SALMON SAVIOUR

Alexandra Morton has been dubbed “the Jane Goodall of Canada.”

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When a B.C. author’s first novel debuts on the New York Times bestseller list, the pressure to follow up can be daunting. Chevy Stevens’ Still Missing (St. Martin’s, 2010) about a real estate agent who gets kidnapped, entered at #19 and stayed for four weeks, later winning the International Thriller Award for Best First Novel.

After five more well-received titles and one short story e-book, Stevens has another thriller in print, Dark Roads (St. Martin’s, $27.99) about two young women who team up to solve the case of missing women on Cold Creek Highway near the village of Cold Creek (both fictional names). Hailey McBride grew up in Cold Creek hearing the scary stories while showing an empty house; and a Duncan realtor was raped and slain in 1991.

Chevy Stevens’ plots have been criticized for brutality yet they aren’t so removed from reality. Consider that in 2008, Re/max realtor Lindsay Buziak was murdered in Victoria while showing an empty house; and a Duncan realtor was raped and slain in 1991. Stevens’ current plot brings to mind Canada’s Missing and Murdered Indigenous Women and girls, and the Highway of Tears—a 725 kilometer stretch of Highway 16 between Prince George and Prince Rupert where (primarily) Indigenous women have gone missing or been murdered since the beginning of 1970.

Chevy Stevens
Festival Week
October 18–24

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The Third Pole

Outside of the Arctic and Antarctic, Tibet has the world’s largest store of ice, snow and permafrost. Sometimes referred to as ‘The Third Pole’, the area is facing a catastrophic climate emergency. Little commented upon by mainstream media and world leaders, even though public attention has been focused on world-wide climate change.

Tibet expert, Michael Buckley writes in This Fragile Planet: His Holiness the Dalai Lama on Environment (Sumeru $34.95) that considering ‘Tibet’s ecological significance to the world, it is alarming the region is absent from global climate discussions.’

With the world’s highest peaks, deepest gorges and vast glaciers, Tibet is of particular importance to Asian countries because, as Buckley succinctly put it during an interview with BC BookWorld, “In a single word: Water. Eight major river systems of Asia are sourced in the Tibetan highlands. This is about food and water security across Asia. As the majestic glaciers of Tibet melt down, this will lead to flooding downstream initially. And if the glaciers melt away and disappear, this will lead to complete collapse of ecosystems.”

Buckley places some of the blame on China. “Not helping matters is China’s reckless damming of the rivers of Tibet. China’s 11 mega-dams on the Mekong River in Yunnan are leading to the collapse of Lake Tonle Sap fisheries in Cambodia. And it’s also leading to the collapse of rice production in Vietnam’s Mekong Delta, which is its main rice-basket.”

This Fragile Planet contains 80 inspiring quotations from the Dalai Lama, matched with 120 photographs from a dozen professional photographers—all curated and edited by Buckley.

Buckley, who wrote the first guidebook about Tibet in 1986, published by Lonely Planet, splits his time between his home in B.C. and Asia. The guidebook sparked his life-long interest in Tibet, especially its environmental issues, “because I saw the destruction with my own eyes,” he says.
Not so long ago, salmon spawning rivers in British Columbia would see bank-to-bank fish, the water a churn of sinuous colour and movement. Thousands of people come out to witness this autumn ritual, awed by the salmon’s magnificent feats on their final journey home from the ocean.

But a catastrophic collapse of wild salmon populations over the last few decades has changed that ritual. Now, watching a salmon run can be a tragic affair, the numbers so diminished and sickly fish so weak they often die before they can spawn.

This tragic turn of events ignited activist Alexandra Morton’s righteous anger and drove her to write Not on My Watch, which explains, in shocking detail, how this environmental debacle came to pass. And as salmon are a critical part of a precious web of cyclical relationships, the dire consequences extend through West Coast ecosystems. Morton cites images seen by millions of people around the world—emaciated grizzlies on the northwest coast and the orca who tended her dead calf for 17 days—as amongst the devasting impacts of the salmon die-off.

Morton, an American-born biologist who moved to B.C. to study orcas in 1980, builds a strong case against the foreign-owned commercial fish farms that have proliferated along the West Coast. Their crowded open-water pens spew a deadly cocktail of parasites and viruses into once-pristine coastal waters. Her descriptions of the foul effluent from these farms, often along migratory routes used by wild salmon, are graphic and horrifying.

So too are her accounts of the damage wreaked on the fish, both the wild salmon and the larger Atlantic variety favoured by fish farms. In 2016, dipping her camera underwater at one of the farms for the first time, Morton saw emaciated fish scurrying erratically. “Many of their eyeballs were white, which indicated the fish were blind. I turned the camera towards their tumultuous colour and the water a churning mass of open sores … The water was bank-to-bank of the farms for the first time, Morton saw emaciated fish scurrying erratically.”

The farms, she explains, disrupt the natural order that keeps disease in check. “Salmon farms are a type of feedlot. They raise as many animals as possible, in an unnatural space as possible, on an unnatural diet. Feedlots break all the rules that have proliferated along the West Coast. Their crowded open-water pens spew a deadly cocktail of parasites and viruses into once-pristine coastal waters. Her descriptions of the foul effluent from these farms, often along migratory routes used by wild salmon, are graphic and horrifying.

Fearlessly, she names names, critiques flawed research and reveals the devastation of the salmon die-off. Morton not only holds the industry accountable, but also the government bureaucrats and politicians who allowed this travesty while doing little to monitor impacts and protect wild salmon swimming past the farms. Fearlessly, she names names, critiques flawed research and reveals the contents of emails obtained through access to information requests.

Morton’s single-minded determination to save the wild salmon, especially around her home in the remote Broughton Archipelago, near the northern tip of Vancouver Island and the communities of Port McNeill and Alert Bay, is one remarkable aspect of this book. Clearly, she is driven by her love of the natural world, as well as a strong ethical sense. Early on, she put her scientific training to work, publishing research papers about the impact of the foreign-owned farms. She also began lobbying, eventually broadening her activism to community coalitions, which included Indigenous leaders and organizations like Greenpeace. Harassed and spied on, she refused to back down, trying one strategy after another as doggedly as a spawning salmon.

Despite the difficult subject matter, Not on My Watch is a pleasure to read, with a good mix of memoir and natural history. Morton’s prose is engaging, and the book has an easy-to-follow chronological structure. I would like to have seen photographs of the places and events she discusses, as well as information on the potential impact of various viruses and parasites on human health. It’s easy to feel queasy about eating salmon after reading this book.

Morton ends on an upbeat note after the province’s 2018 decision to remove most fish farms from her beloved Broughton Archipelago. Still, only time will tell if sufficient numbers remain to allow wild populations to rebuild, particularly with unprecedented climate challenges.

Hopefully, this book will inspire new environmental activists to protect threatened wildlife. As Morton says: “I am part of the resistance movement against extinction. The movement spans the globe. We are a force of nature. Like a river, we well up, slip around, bore through and dive under obstacles. We don’t stop.”

Victoria-based Portia Priegert is the editor for Galleries West and a former reporter for the Ottawa bureau of the Canadian Press.
hiking and backpacking are the most popular outdoor activities in Canada, according to a 2016 Statistics Canada survey. Over the period of the study at least 7 out of 10 Canadians participated at least once in outdoor-recreation activities including other pursuits like skiing, swimming and birdwatching. There’s something about being in nature that humans find refreshing and nourishing and Canadians are fortunate to have so many natural areas to explore.

But not all are experts at exploring the outdoors. To remedy this, a plethora of guidebooks published over the past decades has helped people find their way to and within the backcountry.

In B.C., one of the early trailblazers (no pun intended) was the Federation of Mountain Clubs of B.C. when it published Mountain Trail Guide for the South West Mainland Area of B.C. from 1966 – 1972. In the early 1970s, a couple who had been members of the British Columbia Mountain Trekkers and gold prospectors, and bask in the alpenglow of high peaks and glaciers.” These hikes provide special rewards in addition to the exhilaration of being in the fresh air amid wonderful scenery. Hui’s selected hikes include “exceptional places that visitors won’t want to miss and local favourites worth returning to again and again.”

Hui’s new selections “offer one or more of the following features: waterfalls, big trees, wildflowers, swimming, coastal views, mountain views, history, or geology,” he writes. Furthermore, all are accessible as a day or weekend trip from Vancouver and include a range of difficulties from easy walk-ins, intermediate level hikes, and more difficult treks for those in top shape and who have the required equipment. Hui has hiked every trail in his new guidebook and clearly has a passion for the backcountry. He decries that B.C.’s provincial parks are “starved of funding, short on rangers, and threatened by boundary amendments from time to time.” He takes pains to lobby for improvements, noting that places like Semiahmoo Lakes (near Pemberton), Eaton Lake (Hope) and Ghost Pass Lake (E.C. Manning Park) should be permanently preserved as wild places. “For years, conservation and recreation organizations, including the Wilderness Committee, have sought the protection of the Silver-daisy ‘donut hole’ surrounded by E.C. Manning and Skagit Valley Provincial Parks,” he states, adding “those efforts resulted in a halt to logging [in the area] in 1999.”

Hui ends his introduction with a call to action for all trail users: “Like many a guidebook author before me, I hope that your enjoyment of the outdoors will propel you to speak out in support of our parks—present and future.”

**THERE’S SOMETHING ABOUT WATERFALLS**

that captures most people’s attention. Steve Tersmette of Kimberley under-
stands this fascination all too well, as demonstrated in his book Waterfall Hikes in Southern British Columbia.

