hodgins. In **Robert Duncan's** 1981 National Film Board documentary, *Jack Hodgins' Island*, Hodgins stated that people migrate to the island "for very special

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 precariously 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 footwear inserts, risking the loss of his job in the process.

In "This Summer's House," Nathan has forsaken photography to make his living as a house painter. He expresses

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

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. Relatives turn on the couple out of jealousy, wrongfully

accusing them of deceit. Their resultant isolation is compounded 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 de-romanticizes his own heritage and assumes the role of an Indigenous warrior. To do so,

they must acknowledge an uncomfortable truth: the father and son share a disappeared wife and mother. The father states, "Maybe there's more than just one plot out there." The father serves his son as a gentle de-mystifier, gradually initiating his son into harsh realities such as racism.

Hodgins himself is a gentle de-mystifier in this collection. Certainly, 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 Twigg**, Jack Hodgins stated, "You carry your own home around with you" in reference to the effect of his own 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 conman, 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.

9781553805595

Ginny Ratsoy 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.



ON DENTON PHOTO

Collapsible by Tim Conley
(New Star Books \$18)

BY MYSHARA HERBERT-MCMYN
with GINNY RATSOY

Next stop, enantiodromia

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

C

ollapsible 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 covers a page or less, and one of the strangest I have ever read. It is similar to Haiku and an Imagist poem; one simple sentence carries the weight of an entire world, an entire story. It reminds the reader of the significance of single word choice. In the context of the entire collection, it makes complete sense.

“Six Dreams of Natural Selection” blends the past and the present in six “dreams,” each one becoming stranger than the last. Although death is explored in each, interpretations are elusive. The past and present blend, and the narrative is short and episodic. Though the six vignettes seem to all be told from the point of view of the same character, only in the final dream is the character’s gender revealed. The reader must question: Is the entire world the museum exhibit of **Charles Darwin**’s Natural Selection?

The personification of a woman’s feet in “Her Feet” is hilarious on a literal level and at the same time terrifying. Her feet talk to each other and have very distinct personalities. As they invoke other body parts and their respective functions, and as the feet express their increasing dissatisfaction with their lowly, subservient



Tim Conley succeeds in provoking readers to explore myriad possibilities.

function, an individual body becomes a metaphor for a social hierarchy, the biological body a representation of a social system. The feet in “Her Feet” contemplate job action—options of recourse that range from severing themselves from the body to demanding they be taken out dancing in an exotic locale.

“The Evil Lesbian” elicited double-takes at the abnormal and unexpected. 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.

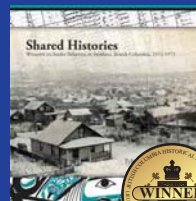
These challenging stories are sometimes simple in their telling and that is their beauty. I came off the last page wanting to read the collection again to feel a little closer to understanding the meaning behind each of the stories.

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.

9781554201518

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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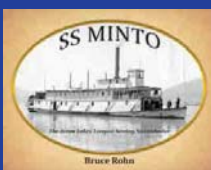
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Bina: A Novel in Warnings
by **Anakana Schofield** (Knopf \$29.95)

BY CLAIRE MULLIGAN

The word novel comes from the Italian word novella and the Latin one novus. That's right, no one ever imagined up a creative new noun for a thing derived of imagination and creativity, and so that workaday adjective has been a stand-in ever since someone with a lice-ridden wig thrust the heavy stack of *Pamela* or *Don Quixote* at a wary pal while explaining “no, no it is not a true-crime broadsheet, nor a rhyme poem, it is a novel thing but, yes, be warned, stock up the candles, you'll need to give it your undivided attention. It's worth it, I swear.”

And so be warned, **Bina: A Novel in Warnings** is worth it, but it is a *novel* novel.

That is, *Bina* is a cryptic ‘challenging’ story. It's not a walk in the park. The eponymous Bina skirts the truth, so you might find yourself wishing for explanatory notes.

Here they are: Bina (pronounced Bye-na, not Beena) awaits trial at her home. She has been charged with the assisted suicide of lots of people. She writes her warnings and ‘remarkings’ on ephemera—envelopes, receipts, bills. Camped out on the lawn are the ‘Crusties,’ unwanted allies who are rallying to protect her as the net draws closer.

Bina berates herself for letting in those she should not. Eddie, for one, her abusive surrogate son, for whom *Bina left her coat undone & in he climbed*. And the Tall Man, a sinister figure who showed up at her door and drew her into the assisted dying gig. *Men stay on the mat. Don't let them in. In Means din*.

Bina soon *takes to her bed*, an antique phrase that implies defiance as much as helplessness—a raft, a refuge, a last stand.

Now you can enjoy the prose that is ballsy and acerbic; poetic and inventive; tragic-comic; and, at times downright hilarious. Schofield uses concrete poetry techniques to convey meaning and emotion. The lists and fragments suggest Bina's cramped writing on bits of paper. Blacked out words suggest Bina's paranoia. And there are footnotes for some reason.

Samuel Beckett and **James Joyce** are clear influencers. Beckett was the existentialist. As a dramatist, he wrote *Waiting for Godot* (Godot never shows up). Joyce perfected the stream of consciousness style, the one that mimics the yard sale nature of the mind, most famously in *Ulysses* and *Finnegans Wake*.

Schofield is a stylist as much as a novelist. *Bina* joins a handful of novels that use the second person narrative voice throughout. That is, the text is addressed to ‘you,’ as this review is, as are epistolary novels of the past, recipes, and instructional manuals.

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 gauntlets. 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 sideways and see the distillation of craft from a new angle.

Be patient. Let her in.

9780735273214

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.

