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BC

BOOKWORLD

VOL. 35 • NO. 3 • Autumn 2021

SALMON SAVIOUR

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

page 7

STI'TUM'ATUL'WUT

How a Cowichan woman
preserved her language
& culture. 18-19



HEIRLOOMS

The scars of
World War One
revisited. 22-24



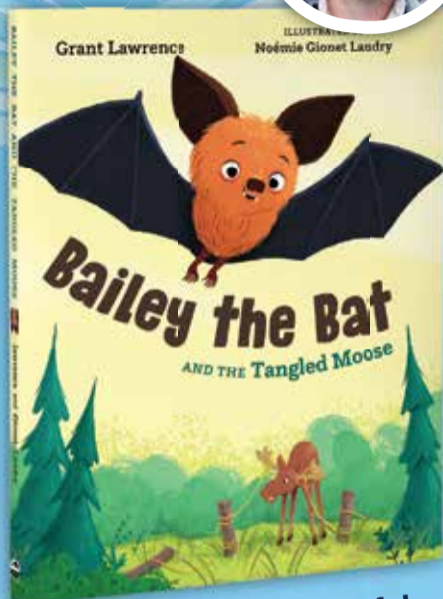
HEATHER HALEY

Gritty chronicle of
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ORCA BOOKS

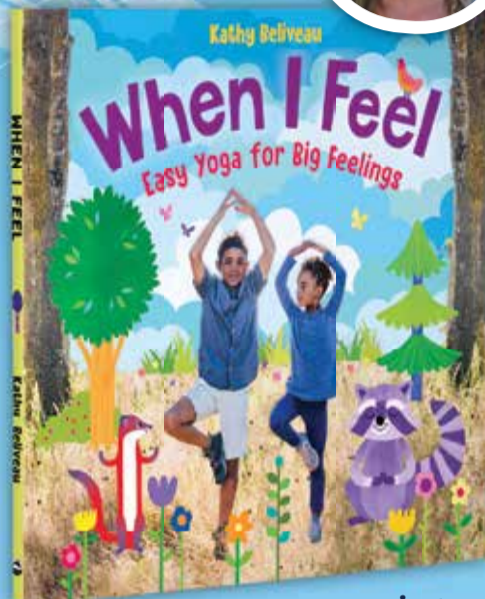


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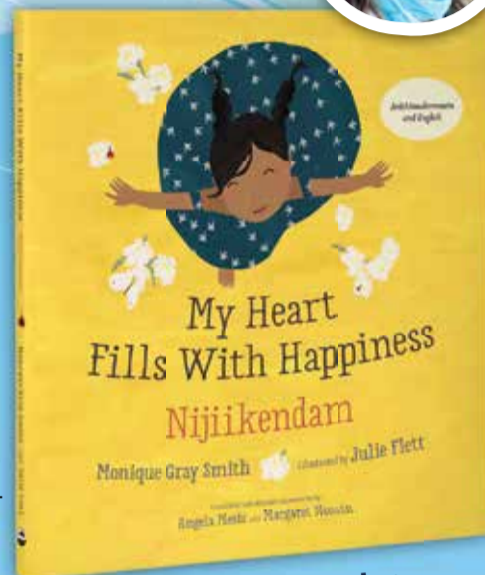
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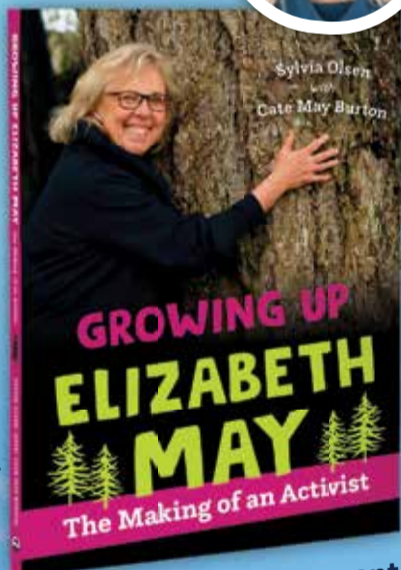
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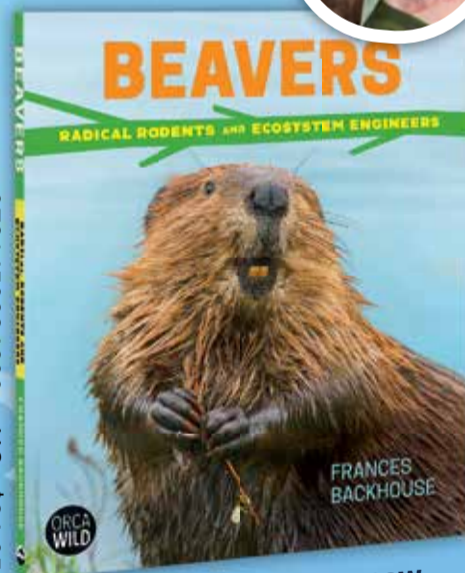
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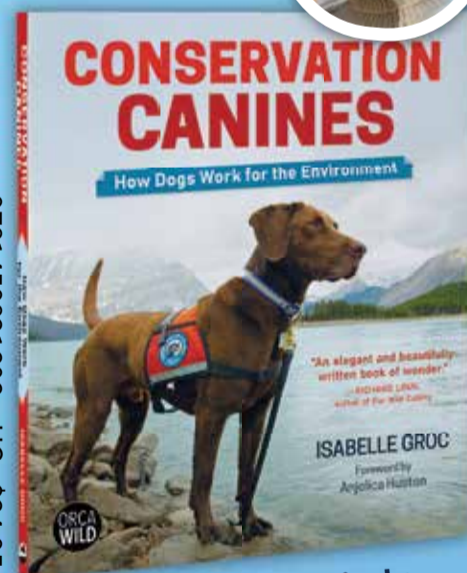
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(TouchWood \$25)