He recalls travelling as a young boy with his parents on their annual summer camping trip starring out the back window of the family van. “Every single little stream that poured out of the mountains gave rise to a back-

seat celebration before we reset our eyes, hoping to catch another fleeting glimpse of the next waterfall.”

With photography and maps for each of the 96 waterfall hikes he documents, Tersmette provides information such as the difficulty level of the drive into the trailheads, the hiking difficulty of the trails into the waterfalls and sometimes “silly facts” such as how Josephine Falls (near Elkford) got its name: “The falls were reportedly dis-
covered by Professor Henry Fairfield Osborn, who named them in honour of his daughter, Josephine Osborn. She caught the largest recorded trout from that location at the time.”

Tersmette also cites occasional “random local history” associated with some waterfall sites, such as: “Moie Falls is home to the ‘Lucky Friday Mi-
nesite,’ an old gold mining claim now extending nearly 250m underground near the falls. The underground chan-
nel was originally discovered in 1894. Remnants of nearly 125 years of mining are scattered around the site, including the two main entrances.”

**TAKE A HIKE**

Following in the footsteps of other guidebook authors, inveterate hiker Stephen Hui believes people in the outdoors can help protect parks.

Walking in British Columbia’s Lower Mainland, credited to the Macarees with Alice Purdy and John Halliday. Other B.C. hiking guidebook authors include Jack Bryceland who published a new version of 103 Hikes in Southwestern British Columbia: Revised and Updated (Greystone, 2004/2008) listning Mary and David Macaree as co-authors, which reappeared on the B.C. Top Ten Bestseller list in August of 2008, the month that Mary Macaree died; and Dawn Hanna, who wrote Best Hikes and Walks of Southwestern British Columbia (Lone Pine, 2002/2006).

Born and raised in Vancouver, Stephen Hui follows in their footsteps. After the success of his first guidebook, 105 Hikes in and around Southwestern British Columbia (Greystone, 2018), Hui has released Destination Hikes In and Around Southwestern British Columbia: Waterfalls, Mountain Peaks, Swimming Holes in which he writes of 55 more locales, not in his first book, each with its own unique draw. “Wander through brilliant wildflower meadows and scramble up a craggy peak to a historical fire lookout,” writes Hui. “Paddle across a mighty river and discover a series of sublime waterfalls in a granite canyon. Commune with old-growth giants and swim with rainbow trout in a refreshingly remote lake. Follow in the footsteps of Indigenous traders and gold prospectors, and bask in the alpenglow of high peaks and glaciers.” These hikes provide special rewards in addition to the exhilaration of being in the fresh air amid wonderful scenery. Hui’s selected hikes include “exceptional places that visitors won’t want to miss and local favourites worth returning to again and again.”

Hui’s new selections “offer one or more of the following features: waterfalls, big trees, wildflowers, swimming, coastal views, mountain views, history, or geology,” he writes. Furthermore, all are accessible as a day or weekend trip from Vancouver and include a range of difficulties from easy walk-ins, intermediate level hikes, and more difficult treks for those in top shape and who have the required equipment. Hui has hiked every trail in his new guidebook and clearly has a passion for the backcountry. He decries that B.C.’s provincial parks are “starved of funding, short on rangers, and threatened by boundary amendments from time to time.” He takes pains to lobby for improvements, noting that places like Semiahmoo Lakes (near Pemberton), Eaton Lake (Hope) and Ghost Pass Lake (E.C. Manning Park) should be permanently preserved as wild places. “For years, conservation and recreation organizations, including the Wilderness Committee, have sought the protection of the Silver
Since 1995, BC BookWorld and the Vancouver Public Library have co-sponsored the Woodcock Award and the Writers Walk at 350 W. Georgia St. in Vancouver. This $5000 award is also sponsored by Dr. Yosef Wosk, The Writers Trust of Canada, and Pacific BookWorld News Society.

28th GEORGE WOODCOCK LIFETIME ACHIEVEMENT AWARD for an outstanding literary career in British Columbia.

Betty Carol Keller (born November 4, 1930)—author, playwright, historian and editor—was the major architect for B.C.’s first annual literary festival, the ongoing Festival of the Written Arts in Sechelt, now in its 39th season. She has written seventeen books, served as one of B.C.’s most prolific book editors and mentored many authors along the way. She has been honoured with several awards including a 1992 Commemorative Medal for the 125th Anniversary of the Confederation of Canada, the Queen’s Golden Jubilee Medal in 2002 and the Lieutenant Governor’s Award for Literary Excellence in 2015.

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BETTY KELLER

Betty Keller (right) and Christina de Castell, Chief Librarian, Vancouver Public Library.
en years ago, artist Sharon Kallis worked with the Stanley Park Ecology Society (SPES) to find new ways to deal with the mounds of waste from invasive plant species the park generated rather than just incinerate it.

"Any potential good the plant might have done in carbon sequestration, is gone up in smoke," she said in her book Common Threads: Weaving Community through Collaborative Eco-Art (New Society, 2014).

Kallis also noted that after invasive plant species had been weeded, the soil was subject to erosion. Being against foreign-made netting (commonly used to protect bare soil) with all the negative environmental impact its importation entailed, Kallis began experimenting with techniques to crochet or knit the most common form of invasive plant, English Ivy, after it had been dried, to make a natural netting to cover the soil until native species returned. Eventually the dried (and dead) ivy would decompose, providing nutrients to the soil.

The technique was so easy that passersby could be taught and many joined in the knitting process. It became a teaching moment as Kallis described the negative impact of invasive species, even those as attractive as English Ivy, to her new 'volunteers.' The hope was they would stop using invasive species at home, thereby preventing their spread.

The process also created a strong sense of community with its own benefits. Kallis wrote in her book “…when we work with others, our potential increases exponentially, and we learn to draw on each other's strengths and support each other through challenges." Prior to working with SPES, Kallis had used discarded materials in her artwork. She liked to find stuff that was available and "free for the taking." She gradually learned that seeking such materials helped her get closer to the environment. It also gave her the impetus for thinking about creative ways to use the things around her.
Service on the Skeena: Horace Wrinch, Frontier Physician

by Geoff Mynett

Service on the Skeena (Ronsdale) is about the man who built northern British Columbia’s first hospital in 1904 in Hazelton, which until his arrival had no resident doctors and no surgeons. A reformer, Wrinch championed publicly funded health insurance making him “B.C.’s Tommy Douglas” and he served two terms as a provincial MLA.

FINALISTS

• On the Cusp of Contact: Gender, Space, and Race in the Colonization of British Columbia (Harbour Publishing) by Jean Barman

• Still: Love, Loss, and Motherhood (Greystone Books) by Emma Hansen

• Overdose: Heartbreak and Hope in Canada’s Opioid Crisis (Viking Books) by Benjamin Perrin

• Coding Democracy: How Hackers are Disrupting Power, Surveillance, and Authoritarianism (MIT Press) by Maureen Webb

With the sponsorship of Yosef Wosk, VPL and Pacific BookWorld News Society, the annual George Ryga Award and $2,500 is given to a B.C. writer who has demonstrated an outstanding degree of social awareness in a new book published in the preceding calendar year.

Judges for the George Ryga Award were author & poet Trevor Carolan, VPL librarian Jane Curry and BC BookWorld publisher Beverly Cramp.
NEW FROM ANVIL PRESS

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Photographs by Lincoln Clarkes

Essays by Kelly Wood, Paul Ugor, and Melora Koepke & an interview with the artist by Theresa Norris

Heroines Revisited is a large format follow-up volume to the original Heroines: Photographs by Lincoln Clarkes that was released by Anvil in 2002. This new edition features over 150 portraits accompanied by three new critical essays that contextualize the five-year photo project and the controversial body of work.

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By Henry Doyle

Infused with the spirit of Charles Bukowski, these down-to-earth poems take readers on a hard-scrabble journey, starting from Doyle’s early years as a runaway from foster homes, an incarcerated youth, a boxer, and a homeless wage-earner living in shelters and on the streets of Ottawa and Toronto, to his eventual arrival in Vancouver.

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Bill Stenson’s full disclosure about family life.

The perfectly placed finale, Super Reader, is Bill Stenson at his playful peak. “My mother smokes cigarettes and my dad drinks whisky and I read books. We all have our burdens.” Chief among them are the boys who call him worm and whom he calls “the beat-you-to-a-pulp kids.” This portrait of a young ‘Super Reader’ is by turns funny, infuriating and profound because here we are, all ‘Children of the Book,’ reading this story at the end of this excellent collection, smiling and grimacing, in recognition of ourselves.

Caroline Woodward is the author of nine books in five genres for adults and children. She lives and writes from somewhere on the road in a mighty BigFoot motorhome.

Illustration by David Lester for the short story, Super Reader, from Half Brothers and Other Stories.
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**WHAT HAPPENS WHEN A SMALL-TOWN CURMUDGEON BECOMES A RELUCTANT MIRACLE WORKER?**

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Rachel Rose’s stories about
damaged people and other animals.

The Octopus Has Three Hearts
by Rachel Rose
(D&M $22.95)

by GENE HOMEL

The cat insists that I read to him now and then, especially short stories, as his attention span is all of ten minutes. But when he was young, he could sit and listen for hours. After reading him a couple of stories about the badly damaged people and their animals that made up Rachel Rose’s new collection The Octopus Has Three Hearts, I meowed for Beatrix Potter’s Peter Rabbit. My cat definitely cares to hear about a “burlap sack of kittens” taken to a pond to be drowned.