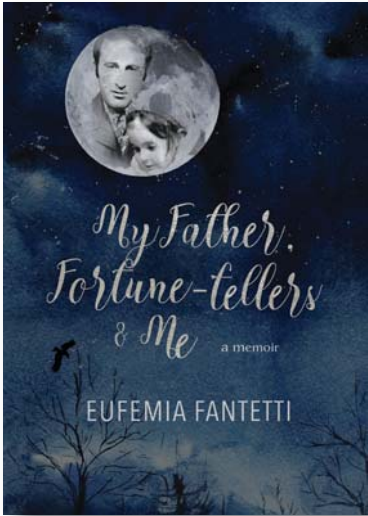
Anakana Schofield's previous book, *Martin John*, was shortlisted for the Giller Prize, and her first book, *Malarky*, won the Amazon First Novel Award.



ARABELLA CAMPELL PHOTO

Recommending passive aggressive gauntlets is not easy for a reviewer, but **Claire Mulligan** sees echoes of **Samuel Beckett** in **Anakana Schofield**.

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978-1-896949-75-8 | \$21.95 | 224 pages



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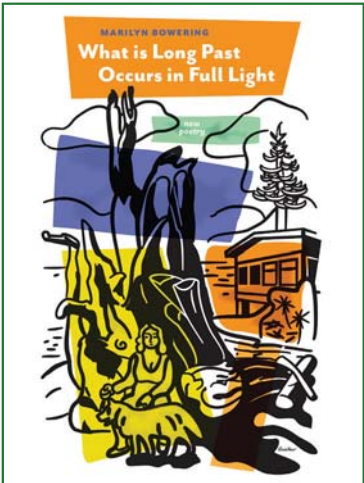


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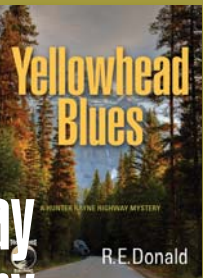
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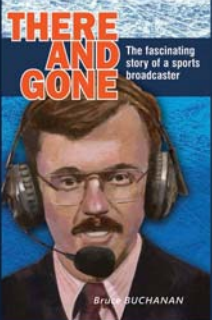


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FICTION REVIEW

**Hiding and seeking
at the same time**

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

Hider/Seeker: Stories
by **Jen Currin** (Anvil Press \$20)

BY CANDACE FERTILE

Emotional connections don't last or are fraught with difficulty in **Hider/Seeker: Stories** by **Jen Currin** in which LGBTQ+ characters can be hiders and seekers, often both at the same time.

Currin delves into how perceptions of the self by the self and by others can deepen the already challenging situation of gender. Wisely, Currin moves into the subject with a conventional situation in the first story, "The Charlatan." The narrator, who identifies as queer, is hurt by derogatory language used by a man at the next table in a café and politely tells him. It does not go well.

In the second story, "Up the Mountain," Currin moves into less familiar territory. Misaki goes to a monastery and binds her breasts as she thinks only men are allowed there. She says, "I am an amateur binder and have wrapped the ACE bandage too tightly — it feels like it is binding my lungs." She thinks of her breasts as "ridiculous" and obviously is both hiding and seeking. Her experience at the monastery is confusing. While apparently Buddhist, the monastery is rather lax, and Misaki isn't getting the teaching she thought she would. But she does, and much of what she learns is acceptance of herself.

Misaki reappears in the final story, "Hider," and she's still at the monastery, which is experiencing financial difficulty. One new resident named Mark proposes opening a teashop in the city, and the commercialization of what is a spiritual quest is funny and sad. The teacher, Somchai, reacts with his customary patience to the problem, but Misaki has visions of Mark as a lizard. The symbolism is rather heavy-handed, but Currin's stories are often more about ideas than character. And that is a conundrum, as the ideas swirl around identity. Is it to be explored, developed, or accepted? It seems that some of the characters spend more time trying to be rather than simply being, but I confess to a lack of knowledge about meditation. And I like thinking.

Frequently while reading and re-reading these stories I was struck by **William Carlos Williams'** assertion "No ideas but in things." The things of these stories that stick in my mind are the incredibly smelly feet of one man

at the monastery; the sex toys in "The Fox," a melancholy tale of two needy women attempting a relationship based on sex; and a notebook in "A Snake in the Grass," that prompts a character to remember childhood abuse. But mostly I'm struck by how the characters drift, searching for connection and commitment, sometimes self-medicating with drugs and alcohol and sex, sometimes lost in dreams or nightmares or visions, sometimes angry at what life has dealt them, sometimes passive and waiting for death. But all have been harmed in some way, by parents, lovers, siblings, even themselves. And that aspect of the stories is fundamentally realistic. Everyone suffers.

Currin's gift lies in expressing volumes in a line or two. For example, in the extremely short (two pages) "After Halloween," a couple separates. You know it's irrevocable as one woman leaves: "She holds out her cheek for a kiss. I lean in for her lips. She turns her head and laughs, patting my arm." Ouch.

Or in "Seize," a woman named Robin



Jen Currin

visits her brother, who appears to be drinking himself to death and away from any human connection. Robin cannot help her brother, but helping people matters. On the bus she witnesses a young man having a seizure and a woman taking care of him. The tenderness shown to a stranger is inspiring.

Hider/Seeker has strong language and graphic sex. It's firmly grounded in the contemporary Pacific Northwest, with an expectation that differences will be tolerated, if not embraced. But as shown in the opening story, that's not what happens in real life. Currin has an important message about identity and relationships, and fortunately the latent didacticism is almost always tempered by flashes of fascinating humanity.

9781772141177

Candace Fertile has a Ph.D in English literature from the University of Alberta. She teaches English at Camosun College in Victoria, writes book reviews for several Canadian publications, and is on the editorial board of Room Magazine.



Illustration by
Julie Flett, from
The Girl and the Wolf

Red Riding Hood Métis style

The Girl and the Wolf
by Katherena Vermette (text)
and Julie Flett (illustrations)
(Theytus 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 moccasins-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 the child? As happened to Little Red Riding Hood?

No, this is not a story about a wolf from old European fairy tales. This is a compassionate, helpful wolf. He tells her:

Take a deep breath.

Close your eyes, then look.

What do you see?

And so the child, too young to hunt, discovers berries to eat and safe water to drink. She finds her way home by recognising trees close to her camp. The wolf has given her strength, a power she did not know she possessed, the ability to rely on herself. Her happiness restored, the girl runs back to her mother, a happy reunion.

The wolf is no longer beside her. He has disappeared, his work done.

That evening, the girl wraps a special gift of tobacco, one of four sacred

medicines—as a thank you for the help she was given.

The illustrations by **Julie Flett**, a Cree-Métis artist based in Vancouver, are outstanding. Her textured images are perfectly in tune with the story, both supporting and enhancing the words.

One of the most striking illustrations is when the wolf first appears, white teeth gleaming, eyes glinting. Flett has created a brilliant image of the girl's apprehension, as she holds herself still. Yet moments later, the wolf appears as a caring companion watching over her; the artist's image now exudes gentleness and compassion.

The end papers—a delicate shade of palest blue, with a motif of white butterflies in the upper and lower corners—provide serenity and contrast to the darkness that falls rapidly as the tale unfolds. The girl with her flowing black hair and scarlet dress illuminates each page.

This is an intrinsically Canadian picture book that is sure to resonate with children, both in this country and beyond. **The Girl and the Wolf** is the work of **Katherena Vermette**, an innate storyteller who has chosen her words—not too many and not too few—perfectly. Dialogue is sparse yet totally apt, lending depth to the story.

Highly recommended for ages 4-8.

9781926886541



IN **TALLULAH PLAYS THE TUBA** (ANNICK PRESS \$18.95) by **Tiffany Stone**, a little girl dreams of playing a big instrument in her school band—the tuba. The story revolves around the heroic efforts Tallulah makes in order to play that instrument. This diverse protagonist just won't give up in her quest. For ages 4-7. Illustrations by **Sandy Nichols**.

9781773213071

Playwright/writer, Irene N. Watts' most recent work is Seeking Refuge, a graphic novel illustrated by Kathryn E. Shoemaker (Tradewind Books, 2016).

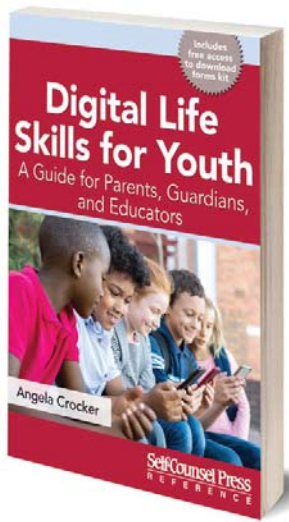
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by Angela Crocker

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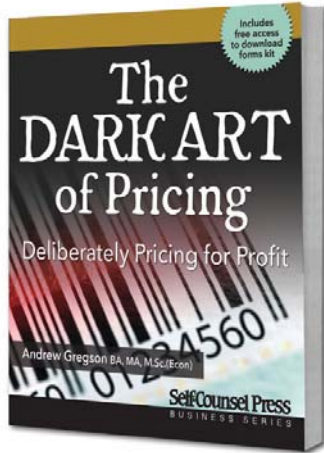


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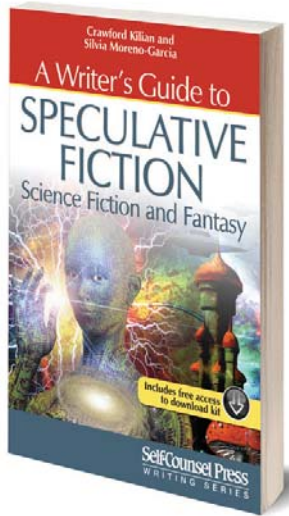


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WHO'S WHO

BRITISH COLUMBIA

Indigenous Storyteller in Residence at Vancouver Public Library, Joseph Dandurand is also the new Director of the Kwantlen Cultural Centre.

A IS FOR ANNETT

A whistleblower with ten books to his credit, **Kevin Annett** reports he was mysteriously detained at the Canadian border on May 15-16, while attempting to legally re-enter Canada from Vermont. He has described his allegedly illegal detention in underground holding facilities, by unnamed captors, who he believes were working with the Canadian Border Services Agency, and has posted a lengthy interview on

Marshall is an expert on the Fraser River gold rush. His book sheds new light on the violence between invading American miners and Indigenous peoples. 978-1-55380-502-1

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

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

E IS FOR EMERY

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

F IS FOR FEDERATION

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 *Refugium: Poems for the Pacific* (Caitlin Press, 2017). She has now been named the 2019 recipient of the Federation of BC Writers' (FBCW) Honourary Ambassador Award. Past recipients are **Naomi Beth Wakan**, **David Fraser** and **Wendy Morton**. The FBCW Honourary Ambassador Award, launched in 2015, is given in recognition of a person whose