I understood his reluctance to continue with Rachel Rose’s painful stories. The beastly humans in this book are typically society’s cast-offs with few apparent prospects for recovery, and their beasts in each story are not your pampered ragdoll cat. Yet the animals—dogs, parrots, pigs, chameleons, chickens, rats and others—sometimes seem to exist to provide relationships with their humans, links that may help people cope, or at least connect, with their miseries and terrors.

Some of these folks have been damaged physically; for example, the woman stabbed in the abdomen on the street by a strange man with a screwdriver. Some are suicidal. But the key is that these animals seem compelled to interact with their victims or not. Some are aggressive abusers of people and drugs, some are victims of various kinds of abuse, some are both perpetrators and victims and some are suicidal. But the key is that they have a distinctive relationship with animals that provides some opportunity for, if not grace, then a kind of bare sustenance.

Take Trojan for example. Marino is a homeless man who lives troll-like under a highway bridge in Miami, where “Americans always want to know the worst thing you’ve ever done.” His buddy has just bled to the path of an oncoming semi to commit suicide. Marino is damaged, having been raped by priests, and he’s served prison time for assault and sexual interference with a minor. But Marino develops a bond with a couple of dogs while wheeling them about in a shopping cart. A monk at a Buddhist temple with “a Mona Lisa smile” and stock Asian accent tells Marino that “maybe the dogs get rescued you from a miserable life and suicidal wishes; maybe a dog is a ‘Goddess of Mercy.’” Passing children in a fenced-in pool, Marino utters a Catholic prayer he hasn’t said since he was a boy.

In You’re Home Now, Roxanne, a woman whose husband died of a heart attack and whose daughter was murdered by her own husband, experiences a chance to forgive and recreate members of her unlikeable family when her dead husband comes back as a wiener dog and her dead daughter comes back as a poodle. The murderer’s son-in-law reappears as a pit bull with a broken leg. “I knew these dogs were not actually human members of my family,” says the woman. “They were obviously dogs. But sure as I was breathing, I knew the human members of my family were trapped inside these dogs…” It’s called reincarnation, and it is an ancient, respectable religion.

After initially attempting to kill the pit bull, Roxanne forgives him, reimagining him as an earlier boyfriend who was kind to her daughter.

The plot element of drowned kittens in burlap bags returns in the story Jericho set on Honey Island (Hornby!), the same Gulf Island locale of the gouged-out eye. The protagonists are “happy hippies... growing to the jumble of music” at a mini-Woodstock. A young woman named Destiny lives in a cabin with her two boyfriends, who jealously turn takes turns having sex with her, dogging child care for her three-year-old and getting stoned. “You need to chill out,” one boyfriend advises Destiny. “You’re laying some heavy shit on our son.” The three-year-old runs off at the music fest, losing himself in the crowd, while Destiny revists in her panicly thoughts her father’s criticism of what he might have called her “lifestyle.” Her father, killed with his wife when they were accidentally struck by a car, “was a good man, a man who drowned kittens,” which was standard procedure on this island—no mention of animal rescue there, so probably not Salt Spring.

Meanwhile Destiny is looking after a couple of kittens that delighted her. Kittens picked up by one of her boyfriends. Fortunately, the three-year-old boy is located on the music site by a lake, not drowned like a kitten though he easily could have been. A relieved Destiny realizes life and the father of her child are “unbearable,” and prays to a nun who’d expelled her from a Catholic school “for lewd behaviour behind the chapel.”

Despite the horrors of the characters’ lives, there is an element of sentimentality about the animals that seems to sit uneasily with the rough language and attempts at what some might consider gratuitously shocking or distasteful descriptions. However, there’s nothing here to match, for example, D.M. Thomas’s description of the Nazi slaughter at Babi Yar in The White Hotel. A reader may think of a couple of Ian McEwan’s story collections in the 1970s in which it seems he was attempting deliberately to shock the English bourgeoisie—those books don’t sit well compared with McEwan’s fine subsequent work.

We know that some animals are not benign, that they can unsentimentally turn on people and damage them terribly and sometimes fatally. Not Rose’s animals, though.

If one recognizes, as does philosopher Peter Singer, that there’s a moral principle of equality between humans and other animals, that both have the capacity to suffer or to enjoy their lives, one might question the role these animals seem compelled to play in the lives of Rose’s humans. Should the dogs and chameleon have sufficient equality to avoid relieving these people of their suffering? Should these animals have the right to be left alone, to reject a role as possible therapists?

Perhaps in keeping with the disturbed lives of these often marginal people, their language is impoverished, so some readers may find the poverty of fresh and striking language appropriate to the characters, or not.

Well, it’s back to Beatrix Potter for my cat, but for readers who want to peruse the lives of damaged folks and the animals that intersect with them and may sometimes even interact with them, Rachel Rose has got some tales for you.

Gene Homel has been a faculty member at universities, colleges and institutes since 1974.
When the Truth and Reconciliation Commission time at St. Michael’s resurfaced and they made a commitment to tell their story.

In 1970, Nancy Dyson and Dan Rubenstein is a moving narrative, a rare recollection by Canada’s Unknown Revolution of 1983

In 1983, B.C. Premier Bill Bennett unleashed Solidarity peoples. Its journey features the truths of the colonial government, raw ambition of the seething mass of humanity who tr...
Barbara Black’s tales explore otherworldly places and mysterious people.

A masked woman is caught in the headlights. Her streaked red hair is flying, her deer ears and antlers are alert and her mottled wappy coat seems to catch her in the act of transforming from human to animal or insect... or perhaps it’s the other way around. A clock on the wall suggests a Cinderella-like deadline is imminent.

The cover art on Music From a Strange Planet, Barbara Black’s debut collection of twenty-four short stories—a collage she created herself—abounds with imagery and clues that recall the brilliant epigraph by Anton Chekhov: Don’t tell me the moon is shining; show me the glint of light on broken glass.

Some of these stories have been previously published in Canadian and American literary magazines like Geist and The New Quarterly. They have also been nominated for National Magazine Awards, the Journey Prize, the Commonwealth Short Story Prize and won the Writers' Union of Canada Short Prose Competition. Clearly, Barbara Black is a writer to read and further more, the back cover is replete with kudos from three established masters of the short fiction form: John Gould, Cathleen With and M.A.C. Farrant.

In much the same way many of us marvel at the ability of musicians to create something fresh and new with notes and rhythms and sounds, I appreciate and admire writers who conjure up and harness a soaring imagination with linguistic dexterity. Black does this while seamlessly meshing her intellectual curiosity with a resonant emotional plumb line. What a treat it is to read her inventive, sometimes sad, and often funny stories.

A “regular good guy” ends up in a pine beetle infestation and the threat of fire in mid-summer is high.

Insects inhabit many of these stories, a fascinating fusion of science and fiction. In Metamorphosis, a porcupine he calls Lydia. The title story, The Wild and the Domestic is the story, Ghosts on Pale Stalks where nature on the West Coast is evoked in all its damp and cunundrum abundance.

Insects inhabit many of these stories, a fascinating fusion of science and imagination bringing to mind Franz Kafka’s classic Metamorphosis in which the protagonist, Gregor Samsa wakes up to find himself transformed into a huge insect. In Black’s story, a man named Bert turns into a bug and eagerly flies off to his liberation from a body trapped in a coma, thinking: “What did it matter? Only the law of jure up and harness a soaring imagination with linguistic dexterity. Black does this while seamlessly meshing her intellectual curiosity with a resonant emotional plumb line. What a treat it is to read her inventive, sometimes sad, and often funny stories.

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My name is Sti’tum’atul’wut

Preserving her Cowichan language and culture, Sti’tum’atul’wut led a life of harmony and purpose.

What Was Said to Me: The Life of Sti’tum’atul’wut, a Cowichan Woman by Ruby Peter in collaboration with Helene Demers (Royal BC Museum $24.95)

BY LATASH-MAURICE NAHANEE

A life well-lived is captured in Sti’tum’atul’wut’s memoir, What Was Said to Me. She was a matriarch from the Cowichan First Nation on Vancouver Island, near the town of Duncan.

Unlike many Indigenous people across Canada, Sti’tum’atul’wut did not suffer the cruel life of being an ‘inmate’ at an Indian Residential School. She was able to do her schooling close to home and in the arms of loving parents where she began to learn and practice her Coast Salish culture at a young age.

Because of the early influence of her parents, who themselves were steeped in the traditions of their people, and being raised on a family-owned farm, Sti’tum’atul’wut was prepared for a tireless life of service to her people.

From the start, Sti’tum’atul’wut was generous with her cultural knowledge and helped those who returned home after spending years away at Indian Residential Schools. The Indian Residential Schools were developed to “kill the Indian in the child” as part of an assimilationist experiment by the Canadian government under Prime Minister John A. Macdonald. Sti’tum’atul’wut assisted thousands of Cowichan residential school survivors regain a basic understanding of the language and culture they had lost at these cruel institutions.

Born on December 27, 1932, Sti’tum’atul’wut’s life began simply enough. Up at daybreak to do work on the farm and then get ready for school.

BOOKS for the CURIOUS MIND

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She said this gave her the work ethic to accomplish any difficult task. She did not play games like softball as a child because her mother said “playing softball was just practising laziness.” Practicing culture, on the other hand, is not for the faint of heart. It takes patience and a response to a higher calling.

Sti’tum’atul’wut learned much from her mother, Cecilia Leo. “The teachings always seemed to come when we were busy in the kitchen with my sisters,” says Sti’tum’atul’wut. “It was mostly me, because I was the oldest daughter. And she always talked to me and told me that what I see, to remember.”

Sti’tum’atul’wut’s mother also told her, “What you learn from your parents is what you are going to have to pass down to the next generation.”