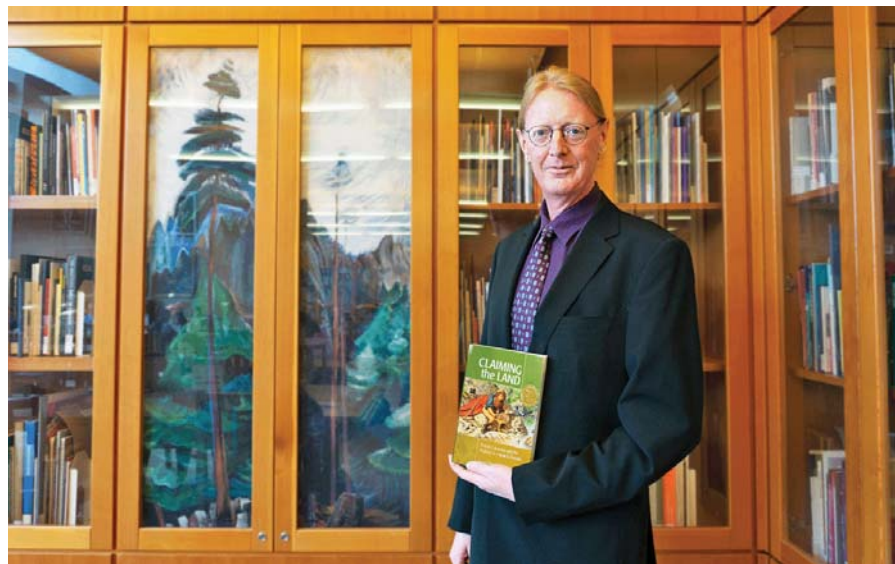
Yvonne Blomer

work and achievements in the community bring attention to the value of writers and writing.

G IS FOR GATCHALIAN

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-Stubbs 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).

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

D IS FOR DANDURAND

Joseph Dandurand's poetry book, **SH:LAM (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



JEFFERY BOSDET PHOTO

WHO'S WHO

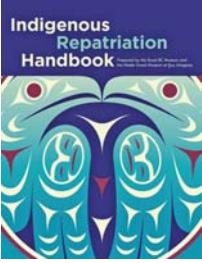
BC

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. She opens his mind to the possibility of a woman as equal and friend; he urges her to defy convention and pursue her heart's desire. **A Promise on the Horizon** (Granville Island \$24.95) by **Ann Pearson** is based on episodes in the youth of French writer **Stendhal**. Pearson is currently working on a second Napoleonic era novel, set in Cornwall this time.

9781989467022

I IS FOR INDIGENOUS



Jack Lohman, CEO of the Royal BC Museum is haunted by the displaced remains and treasures that have left Indigenous Nations in the province. “Where are all these missing collections? Who has these artifacts? Are they just sitting somewhere?” he writes in **Indigenous Repatriation Handbook** (RBCM \$22.95) prepared by RBCM’s Indigenous Collections and Repatriation Department and the Haida Gwaii Museum at Kay Llnagaay. “Well, they’re not quite missing, these objects. They’re just in the wrong place,” Lohman concludes. This handbook serves as a reference for Indigenous Nations in B.C. and museums involved in repatriation. Participants in a 2017 RBCM forum on repatriation advised such a book be created. As one of those participants, **Jordan Coble** of the Sncewips Heritage Museum said, “Repatriation is not just a word, but a call to action.”

9780772673176

J IS FOR JORDAN

Once women had the vote and were given property rights, a new struggle began for broader equality in areas such as sexuality, family life and the workplace. *Branching Out*, Canada’s first national magazine serving second-wave feminism, operated from the early 1960s to the 1980s. The prairies-based periodical was read from coast to coast. **Tessa Jordan** examines its influence in **Feminist Acts: Branching Out Magazine and the Making of Canadian Feminism** (U. of Alberta \$34.99) with a foreword by CBC’s **Eleanor Wachtel**.

978-1-77212-484-2

K IS FOR KULPAS

In her memoir, **Into the Eyes of Hungry: Growing up in the Wilds of Australia** (Cadbach \$26.95), **Leila Kulpas** writes in the voice of a maturing child about the difficulties and traumas of her family’s hardscrabble life farming in the 1950s on a remote Australian plateau. Home schooled by communist parents, she learns to navigate her father’s binge drinking and her mother’s abusive rages by seeking love where she can find it and solace in the animals and nature around her. Kulpas is a psychiatrist specializing in treating adults with childhood trauma. Her writing has appeared in *The Vancouver Psychoanalytic Review*.

978-1-99957-030-9

L IS FOR LEAVITT

Sarah Leavitt’s second graphic novel, **Agnes, Murderess** (Freehand \$29.95) is based on the folk legend of serial killer **Agnes McVee** who owned a roadhouse in 108 Mile House during the Cariboo Gold Rush. Inspired by the unverified allegations, Leavitt imagined a whole new story for her beginning with Agnes’s birth on an isolated island off the coast of Scotland. The power of Agnes’ grandmother, a witch feared by the islanders, grows stronger especially after the early death of Agnes’ mother. Agnes escapes to London then British Columbia but continues to be haunted by her grandmother wherever she goes.



A panel from Sarah Leavitt’s graphic novel, *Agnes, Murderess* (Freehand)

There are many twists and turns, including her passionate friendships with women in St. John’s Wood in London, England to female relationships in the Cariboo.

Leavitt’s inaugural book, *Tangles: A story about Alzheimer’s, my mother and me* (Freehand, 2010) was the first work of graphic literature to be a finalist for the Writers’ Trust Non-Fiction Prize, among other accolades such as being shortlisted for the 2011 Hubert Evans Non-Fiction Prize. *Tangles* went on to be published in the U.S., U.K., Germany, France, and Korea and a feature length animation is in development.

9781988298474

Silvia Moreno-Garcia

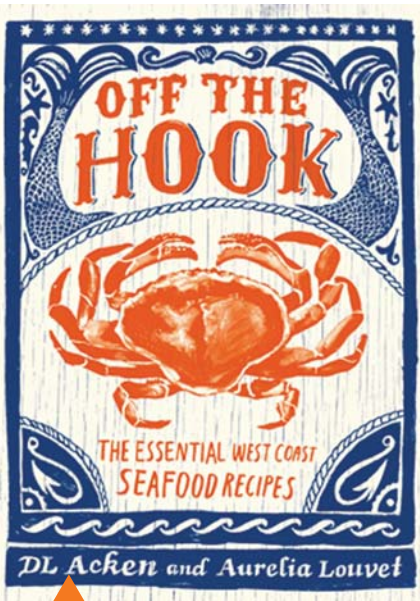


M IS FOR MORENO-GARCIA

Having written the oft-reprinted best-seller *Writing for the Web*, novelist **Crawford Kilian** has teamed up with rising science fiction star **Silvia Moreno-Garcia** for **A Writer’s Guide to Speculative Fiction: Science Fiction and Fantasy** (Self-Counsel \$26.95). Moreno-Garcia grew up in Mexico City where her parents worked in radio. Her novel *Signal to Noise* was named one of the best books of the year by BuzzFeed; her *Certain Dark Things* made NPR’s best books of the year list. Combining the Roaring Twenties with prehispanic mythology, Moreno-Garcia has just published **Gods of Jade and Shadow** (Del Rey \$26.95) an historical fantasy. She currently works at UBC in the baffling, sci-fi world of public relations.

Gods: 978-0525620754

A Writer’s Guide: 978-1770403161



Award winning cover art by **Tree Abraham** for *Off The Hook*

O IS FOR OFF

Off the Hook: The Essential West Coast Seafood Recipes (Touchwood \$22) by Salt Spring Islanders **DL Acken** and **Aurelia Louvet** has received a 2019 PubWest Book Design Award for its original design by Canadian-born **Tree Abraham**, who currently lives in Brooklyn, New York. At just 168 pages, the small-format paperback cookbook includes more than sixty recipes, plus hand-drawn illustrations by Abraham to complement Acken’s photos. The book also received a silver award in the cookbook category.

978177151276

P IS FOR PAUL



Julie Paul

Known for her quirky characters, **Julie Paul** doesn’t disappoint in her third collection, **Meteorites** (Brindle & Glass \$22). We meet a couple of criminals new to rural living; a man who takes his father to Hawaii even though he’s been dead for several months and an organ player who loses an arm and insists on fulfilling her Sunday morning duties anyway. Paul’s previous collection of unsettling stories, *The Pull of the Moon* (Brindle & Glass, 2014), received the City of Victoria Butler Prize.

978-1-92736-682-0

Q IS FOR QUENNEC

A widow at the age of 32, Kate leaves her backward hometown on Vancouver Island and moves to an even smaller island hoping to find solace. Here, she meets another woman, Ivy, who regales Kate with wild stories of Cuba in 1926. Another woman, Kate’s mother Nora, provides backstory on mid-twentieth century island living. These are the main characters of **Linda Quennec’s** novel **Fishing for Birds** (Inanna \$22.95) that navigates island life from the tropical South to the temperate Northwest Coast, across time and through the very different experiences of three women. Linda Quennec is a graduate of The Writers’ Studio at SFU and the Humber School of Writing. Her work has appeared in *Quills Canadian Poetry*.



Linda Quennec

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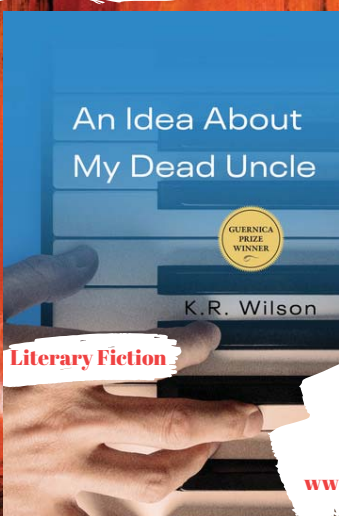


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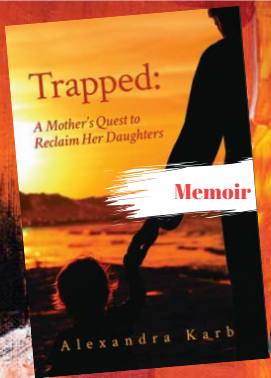


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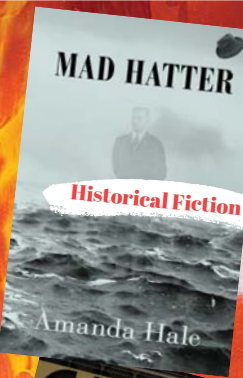
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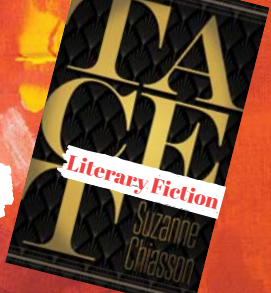
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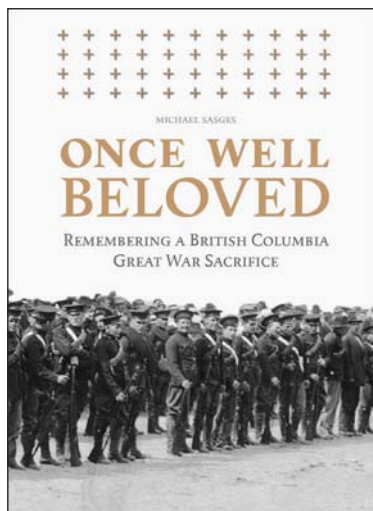
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WHO'S WHO

BC



Michelle Sylliboy: "For over 13 thousand years, the L'nuk people maintained a complex language system."