Sti’tum’atul’wut’s commitment to her Cowichan language, Hul’q’umi’num’, led her later in life to participate in the development of a linguistics program to preserve the language. Over seven decades, she mentored students and teachers to develop a basic knowledge of Hul’q’umi’num’. The importance of language cannot be understated. It is almost impossible to learn a culture without language. There are few similarities, if any, in cultural traditions surrounding spiritual practices around the world. Thus, Sti’tum’atul’wut offers insights into the unique spiritual practices of the Coast Salish in her memoir.

One such practice is commonly called a spirit bath ceremony in which the practitioner goes for a “bath” in the early morning hours before sunrise on a winter day. It is a time of prayer and spiritual cleansing. Spiritual practices are for the benefit of the people and they are known as medicine to Coast Salish people. Like Sti’tum’atul’wut with her Cowichan language and culture, I prefer to speak in my language (Squamish) when I talk to other Squamish people about our spirituality. Everything seems clearer when spoken in our own language.

Sti’tum’atul’wut’s contribution to her people make her a national treasure to them. Her legacy of resilience and advocacy for her people will live on through the generations she has taught.

In recognition of her tireless efforts in preserving Cowichan language and culture, Sti’tum’atul’wut was awarded two honorary doctoral degrees in 2019: one from Simon Fraser University and the other from the University of Victoria.

What Was Said to Me is a collaboration between Sti’tum’atul’wut and Helene Demers, a Canadian-Dutch cultural anthropologist and research associate at Vancouver Island University. Demers has done research in the Cowichan valley for the past 30 years.

She had the opportunity to visit many other Coast Salish communities throughout her lifetime. She experienced the different practices and was enriched by the diversity of customs. This taught her to respect and accept differences. It also gave her insight into how people strive to make the best of their lives.

She passed away on January 8, 2021 knowing that her memoir was set to be published. She has left a legacy on how we can all lead a life of harmony and purpose. As Sti’tum’atul’wut advises, “It will make me happy if you listen and hear and follow up your own traditions and our ways of life as Native people, and to know yourself and know your children, understand them, help them and give them all the support that you can give them.”

Latash-Maurice Nahansse is a member of the Squamish Nation. He has a B.A. degree (Simon Fraser University).

What Was Said to Me

Latash-Maurice Nahansse is a member of the Squamish Nation. He has a B.A. degree (Simon Fraser University).
One is nearer God's heart in a garden
than anywhere else on earth," wrote
Dorothy Frances Gurney
in her poem God's Garden.

M.A.C. Farrant and gardening
expert Helen Chestnut would likely
agree. The two women are brought
together in Farrant's latest book, One
Good Thing: A Living Memoir
in which the creator of 17 works of fiction,
memos and two plays has produced a
collection of sixty-four short anec-
dotes in the form of letters written to
Chestnut, the long-running Victoria
Times-Colonist gardening columnist.

Chestnut is known for ingeniously
weaving stories about people into her
descriptions of gardening. By blend-
ing Chestnut's columns with her own
writing and thoughts, Farrant expands
stories of mere vegetables, fruit and
compost into larger matters of life.

"By now I've completely become
beguiled by what you write," Farrant
says on her opening page to Chestnut,
"as you offer so many metaphors with
which to form one's thoughts."

Connecting gardening columns
with universal themes would seem
an impossible task, especially as Far-
rant admits to being "beyond the pale
when it comes to gardening knowl-
edge." Nonetheless, through stories
about producing 'one good thing'—a
cucumber—to tales about roses, daf-
fodils, peas, the weather, geraniums,
compost, soil, snapdragons, parsley,
epic potatoes and even flies, Farrant
profoundly and humorously takes
her readers on a journey of discovery
about life.

I admit I had not thought I would
enjoy numerous short stories about
gardening. Unlike my father and oth-
ers in my family, I have never had a
green thumb. Perhaps that is why I
immediately connected with Farrant
when she too admitted to her failings
as a gardener.

The metaphors used by Farrant
are especially relevant for everyone
for the last eighteen months as we
were all forced to adapt to a different
life in a pandemic. She offers her readers
numerous pearls of wisdom on coping
around too long. I then went into my
rose garden.

Farrant often employs humour in
her comparisons between gardening
and life. In addition, she offers her
readers many nuggets of information
about her own life growing up and her
current years living with her husband
Terry in North Saanich. She is an
accomplished observer of life and her
experiences make for some thought-
provoking prose. Farrant's Zen-like,
satirical views are both powerful and
entertaining.

Her final observation is profound.
She talks about the importance of
a food garden in the backyard: "How
ironic this must seem for a person
lacking in gardening passion. But a
phrase from the last century comes
to mind: Needs Must. And so we will
plant, Helen. Calmly, with love."

If you only take 'one good thing'
away with you after digesting Farrant's
new title, I think it will be that you
will want to read more of her work and
more of Helen Chestnut's columns. There
is much to learn from both.

Valerie Green is the author of over twen-
ty non-fiction historical and true-crime
books. Her debut novel Providence will
be published by Hancock House as the
first in the "The McBride Chronicles" tril-
ogy, an historical four-generational fam-
ily saga bringing early B.C. history alive.

M.A.C. Farrant
discovers the
profund in the
simple act of
gardening.

M.A.C. Farrant
enjoys nature with
Lulu the dog.
TAMAS DOBOZY

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FICTIONS

‘Sharp to the point of being piercing, these tales are part of the best tradition of satirical literature.’
— Horacio Castellanos Moya, author of Senselessness
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‘Original, sharp, and thought-provoking, Screen Captures is a kaleidoscopic blending of cinema, politics, and pop-culture.’
— Iain Reid, author of I’m Thinking of Endings
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““This is not a book about how we can save the trees. This is a book about how the trees might save us.””
—SUZANNE SIMARD

“Finding the Mother Tree is not only a deeply beautiful memoir about one woman’s impactful life, it’s also a call to action to protect, understand and connect with the natural world.”
—AMY ADAMS

DR. SUZANNE SIMARD is a Professor of Forest Ecology at the University of British Columbia. She has earned a global reputation for pioneering research on tree connectivity and communication, studying the impact on the productivity, health, and biodiversity of forests.
Psychological HEIRLOOMS

The guns of war reverberate through generations. The horrors experienced by our grandfathers, great aunts and uncles a century ago have in some way also scarred each of us.

The so-called Great War was a slaughter on an industrial scale—unprecedented shelling, poison gas attacks and bloody stalemates. This Armageddon erupted in August 1914 and was supposed to be over by Christmas, but more than four years later 20 million military personnel and civilians were killed with an equal number maimed.

As Barbara Tuchman observed in the Pulitzer-prize winning The Guns of August (Macmillan, 1962), “The nations were caught in a trap...a trap from which there was, and has been, no exit.”

Almost 61,000 Canadians never came home and 172,000 were wounded. It is through the voices of soldiers, nurses, ambulance drivers and those waiting at home that we begin to understand the suffering and loss that marked each of them. These voices speak in real time through diaries, letters, and postcards; many of them digitally archived by The Canadian Letters and Images Project at Vancouver Island University. A creation of Dr Stephen Davies and his students some 20 years ago, its mission is to “put forward the voices of soldiers.”

By an aunt for her grandfathers, great aunts and uncles a century ago, they are the voices of soldiers who enlisted at the same rate as other Canadians. Carmichael draws on this precious archive, as well as memoirs and her own family’s letters handed down to her by an aunt for Heard Amid the Guns. Both Carmichael’s grandfathers enlisted in 1914, fought, and survived. Each returned home with physical and psychological wounds.

“For one, the First World War was the making of him. For the other, the war was the making of him and the breaking of him,” Carmichael writes. Their ability to cope, or not, was handed down to the next generation like “psychological heirlooms.”

As with many families, neither grandparent spoke openly about the war. Through her research, Carmichael discovered that her maternal grandfather, Charles Chapman fired artillery guns at the enemy, was wounded and carried shrapnel in his body for the rest of his life. He tried to forget the war.

Carmichael remembers him as having “kind blue eyes that crinkled at the corners and a hearty laugh that rattled in a chest damaged by mustard gas.” She also played a “mean harmonica” and is buried in Port Alberni’s Field of Honour.

American-born grandfather, George “Black Jack” Vowel was a prolific letter-writer with a “rough-hewn charm.” Irish author Louisa (Bebé) Watson Small Peat received many letters from George and when she asked him to describe himself, he replied that he looked like “a loose button on an overcoat.” One of his descriptions from the Front is especially vivid: “Bullets ripped the dirt up all round me but none of them were marked Black Jack.”

As the war dragged on, thoughts of George’s family life back home kept him going. He wrote in his diary of yearning for his childhood home where he “shelled purple-hulled peas on the porch in the afternoon in O-o-o-klahoma, where everything was OK and the rumble in the distance was surely thunder, not enemy shelling, in summer’s silver-lined electric heat.”

George Vowel was gassed, saved the life of a wounded friend and went on to be awarded the British Medal for Bravery for his heroics with a Lewis machine gun.

George Vowel also took an unhealthy liking to daily rum rations and was demoted for going AWOL. The Canadian 10th Battalion boys he started the war with were mostly gone. He poignantly describes one of the deaths: “Sandy Clark was killed today, he was right beside me; a sniper shot him in the head.”

It was 100 years before Canada’s war dead received medals. Lieutenant Charles Henry Hyne of the 126th Infantry was awarded the British Medal for Bravery for his heroics with a Lewis machine gun.