R IS FOR RODE

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).

978-1-77171-233-0

S IS FOR SYLLIBOY

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.

978-1-7753019-2-9

T IS FOR TASLIM

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."

9781773632322

U IS FOR ULAGER

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.

9780865719262

V IS FOR VAIRA

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.



Ursula Vaira



W IS FOR WONG

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.

978-1-5255-3756-1

X IS FOR XII

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).



Brother XII

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 DeCourcey 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.

9780978097202



Artist **Alex Witcombe** created this statue of a sasquatch out of driftwood in Rebecca Spit Provincial Park, Quadra Island.

Y IS FOR YARNARCHY

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.

978-1-55152-792-5



Leanne Prain

Z IS FOR ZADA

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, nicknamed 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.

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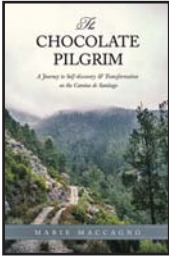


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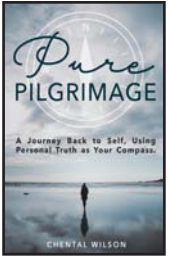
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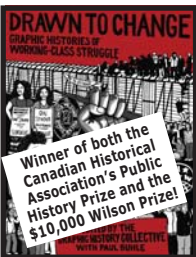


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BIOGRAPHY REVIEW

Beyond the fish farm

Jim Christy: A Vagabond Life
by Ian Cutler (Feral House \$17.95)

BY JOHN MOORE

Jim Christy is a wild Steelhead in a Canadian literary seascape choked with schools of writers who are being spawned in university creative writing departments operating like fish-farms.

A typical Christy short story, from *Junkman & Other Stories* (Ekstasis, 1998), opens with a guy walking into a bar, flicking a switchblade and stabbing it into his left forearm—a wooden prosthesis.

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 Dupree* (Ekstasis, 2005) is a timely tale of a lifelong female rebel who rages “against the dying of the light” even when confined to the coddled, chemically-sedated environment of a senior’s care home.

That being said, Christy’s kiss-the-canvas 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**—seen respectively as one of the first of the new breed of apolitical amoral technocrats from **McNamara** to **Cheney**—who worked for the collaborationist Vichy regime to improve French industrial production to the ultimate benefit of Nazi Germany, and was later shocked to be treated as a war criminal.

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



“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

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

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 Callaghan**’s famous memoir of sparring with Hemingway is a lame comedy skit by comparison.

En route to the literary sidelines, Christy’s fascination with landscape and architecture led him to discover people who built their ‘dream homes’ in trees or under ground, out of discarded bottles or old tires, long before alternative architecture became trendy. The result was *Strange Sites* (Harbour, 1996), which fathered a Knowledge Network TV series, *Weird Homes*, for which Christy acted as location manager. Extreme home spin-offs now abound.

Christy’s early Canadian travel memoirs can be found in *Rough Road to the North* (Doubleday, 1980) and *Traveling Light* (Simon & Pierre, 1982). He cemented his rep as “a hip Indiana Jones” with globe-roaming tales in *Between the Meridians* (Ekstasis, 1999).



AS A SERIAL RUNAWAY SINCE THE AGE OF twelve, Jim Christy ranks with **Bruce Chatwin** and **Paul Theroux** as one of the godfathers of alternative travel writing with his descriptions of dodging poisonous snakes and murderous guides in Central American jungles (while seeking lost ancient cities), rotting in a rat-infested Colombian prison and hanging out with the kind of people who pass you a pistol when there’s an unexpected knock on the door.

It would take years of research to track the reading lists of a guy who has been known to reference **Restif**

de la Bretonne, **Knut Hamsun** and **Raymond Chandler** in the same sentence, so in **Ian Cutler**’s biography, **Jim Christy: A Vagabond Life**, the focus is on establishing a basic chronology for someone who didn’t usually pause to note the dates and times of his exploits.

Cutler argues that Christy is part of a tradition of vagabond writers and philosophers that descends from **Jack Kerouac**, the Beats and **Diogenes the Cynic**, the ancient Greek philosopher who rejected materialism, lived in an earthenware tub in Athens, sniped at **Plato** for misrepresenting **Socrates** and snubbed the victorious young **Alexander the Great**.

Most literary biographers have two choices: gild the legend created by the author’s work or take a hammer to it. This biography is far from warts ‘n’ all. Cutler has chosen to accentuate Christy within his larger philosophical thesis about vagabond/tramp writers. Christy, whose vagabond life has made him slow to trust or be trusted, has given the high-sign to close friends like Vancouver author **Joe Ferrone** to cooperate.