Where was the British Medal going to be awarded? The 126th Infantry was one of the regiments used for road building, tree cutting and body removal and Japanese-Canadian internees. Many of them were awarded medals.

But George’s was to be treated for “shell shock.” With Greg Dickson, Mark Forsythe co-authored True Stories from the Western Front 1914 - 1918. He returned home to the family ranch in Alberta a bit worse for wear as was his own son, Sergeant John Cockerill of the Royal Canadian Dragoons the same year, 1916, at Bailleul.


He returned home to the family ranch in Alberta a bitter man. Vowel married and fathered five children, but the war still churned inside him. “No therapy. No diagnosis. No treatment,” writes Carmichael. “George was a mean drunk. Funny first, then mean... growing boys were punished harshly for asking, and treated like hired help.” His wife Laura eventually left him, but the “parasites of war” would haunt the next generation.

Heard Amid the Guns traces the war chronologically through short profiles and stories to highlight many who are often forgotten, like Indigenous soldiers who enlisted at the same rate as other Canadians. Carmichael highlights the heroics of men such as Francis Pegahmagabow of the Shawanaga First Nation in Ontario, who became the deadliest sniper of the war. She also writes of Black Canadians who were segregated into units for road building, tree cutting and body removal and Japanese-Canadian soldier Masumi Mitsui, who was a decorated hero in the Great War but later sent to an internment camp during the Second World War.

Post-traumatic stress disorder was barely recognized. Lieutenant-Colonel Samuel Shaarpe was an Ontario MP who came home to be treated for “shell shock” whereupon he jumped out of his hospital window and died. It was 100 years before Canada fully acknowledged his PTSD-related death. Amy Beechey lost five of her eight sons and when Queen Mary thanked her for the sacrifice she retorted: “It was no sacrifice, Ma’am. I did not give them willingly.” These voices step out of time from a not-so-distant past. Listen, reflect and honour them on Remembrance Day.

With Greg Dickson, Mark Forsythe co-authored From the West Coast to the Western Front: British Columbians and the Great War (Harbour, 2014).

“David Lester’s raw, expressive visual approach perfectly delivers. *Prophet Against Slavery* is a crucial account of abolitionism’s religious framework, its courage and moral clarity often recast as sin or insanity, and the necessity of taking outside risks in pursuit of justice and equality.”

— Nate Powell, National Book Award winning artist of the *March* trilogy about U.S. Congressman John Lewis

“In unflinching terms, Lester’s expressionist drawings capture the passion and commitment of his subject, he lays bare the bones that fill the cellar of American society, and reminds us that human decency and compassion—unrelenting—can change the world. A reminder we need now more than ever.”

— Jason Lutes, author of *Berlin*

*Prophet Against Slavery: Benjamin Lay*, a graphic novel, chronicles the life of an 18th-century dwarf and hunchback who fought a lonely, heroic fight for the immediate abolition of slavery. The book was created in collaboration with renowned historians Marcus Rediker and Paul Buhle. *Prophet Against Slavery* brings Lay’s prophetic vision to a new generation of young activists who today echo his call of 300 years ago:

“No justice, no peace!”

David Lester writes with respect and clarity, which allows the reader to learn in a truly honest and insightful way.

— David Pelly, author of *The Ancestors Are Happy*
Younger sister, North Star of Herschel Island played an important role too. Built in San Francisco in 1935, the purpose-built northern ice vessel—dream of the two Freds—was to transport the massive volume of furs harvested from Banks Island as well as taking care of Fred Carpenter’s fellow Banks Islanders. She sailed to Nome ondeck of the Pattersons where she met her senior sister St. Roch for the first time.

Early chapters set the stage for the work of the two siblings: with useful historical background, starting with the whaling fleets of the late 1800s. Up to 15 international, mostly American ships would arrive in the Western Arctic in late August to harvest bowhead whales for their blubber oil. The whalers overwintered on Herschel Island, about five kilometres of the Yukon coast. There, they’d socialize with the local Inuvialuit and trade western goods like guns, pots and hatchets for a steady supply of caribou meat. Unfortunately, it introduced the locals to alcohol as well as fatal diseases like tuberculosis and smallpox.

The Inuvialuit and Inuit became indispensable interpreters and guides for ships’ crews. In 1903, the North-West Mounted Police set up a detachment to bring order to the island. When the invention of kerosene collapsed whale oil demand, whalers started harvesting only the oil-rich heads and baleen of the animal, leaving entire carcasses for scavengers. While foxes quickly discovered the free meals, leading to a boom in their population. Two new fashion trends emerged: first, baleen for corsets, then in 1912, white fox-fur stoles, hats and mufflers.

After completing her officially-ordered west-to-east crossing of the passage, St. Roch didn’t return westward until July 1944 following an extensive refit in Halifax. Braving a fierce storm and dangerous ice, she set on a new milestone: first vessel to complete a two-way passage crossing. She finished her Arctic sovereignty work on August 19, 1948 when she sailed out of the Arctic forever.

North Star of Herschel Island continued her Arctic activities, notably her annual round trips between Sachs Harbour on Banks Island and Aklavik with rich loads of fur and supplies with her captain Fred Carpenter. Her crowning contribution to Canadian sovereignty came during the Cold War when in 1951 Prime Minister Louis St. Laurent officially asked Carpenter to establish a permanent Canadian presence on Banks Island “for Queen and country.” It is the North Star of Herschel Island “living symbol of Canada’s Arctic sovereignty,” writes Macdonald.

Bought by Swedish trapper Sven Johansson soon afterwards, Macdonald kept his eye on her—until he became the owner 25 years ago. With plentiful sidebars, old photographs and full source material listing, Macdonald’s book will appeal to historians, Arctic lore enthusiasts and lovers of rollicking true adventure stories.
The saying goes that victors get to write history. In prison life, wardens and guards are the gatekeepers of prison life stories. Actually, not all the time. Some ex-prisoners write memoirs upon release, revealing what life was like behind bars.

Oswald Withrow, a physician convicted of manslaughter in 1927 when an abortion he performed ended badly, described early twentieth century jails in *Shackling the Transgressor: An Indictment of the Canadian Penal System* (Thomas Nelson and Sons, 1933). He had spent two and a half years in the Kingston Penitentiary and was horrified by the experience.

Upon Withrow’s intake on May 21, 1927, he was given a Lysol bath and a prisoner’s uniform, fingerprinted and read the rules and regulations. “He may have had questions about these, but he did not ask them, since it was made clear to him that prisoners were to exist in silence,” writes Clarkson and Munn, both UBC Okanagan professors.

“Withrow was then taken to his 5.5 by 10-foot cell, where he first laid eyes on his cot, thin pillow, toilet, cold-water sink (which dispensed non-potable water), shelf, and folding chair.

“Withrow would retrieve his breakfast (dry bread and tea) and return to his cell to consume it. He would rise
Sunday mornings to go to chapel for religious service. On the other days he would labour within the prison walls, with a break to retrieve lunch at 11:30 a.m. Following the afternoon’s labour, he would be allowed fifteen minutes in the yard before collecting his evening meal tray and returning to his cell, where he would spend the next fifteen hours in silence.

“Given one word to describe his experience, Withrow chose ‘Terror.’” He was not surprised that a few years after his release the prisoners rioted. The uproar shook the prison establishment and the Liberal government of the day created a Royal Commission into penal reform in Canada, completed in 1938 and often referred to as the Archambault Report.

Changes was that in 1950 prisoners began anew. One of the more significant process but by 1946 talk of change began. The emphasis was to be on reformation rather than punishment and recom- mendations included changes to crime prevention techniques, sentencing, conditional release, classification and educational programming, as well as prison labour standards, the expansion of recreation and leisure opportunities, improved medical services, and the improvement of facilities. Increased staff training, the reorganiza- tion of the administrative bureaucracy and the improvement of facilities. World War II interrupted the reform process but by 1946 talk of change began anew. One of the more significant changes was that in 1950 prisoners began publishing their own newspapers as part of a program to boost prison morale. Not only could prisoners talk to one another, they could express themselves in writing.

It was known as a penal press and the audiences were the inside prison populations as well as outside subscribers. Clarkson and Munn turned up a number of these prisoner-generated newspapers including Tele-Scope (Kingston Penitentiary, 1950-58), Transition (B.C. Penitentiary, 1950-58) and Mountain Echoes (Manitoba Peni- tentiary, 1950-58). These newspapers were often censored and by 1960, they had fallen out of favour. But for the time they existed, they provided a voice for prisoners and a useful record.

“The penal press and prisoners’
working at a sub-Arctic bar, still known by the old-fashioned term, “beer parlour,” Tara Borin found her people. She eulogizes them in her debut collection of poems, *The Pit*: There’s Mrs. O. who “takes a chilled pilsner glass with her bottle of Blue”; men who like a good fight “faces red and straining,/ each punch/a lost connection”; cribbage players who play for beer money; a religious night janitor sifting through the garbage to find “… condom wrapper/beer caps /damp mitten/plastic straws …” but mostly to pass judgment on the regulars; a retired barmaid who listens to Canucks hockey games while putting on her make-up; and moose hunters bragging in the bar about how it took “three shots/through the neck/to drop him.”

*The Pit* is the locals’ nickname for the Westminster Hotel in Dawson City, Yukon, which has been open since the early 1900s. The Yukon’s oldest operating hotel and bar, it’s like something from a century ago “with sloping floors, shared bathrooms upstairs, and some of the most interesting characters you could ever hope to meet,” writes Borin. A graduate of the Writer’s Studio Online with SFU, Borin’s tribute to the Pit and its people is cinematic. In *Desire Paths*, Borin makes it easy to visualize the northern winter: “In the long absence/of light/a husky’s howls drive us/from our singular/cells to trace paths/pressed in snow;/they bisect the frozen river/vacant lots/the barren school field/all roads lead/to the Pit.”