Cutler has done a creditable job of establishing a baseline for the life of a uniquely important writer who has survived in the margins beyond major arts grants or writer-in-residence gigs. To give a genuine account of the life of a multifarious, peripatetic artist like Christy, going with the flow is an essential skill. Cutler frequently lets himself be lured off the main road into tantalizing detours. It’s an unorthodox approach to pay tribute to an unorthodox life. 978-1627310741

John Moore is a freelance writer in Garibaldi Heights. His new non-fiction collection is Rain City: Vancouver Essays (Anvil \$20). 9781772141399

AD INDEX

The Alcuin Society...14
Annick Press...27
Anvil Press...11
Banyen Books...43
BC Book Prizes...10
BC Ferries Books...30
BC Historical Federation...32
Between The Lines...29
Caitlin Press...27
Carter, Laurie...26
Crossfield Publishing...34
Douglas & McIntyre...12
Douglas College/EVENT...32
Federation of BC Writers...19

Figure 1...6
Fitzhenry & Whiteside...20
Freehand Books...28
Friends of VPL...43
Friesens Printers...41
Galiano Island Books...43
Graduate Liberal Studies (SFU)...19
Granville Island Publishing...39
Greystone Books...6
Guernica Editions...38
Harbour Publishing...44
The Heritage Group of Publishers...15
Marquis Printing...41
Mercer, George...39

Mermaid Tales Bookshop...43
Mother Tongue Publishing...34
New Society Publishing...24
New Star Books...20
Orca Books...2
Pavlick, Ann M...34
Penguin/Random House...4
People’s Co-Op Books...43
Playwrights Canada...26
Printorium/Island Blue...41
Proud Horse...34
Rebel Mountain Press...28
Ronsdale Press...8, 11
Royal BC Museum...38

Self-Counsel Press...35
Talonbooks...16
Tanglewood Books...43
Tanner’s Books...43
Theytus Books...38
University of Toronto Press...13
UBC Press...19
Vancouver Manuscript Intensive...41
Vancouver Rare Book, Photograph & Paper Show...14
Whistler Writers Festival...4
Wong, Edwin...29
Yoka’s Coffee...30



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A man of free intelligence

As the heart and soul of the B.C. book community since the mid-1970s, **Alan Twigg** eventually received the Order of Canada in 2014. Inspired by **George Woodcock**, who bequeathed him his signed first edition of *Animal Farm*, Alan Twigg has persevered, in Woodcock's words, as "a man of free intelligence."

Over the course of his fifty years as a self-employed journalist, *BC BookWorld's* founder has written about 12,000 B.C. authors, founded many of the province's literary awards and somehow written 16 books. Few people realize that

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**.

I have asked him to provide an outgoing message because we have had so many queries from our readers.

— **Beverly Cramp**, publisher, *BC BookWorld*

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 about 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 collectivity 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.

★
GROWING UP HERE, AS A fifth-generation Vancouverite, reading all of **Thomas Hardy**, with parents who never attended university, I gradually came to realize 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 dead. Followed by English 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 humourist **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 hours while using the phone in one of the Parks Board buildings to make long distance calls to all the booksellers and librarians around the province, securing 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-hierarchical. 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-Quadra**, "I sailed on, taking fresh trouble for

Alan Twigg, alongside the hull of *The Brico*, once used for laying cable along the BC coast, then dragged ashore near Fanny Bay and used for a restaurant in the 1990s at 7366 Island Highway—then left derelict.

granted." Now thousands of B.C. authors are widely-known and most people take that for granted. A New Orthodoxy (which includes bureaucrats) is now far less attuned to the needs of regional egalitarianism; now they want to control content directly.

Such top-down didacticism has the two Georges, **Orwell** and Woodcock, rolling in their graves.

★
IDEALISTS HAVE LONG GRAVITATED WEST, such as the great Quaker novelist **Hubert Evans** who survived three years in World War I trenches before writing *Mist on the River* (1954), the Great B.C. Novel. As **Anne Cameron** likes to say, that's why we put the Rocky Mountains there, so only the smart people can figure out how to get through.

Right now, we are blessed. I believe

we have one of the most effective, social serving provincial governments on the planet. And, yes, we have writers as talented and worthy as anywhere else on earth. We therefore have a responsibility to come together and export our values and our literature, and provide leadership for a world that does not have the luxury of freedom for unlimited hope—as we do.

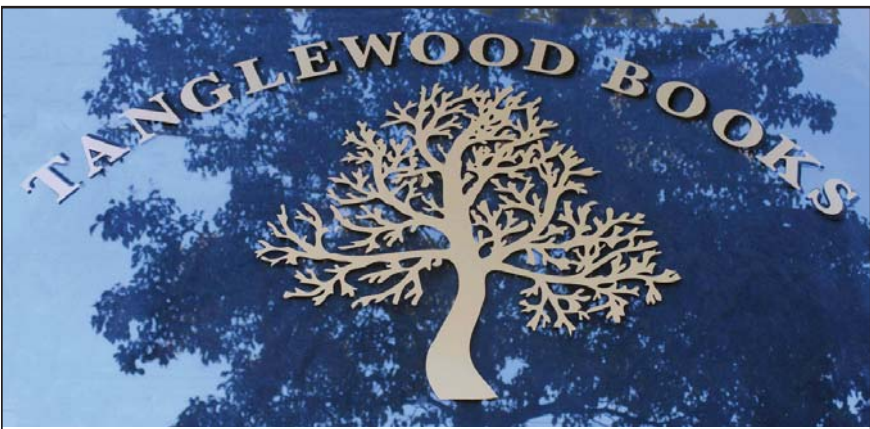
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Special thanks go to co-visionaries **Howard White** and **Yosef Wosk** for their much-needed wisdom.

•
Most of all, I wish to express my sincere thanks to our approximately 100,00 readers per issue—for making me want to start *BC BookWorld* in the first place, and keep it going.