Dive bar though it may appear to outsiders, the Pit is a home for regulars where it’s possible to find acceptance. So much so, that some request their photos be hung in the bar after they die in a specially designated area, knowing that, as Tara Borin writes in *The Wall*, “every so often/we'll raise a glass/speak your name/share your story/so you'll not/be forgotten/in time.”

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**Beer parlour family**

We visit a dive bar where regulars find acceptance and request their photos be hung in the bar after they die.

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Michael Wernick

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**Killing me the rest of the way**

For Al Purdy

---

**Last call; Hell is closed**

by Henry Doyle

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**No Shelter**

by Henry Doyle

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**The West**

by Henry Doyle

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**The Wall**

by Tara Borin

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**The Pit**

by Tara Borin

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**No Shelter**

by Henry Doyle (Anvil $16)

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**No Shelter**

by Henry Doyle (Anvil $16)

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**No Shelter**

by Henry Doyle (Anvil $16)

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**No Shelter**

by Henry Doyle (Anvil $16)

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by Henry Doyle (Anvil $16)
Heather Haley’s astute chronicle of bus-station grandpas, iffy guys and the seamy underbelly of life below the poverty line.

THE POET & THE FURY

Heather Haley

BY TREVOR CAROLAN

Heather Haley’s band The Zellots with Randy Rampage on bass, circa 1980s.

Heather Haley

Don’t expect the mannered poetics of an MFA newbie seeking a professorial job life-preserver: there’s real grit in her MFA newbie seeking a professorial tutelage. When “a reckless man/who can claim, “I am your jackal. I die a novice?” Haley chummed with ‘logger poet’ Johnny Bad, you’ll recognize outcasts like Ed the Fence that frequent Haley’s Hailstory narratives can be brief tales. Her poems aren’t always like Ed the Fence that frequent Haley’s

Johnny Bad, you’ll recognize outcasts like Ed the Fence that frequent Haley’s brief tales. Her poems aren’t always comfortably clear: happiness here is less a condition than a fleeting moment in the conditional tense demanding whatever you’ve got in your pocket. People are a lot like ravens. The terrain of Haley’s opening piece Daunting Consciousness is small-town talk “zooming in on her culpability” —there’s chess word-play involving rooks/ravens and a look at male in-terpenetrating fictions “so delightfully incessant.” But when authentic experience creeps in—“I dare to sprawl/invite expansion/as vital to my vitals/as blood on needlework”—already we’re flirting with a risky intoxication. In Rookie an aging high-miler in love of Eggs mother earns a bow in Queen of Eggs. A tough-love mom, she raised her kids with “the back of her hand” but did whatever it took, charming “beauty-saloon/shallop/pals/bus station grandpas/juvenile addicts” or “raids on the landlord’s clockers” to feed her youngsters. She returns in The Lapsed Catholic Does Not Confess, where briefly a “flutter of women alight/ plying the bare-limbed willow/as if it’s a lyre.” Nature’s grace fades quickly enough with a whiff of Black Irish temper: “Let the need to know go/she repeated, as if she knew [the Buddha.]” Coastal towns attract “methhead” crazies as well as “the vigorous and ‘flying-hatted’ mull over the ostentatious murals or local birds that sustain tourism. Haley enumerates avian visitors—junco, chickadees, hummers and herons—as well as the darker “headless sea- lions” that the salt/water washes in. Her eye-sharpens further in foraging wild mushrooms, notably those “blue stains” that ensure “velvety mischief abounds” (Shroom Hunter). Good to hear there’s still a laugh out in the bush! Scrapy poets share awareness too: “Ravens squawk” and “Telecom tricksters call/and call” it’s a warning. Listen up—“there’s ‘heavy metal inimical groundwater’” (Retrograde) and a “murderous pipe [that] snakes/through the Rockies/ripping our century in two” (Terminal Labour), intimating that men and mon-ey-trouble aren’t life’s only problems: there’s always an industry hustling for advantage.

What to do when “Dads skedaddle, disappear/like snot in a rag” or the latest booty call is merely another “serial frustration” (Charm Offensive)? Love articulates its own approximations in outsider towns where back doors left wide-open make it easier for someone who can claim, “I am your jackal. I shine and grin...You entice me with new jeans/An’s/salubrious in the bay” (Dirty World). By the end we’re left wonder- ing if some folks in these towns where young girls still go missing could ever find sustained peace or solace, a respite amid life’s pishak/bad tempers.

Trebor Carolan began writing at 17, filing dispatches from San Francisco’s Haight-Ashbury. He’s published poetry, non-fiction and fiction, and taught at the University of the Fraser Valley.
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ne of my friends, who happens to be a well-known poet, says she believes in fairies. She’s past believing in the tooth fairy who once left bits of money under her pillow, but now claims there’s a poetry fairy who leaves words there for her.

The Faeries in Gabrielle Prendergast’s YA fantasy, *The Crosswood*, are of quite a different sort; they even spell their name differently. But who’s to know which way might actually be the correct one? Guess we’d have to catch one to ask.

The first two short chapters set the scene—a boy named Blue is charged with looking after his mischievous younger twin siblings, Indigo (a boy) and Violet (a girl). When Blue and his mother take the twins for a stroll in the forest, practically in front of Blue’s eyes, the twins vanish.

Before he knows exactly what’s happening, Blue finds himself pulled down into the earth, into another realm beneath the roots of the trees. He ends up in a place he learns is the Crosswood, which serves as a kind of connector between Farwood and Nearwood, both of which are home to the Faeries.

The Faeries are likely not what readers might readily imagine. Blue is good at setting us straight: “They don’t look like Tinker Bell, for example. None of them are tiny, as far as I can see. Most of them are human-sized, if not larger,” he says. “Some of them have tails… Some have horns like a goat’s or deer’s. A few have wings, mostly feathered ones… [though] I do see a Faerie whose wings are gray and featherly like a sparrow’s. She looks kind, so I smile at her. She doesn’t so much smile back as bare her teeth. They are sharp and pointed, like a shark’s. I quickly look away.”

As if being in any of these underworlds isn’t worrisome enough, Blue discovers that more fearsome beings than the Faeries might be nearby. He does his best to steel himself for whatever lies ahead.

And so, he sets off in earnest to retrieve his naughty siblings with warnings from his mother ringing in his ears, especially her plea to avoid any deals—a caution in which she said so very clearly, that “Deals made with the Faeries rarely turn out well.”

The pace of the story is breakneck, with surprise discoveries and laughs at nearly every step. Coming to a chapter’s end, it’s all but impossible to not want to read on, to find out what will happen next.

The Crosswood is part of Orca Book’s “Currents” series, which according to their website, are “short, high-interest novels with contemporary themes written specifically for middle-school students reading below grade level.” Books in this series are designed as an engaging read for girls and boys aged 9-13, but that doesn’t make them any less fun for other readers.

And while a story featuring Faeries may not seem all that contemporary, Blue’s family certainly lives in the “now.” Although they reside off-grid in a cabin next to a forest, where their mother home-schools the twins, they regularly walk out to the road to get a cell connection. The bells and whistles are here, it’s the journey to the Crosswood that brings the genre of fantasy into the novel.

Whether you believe in fairies (or Faeries), and whether they actually leave words (or coins) under anyone’s pillow, the Faeries in this charming novel are enchanting, believable, and as full of mischief as any rambunctious human child. And it’s that combination of adventure, fun, and fantasy which may well nudge reluctant readers into the fold of those of us who love to read books.

Heidi Greco writes and reviews books from Surrey. Her latest title, *Glorious Birds* was reviewed in BC BookWorld’s Summer 2021 issue.
THE BASIL STUART-STUBBS PRIZE

for Outstanding Scholarly Book on British Columbia

A Great Revolutionary Wave:
Women and the Vote in British Columbia (UBC Press)
by Lara Campbell

Lara Campbell’s complex history of suffrage in B.C. examines how the case for female enfranchisement in British Columbia grew and gained support as well as the ambiguities and features that distinguished the movement in this province. She is a professor in the Department of Gender, Sexuality, and Women’s Studies at SFU.

SHORTLISTED TITLES

Landscapes of Injustice: A New Perspective on the Internment and Dispossession of Japanese Canadians
(McGill-Queens Press) edited by Jordan Stanger-Ross

Service on the Skeena: Horace Winch: Frontier Physician
(Ronsdale Press) by Geoff Mynett

The Basil Stuart-Stubbs Prize was established in memory of Basil Stuart-Stubbs, a bibliophile, scholar and librarian who passed away in 2012. Stuart-Stubbs’ many accomplishments included serving as the University Librarian at UBC Library and as the Director of UBC’s School of Library, Archival and Information Studies. Stuart-Stubbs had a leadership role in many national and regional library and publishing activities. During his exceptional career, he took particular interest in the production and distribution of Canadian books and was associated with several initiatives beneficial to authors and their readers, and to Canadian publishing. Pacific BookWorld News Society co-sponsors this award with UBC Library.
“Nothing heals the body like a good meal, and nothing soothes the soul like a good story.”

his Arabic saying is an appropriate beginning for Arab Fairy Tale Feasts. It is the third in a series following Jewish Fairy Tale Feasts (Tradewind, 2013) and Chinese Fairy Tale Feasts (Tradewind, 2015) that blend stories, recipes, fun facts and anecdotes from diverse cultures.

The writing of cookbooks in Arabic goes a long way back, at least a thousand years says Karim Alrawi, playwright and novelist. “Good cookbooks were so highly regarded that one was even written by a sultan (an Arab king), Ibrahim ibn al-Mahdi, in the ninth century.”

Alrawi’s opening tale is about a mischievous girl who climbs her neighbour’s apricot tree to eat and steal some of the fruit. When she finishes filling her pockets, she realizes she can’t get down. The gardener helps her, wondering what she was doing in the tree. The girl blames a wind for blowing her up there, and the juice on her face and hands from grabbing branches to hold onto. The gardener almost catches her out when he asks why she has fruit in her pockets. “I was wondering that myself,” she replies. “Strange, the tricks the wind can play.”

The moral of this story writes Alrawi is: “The wit of the mischievous should be a warning to the wise.” He follows it with a recipe for mehallabeyat qamaruddin (apricot pudding).

All the recipes are for well-known Arabic food such as hummus, chicken kebab, tabouli and baba ghanoush. Alrawi’s anecdotes are wide-ranging and include (alongside his chosen hummus recipe based on chickpeas) that the thirteenth-century poet, Jalaluddin Rumi wrote a number of short stories in praise of the chickpea. Rumi considered it “an everyman kind of legume: simple and straightforward, but also versatile and nourishing.”

Based in B.C., Karim Alrawi’s plays have won many international awards including the Samuel Beckett and the John Whiting. His Book of Sands: A novel of the Arab uprising, won the inaugural HarperCollins Prize for Best New Fiction.

**Hummus & Yogurt Layered Dip**

**INGREDIENTS**

**Hummus**
- 28 oz can of chickpeas, drained and rinsed (about 3 cups)
- 4 tablespoons tahini (sesame paste), or to taste
- 1/2 cup freshly squeezed lemon juice, or to taste
- 4 garlic cloves, minced, or to taste
- 1/4 teaspoon salt, or to taste

**Layers**
- 1 cup plain Greek yogurt
- 2 garlic cloves, minced, or to taste
- 3 pita breads, plus extra for serving

**Topping**
- 1/2 cup pine nuts
- 1/2 cup chopped parsley
- 2 tablespoons extra-virgin olive oil, plus extra for drizzling

**PREPARATION**

For the Hummus: Set aside 1/2 cup of the chickpeas to decorate the hummus. Place the remaining chickpeas in a food processor and add the tahini, lemon juice, garlic and salt. Blend until you have a smooth paste. Taste and blend more salt, lemon juice, garlic or tahini if you like.

For the Layers
1. In a small bowl, mix the yogurt and garlic. Set aside.
2. Toast the pita bread in your toaster or oven until it is brown and crispy—watch carefully so it doesn’t burn. Break the toasted pita bread into bite-sized pieces.
3. In a small frying pan, heat the oil over medium heat and fry the pine nuts until golden brown. Watch carefully because they can burn easily. Set aside.
4. Now you are ready to make your layers: Spoon half of the hummus into a large, shallow serving bowl and scatter half of the crispy bread on this layer. Spoon the garlicky yogurt on top, sprinkle with the rest of the crispy pita bread, and top with the rest of the hummus.
5. Decorate the top with the leftover chickpeas, fried nuts, chopped parsley and a sprinkle of sumac. Serve with pita bread on the side.
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WHO’S WHO
BRITISH COLUMBIA

“A can’t speak on behalf of everybody, but I feel like the Black community, specifically, has always been targeted by the police and law enforcement and structural racism.”
— Cicely Belle Blain, CBC interview

A IS FOR ANGÉLIQUE

Angélique Lalonde

In her book of short stories, Glorious Frazzled Beings (House of Anansi $22.99) Angélique Lalonde explores the meaning of home through a variety of human and not-so-human characters.

B IS FOR BLAIN

Cicely Belle Blain

A mother and her four daughters discuss their fears while small ghost people don fragments of their children’s clothes. Another mother sorts out the complexities of having one son born with a set of fox ears while another is not. A man deals with his inherited suffering by looking for a new way to define home.

D IS FOR DELANEY

Marc Lee

About how clean growth rhetoric is simply cover for a business-as-usual expansion of fossil fuel production and exports; and Clifford Atleo (Kam’aynam/Chachim’multhnii) who examines how Indigenous communities navigate resource extraction activities while working to sustain their unique cultural identities, practices and worldviews.

E IS FOR EASY YOGA

Rachelle Delaney

Yoga is known for its positive effect on mood and physiology. It also works for children, especially those needing healthy ways to acknowledge their emotions writes Kathy Beliveau in When I Feel: Easy Yoga for Big Feelings (Orca $19.95) for ages 3 to 5. Beliveau links yoga poses, like the tortoise pose, with rhythmic text to show how feelings like anxiety can be managed:

“Then I feel anxious, / I tuck into my shell, / pretending I’m a tortoise, / silent, safe and well.” Based on Vancouver Island, Beliveau has studied yoga for children and yoga safety, and is a certified yoga instructor. Illustrated by Julie McLaughlin with photos by Jesse Holland.

F IS FOR FUNK

Carla Funk

Following on from her memoir Every Little Scrap and Wonder (Greystone, 2019), her first non-fiction title after five poetry books, Carla Funk has produced another memoir Mennonite Valley Girl: A Wayward Coming of Age (Greystone $29.95). Funk grew up in Vanderhoof, one of the earliest Mennonite settlements in B.C., a place of loggers and traditional marriages. As a teenager, she was surrounded by women who married early, bore children and participated in church functions. But Funk wanted to push the limits of her changing body, her community and her religion, all of which she describes with equal doses of humour and gravitas.

G IS FOR GREEN

Clarissa P. Green

Age of Grownupedness (Granville Island Publishing $19.95). She died last August having seen her text to publication. Green’s work included stints as a university professor and a family therapist working with aging parents and their mid-life children.

C IS FOR CARROLL

William K. Carroll

Uvic professor, William K. Carroll is the editor of Regime of Obstruction: How Corporate Power Blocks Energy Democracy (The Five Islands Press 49.95), a collection of essays showing how the reach of corporate power into all areas of society is an obstacle to overcoming climate change and ecological destruction. The book includes writing from

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After getting hit head-on by a serial drunk driver as she was driving home to Nelson in 2013, singer, actor and director Pat Henman went through years of recovery and her daughter, Maia, was left permanently disabled. Henman manages to tell the story of the catastrophic event, including the years of medical and legal battles that she and her daughter endured, in life-affirming and humorous ways in her first book, *Beyond the Legal Limit* (Caitlin $24.95). 9781773860497

Newly widowed Ivy, a 78-year-old woman who can’t remember the names of the pills she takes daily, accepts an invitation from her estranged daughter Cynthia to move from Vancouver to Japan in *Ivy’s Tree* (Thistledown $20), Wendy Burton’s debut novel. Ivy hasn’t yet met her son-in-law or two grandsons and they don’t speak English. She ends up in a tiny bedroom in Cynthia’s small apartment. To cope, Ivy takes secret day trips in Tokyo until discovered and grounded to the apartment, further estranging her from Cynthia. It takes a surprising moment of great generosity to change the situation. 9781771871990

Novelist Melanie Jackson has written over 15 mysteries for young people, linking some with a theme such as the five titles she based on amusement rides. Her latest has a distinctly musical flavour: *The Fifth Beethoven* (Crwth Press $10.95) for ages 11-13 about piano-playing Nate, who gets robbed by a thief in a Beethoven costume while admiring a building designed like a quarter note, called the Keynote. The experience leads to a summer job for Nate performing in the Keynote’s courtyard. While he works, Nate sleuthes for the light-fingered Ludwig that swiped his wallet. 9781989724057

In her third collection of poems, *Orrery* (Harbour $18.95), Donna Kane explores ideas of consciousness, transformation and space travel through the theme of Pioneer 10, an American space probe launched in 1972 to study Jupiter’s moons. The probe was retired in 2003 when it was hurled away from the solar system and left to float on its own in space. (Orrery is the word for a mechanical model of the solar system, of or just the sun, earth and moon, used to represent their relative positions and motions.) *Orrery* was a finalist for the 2020 Governor General’s Literary Award in poetry. 9781550179187

SFU professor emeritus of history, Jack I. Little’s *Reading the Diaries of Henry Trent: The Everyday Life of a Canadian Englishman, 1842-1898* (MUP $37.95) explores the life of a British-born man growing up in Canada who started writing diaries when he was sixteen years old and continued for another 50 years. On the cusp of manhood, he travels back to England to get a vocation and then to Vancouver Island during the gold rush. Finally, as the father of a large family, he describes the daily struggle to make ends meet on a farm he inherited in Quebec’s lower St Francis Valley. Little covers the complexities of class and colonialism through the words of a Victorian-era man who struggled to adapt in Canada. 9780228006619
WHO'S WHO

M IS FOR MAILLARD

Prolific Vancouver author, Keith Maillard’s first novel about two gender-fluid characters became a cult classic: Two Strand River (Press Porezpic, 1976/Harper Collins, 1996). At the time, it was little known that Maillard had grown up not identifying either as a boy or a girl. It took Maillard over 60 years to understand his gender dysphoria. He carried on to write another 14 novels, a book of poetry and a memoir. Now, in his second memoir, The Bridge: Writing Across the Binary (Freehand $22.95), Maillard recalls his life of writing and the journey to understanding his non-binary identification.