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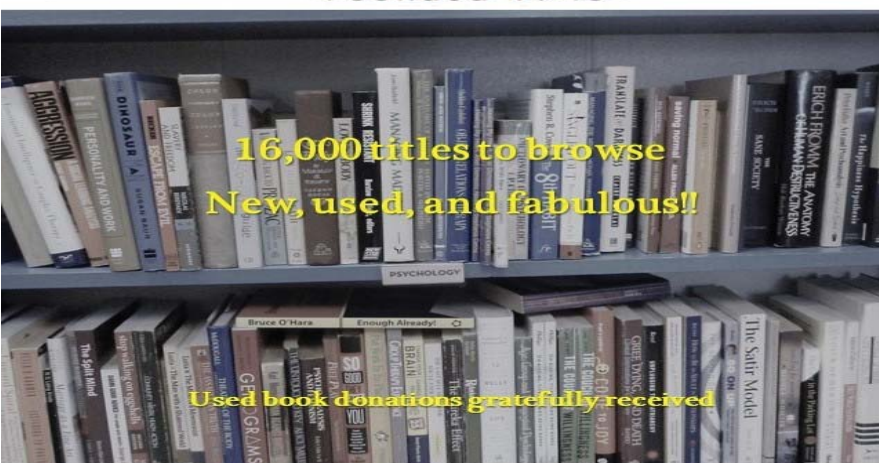


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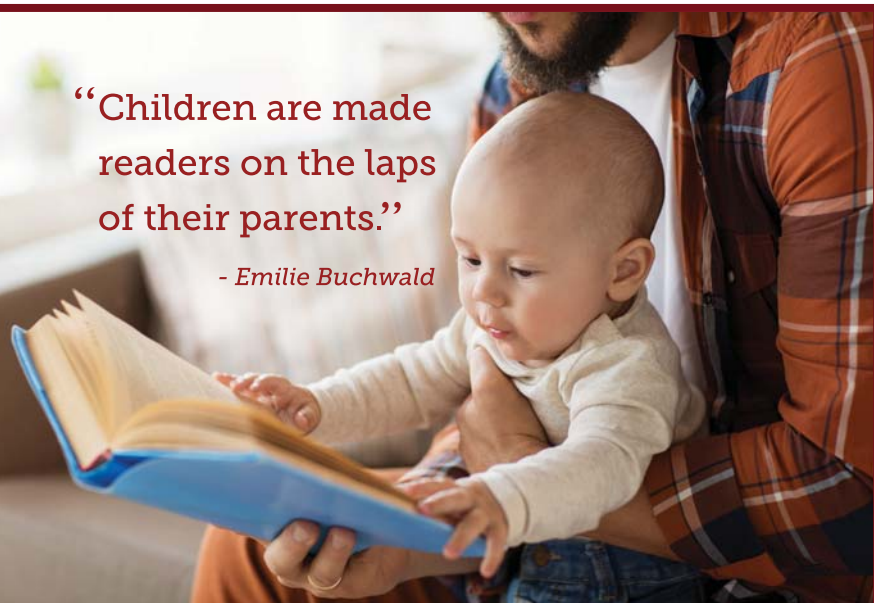
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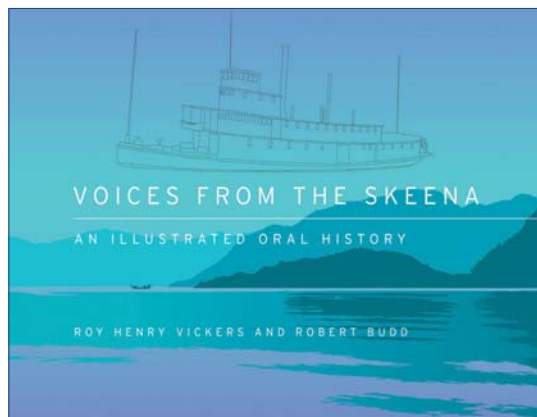
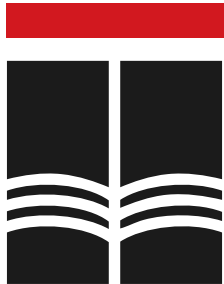
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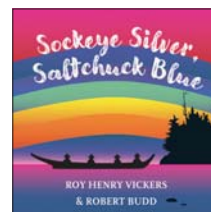


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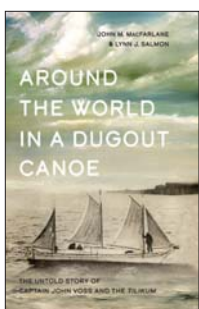


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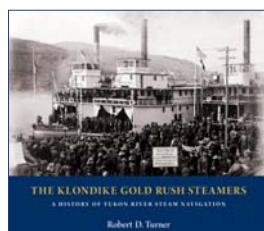


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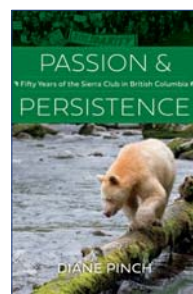


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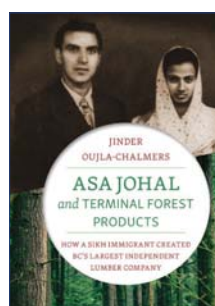
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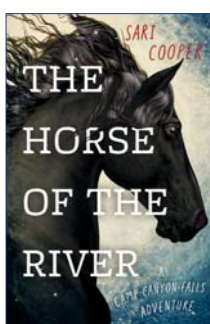
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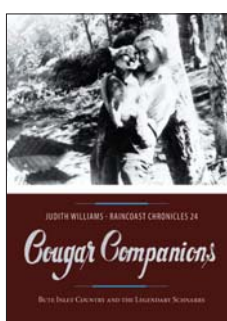


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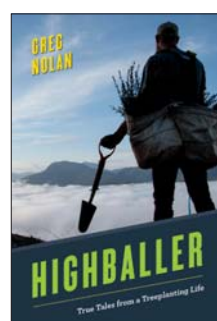
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