N IS FOR NAMIR

After writing a novel and a poetry book, Hasan Namir of Surrey has published a picture book, The Name I Call Myself (Arsean Pulp $19.95) about young Ari as they age from a youngster to a teen. When Ari is a child, they play with dolls, enjoy princess movies and want to grow their hair long (their dad won’t let them). At nine, Ari plays hockey all the while wishing they could try on their mother’s dresses. By the time they reach the age of 16, Ari wants to run away. With illustrations by Cathryn John, Namir tells the tale of Ari’s journey to self-acceptance and non-binary identification. Born in Iraq, Namir came to Canada at a young age. His novel God in Pink won the Lambda Literary Award in 2016.

O IS FOR OLSEN

With Cate May Burton, Sylvia Olsen has co-authored Growing Up Elizabath May: The Making of an Activist (Orca $24.95). Known for her books on knitting, Olsen also writes novels for young adults, as well as history and personal essays. In 2006, the newly elected leader of the Green Party of Canada, Elizabeth May moved to Sidney, a short distance from where Olsen lives in North Saanich. The two became friends and Olsen teamed up with May’s daughter, Cate, to write a book for young readers about how May became an activist, hoping that the activist, “will become a spark for young people and help ignite their enthusiasm to make our world a better place.”

P IS FOR PAULL

In her second collection of poems, blue gait (Mother Tongue $19.95), Shauna Paull sings the praises of a way of life that doesn’t have material concerns at its core but which looks to the world as a loving place. Her poetic “songs” focus on elders, environmentalists, daughters and lovers, and the joys of simple gifts made by hand. Paull has worked extensively with migrant and refugee women advocating for labour and mobility rights, and poverty alleviation. She represented Canada at the UN Commission on the Status of Women in 2006.

Q IS FOR QUEDNAU

After writing a novel, two books of poetry and a children’s book, Marion Quednau has now released her debut collection of short stories, Sunday Drive to Gun Club Road (Nightwood $21.95). Packed with complex characters that are equally suspicious and sympathetic, Quednau writes of moments between action, what almost occurred or what might yet happen in her examination of what constitutes the truth. Her short fictions include a parked car leading to a woman flailing in a dunk tank, a woman shucking corn with her ex-husband’s new lover and a garage sale that ends in vengeance. In all of them, timing is everything.

R IS FOR REGEHR

Winner of the 2021 Raven Chapbooks Poetry Contest, Kyren Regehr’s Disassembling a Dancer (Raven Chapbooks $22.95), is an insider’s revelations into a dancer’s life. Regehr writes about the dark side of ballet including the physical pain, and the strict diets—“1/4 piece of toast / no butter”—all for the love of beautiful movement. Fellow poet, Tim Libburn says Regehr’s language “is trim, muscled, ‘momentum’ and that it “soars.”

S IS FOR SAKOLSKY

Denman Island’s Ron Sakolsky has published his magnum opus, Dreams of Anarchy and the Anarchy of Dreams: Adventures at the Crossroads of Anarchy and Surrealism (Autonomedia $24.95). This comprehensive critical history documents the fleeting and troubled affiliations of scores of surrealist legends in France, Spain, North America, and elsewhere. Previously, Sakolsky was a professor of Public Policy at the University of Illinois at Springfield where he taught on music and social justice issues. He has also written extensively on pirate and community radio, including Islands of Resistance: Pirate Radio in Canada (New Star, 2010) with Andrea Langlois and Marian van der Zon.

T IS FOR TOEWS

Lucky Jack Road (Mosaic Press $19.99) is J.G. Toews’ sequel to Give Our Creek (Mosaic Press 2018). Heroine Stella Mosconi encounters an ex-teenage boyfriend, Jack Ballard, twenty years after their fling ended badly. She had hoped to escape Jack’s attention after returning to her hometown but the former pro mountain biker won’t leave her alone. Then his body is found off a popular hiking trail and Stella goes out of her way to unravel the mystery in this crime thriller.

U IS FOR UPSTREAM

In Upstream, Downstream: Exploring Watershed Connections (Orca $21.95), Rowena Rae asks, do you know your watershed address? Most people don’t have a clue. Rae argues we need to know because its where we get our drinking water and our watershed includes the land and everything on the land too. Most important of all, watersheds the world over are stressed due to human activity. Rae explains watersheds and names some of the heroes working to save them. A former biologist, Rae now writes fiction and non-fiction from Victoria.
They’ve got over 250,000 YouTube subscribers, 65,000 Twitter and 25,000 Instagram followers. Now non-binary Xiran Jay Zhao has written a sci-fi/fantasy novel *Iron Widow* (Penguin $21.99). Using a blend of Chinese history and futuristic mecha (humanoid mobile robots) science fiction, the book features a heroine inspired by China’s only legitimate female sovereign, Wu Zetian (who in 7th century A.D is credited with reducing corruption and revitalizing the country’s culture and economy). Xiran is a first-generation Chinese immigrant who lives in Vancouver where they are training to become a biochemist.

Weighing in on the scenic cruising territory of the Broughton Archipelago, Anne and Laurence Yeadon-Jones have released a revised third edition of *The Broughtons and Vancouver Island—Kelsey Bay to Port Hardy* (Harbour $49.95), part of their popular Dreamspeaker cruising guide series. Numerous charts and aerial photos accompany Laurence’s hand-drawn maps that expose dangers and attractions of key anchorages. Anne provides colourful commentary.

In Andy Zuliani’s novel *Last Tide* (NeWest Press $21.95) two burnt-out employees, Ana and Win are sent to an island in the Pacific Northwest. There, they meet a climate scientist who is studying “the big one”—a cataclysmic earthquake and tsunami that will destroy the region; and an athletic-leisure clothing mogul building a vacation home that will double as an apocalyptic shelter. Then police investigators arrive, which throws everyone into an uproar and re-opens personal fault lines between the islanders.
Kate is upset when her Bubbie (grandma) gets a motorized scooter. Will Bubbie still be Bubbie riding in that scooter? Kate slowly warms to the scooter after she sees what a good friend it is to Bubbie. And shopping at Granville Island Market with Bubbie and the scooter turns out to be so much fun! Her little brother Nate loves the scooter’s bells and whistles, and Kate makes new friends on their joyous outing.

Bonnie Sherr Klein is an award-winning documentary filmmaker and writer. After suffering a catastrophic brainstem stroke in 1987, she published her best-selling memoir, Slow Dance: A Story of Stroke, Love and Disability. Soon after, she co-founded KickstART Society for Disability Arts and Culture. Bonnie is a recipient of a Governor General’s Commemorative Medal, and was invested as an Officer of the Order of Canada. She lives in British Columbia with her husband, Michael, and moves through the world on Gladys, her motorized scooter.

Élisabeth Eudes-Pascal is a highly acclaimed artist and illustrator, and was a finalist for the Governor General’s Award for Children’s Book Illustration. She was three years old when she first saw her mother draw. Ever since that magic moment, she never stopped creating art. She lives with her husband in Montreal, where she helps intellectually challenged people of all ages draw and paint. She loves chocolate almost as much as drawing, and, like Bubbie on her scooter, cycles around town on her bike.

Beep Beep Bubbie

by Bonnie Sherr Klein

illustrated by Élisabeth Eudes-Pascal

Kate is upset when her Bubbie (grandma) gets a motorized scooter. Will Bubbie still be Bubbie in that scooter?

Bonnie Sherr Klein, best-selling author of Slow Dance: a story of love and disability, joins acclaimed illustrator Élisabeth Eudes-Pascal “for this lighthearted intergenerational story, sure to open young eyes to issues of disability.”

—Quill & Quire

“This beautifully illustrated children’s book teaches important lessons about living with disability.” —Vancouver Sun

Finalist for the 2021 Christie Harris Illustrated Children’s Literature Prize (BC Book Prizes)
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Truth-telling

Thank you for your coverage of Crossing the Divide [Winter 2020-2021], my new book that includes a story about the creation of the Muska-Kechika Management Area following recommendations of the Land and Resource Management Planning (LRMP) tables to protect wilderness and wildlife in the long term, while allowing temporary industrial activity in about two thirds of the area. This unsexy compromise was no one’s preferred solution. Even so, I believe then, and still do, that this agreement is the best that we could have accomplished at the time.

Glen Clark was premier when the LRMP hit the desks in Victoria, and he agrees. It was “a spectacular contribution to the world…that protected environmental values and kept jobs…one of my best days as premier!”

During the often tense negotiations, I was threatened by one of the other table members. I didn’t take it too seriously. Nevertheless, I did peer under the Olds for tell-tale signs of dripping brake fluid or other sorts of tampering before climbing in for the long drive home from the LRMP table meeting.

That agreement continues to stand strong today, a testament to the First Nations who contributed to the ultimate plan. It is also a measure of the importance of the Muska-Kechika whose wilderness and wildlife are now protected, hopefully forever. And no brake fluid leaking on the pavement.

Wayne Sawchuk

Jerry Zaslove

I wanted to thank BC BookWorld for mentioning my book, Writing the Empire: The McIlwraiths, 1853-1948 in the Spring 2021 issue. Getting a copy of your publication on the ferry or at my local bookshop (Hager Booked) is always a highlight and I read it from cover to cover. Perhaps it is worth mentioning that my book has specific reference to B.C.: the concluding chapter talks about the genesis and reception of T.F. McIlwraith’s The Bella Coola Indians (UTP, 1948; 1992); the publication of John Barker and Douglas Cole’s edition of McIlwraith’s field letters. At Home with the Bella Coola Indians (UTP, 1948; 1992), with a new introduction by Barker; and the 1991 potlatch in Bella Coola, presided over by Chief Lawrence Pootlass, held in order to honour the memory of McIlwraith and of the Nuxalk ancestors who welcomed him. Eva-Marie Kroller

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