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

PEOPLE



Laura Bradbury
(left) & Rebecca
Wellman in France.

Kisses from Burgundy

DAISY ORSER PHOTO



Victoria-raised **Laura Bradbury** got a lucky break when her local Rotary Club sent her to France instead of Belgium for her exchange year after high school. Bradbury landed in Burgundy, married a Frenchman named **Franck**, converted four old houses in the Burgundian vineyards to vacation rentals and had three daughters. The family now divide their time between Victoria and Villers-la-Faye, Burgundy.

Bradbury published her and Franck's love story in the first of ten bestselling *Grape Series* memoirs, *My Grape Year* (Grape Books, 2015). Readers found her descriptions of food made their mouths water. Demands started rolling in for a cookbook resulting in Bradbury and **Rebecca Wellman** co-authoring **Bisous & Brioche: Classic French Recipes and Family Favorites from a Life in France** (TouchWood \$45). Wellman had already released *First, We Brunch* (TouchWood, 2017) a book of recipes and stories from Victoria's breakfast joints. The pair struggled to find a title, eventually landing on the word bisous, the French word for the welcome and farewell kisses that are part of life all over France. "Bisous conveys warmth, welcome, and love," says Bradbury. Brioche was added for the alliteration and because it is one of Bradbury's star recipes. 9781771513166

Chevy Stevens



Crimes & writers

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 and constantly being warned not to hitchhike or stop her car. Then her best friend Amber disappears and Hailey decides to find some answers. The other main character is Amber's sister, Beth Chevalier who comes to Cold Creek to find out what happened. Hailey and Beth are soon working together on the deadly mystery.

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. 9781250133571



Michael Nicoll Yahgulanaas

Serious play

Growing up in Haida Gwaii, **Michael Nicoll Yahgulanaas'** favourite literature was comics and he liked watching cartoons on TV. At the same time, he was absorbing Haida oral tradition and its cast of tricksters, heroes and villains. These elements were combined when, as a young artist Yahgulanaas blended cartoon imagery with the formlines of classic Haida art to create a unique artform. The cartoons he was drawn to were Asian manga (manga is the Japanese word for comics) and he named his new creations 'Haida manga.'

Exuberant and playful, Yahgulanaas's art nonetheless has a serious underpinning and he has a long history of environmental and political activism. It's easier to take a bitter pill with sugar. Yahgulanaas makes his points with humour despite their solemn messages. **Mischief Making: Michael Nicoll Yahgulanaas, Art, and the Seriousness of Play** (UBC Press \$29.95) by UBC curator and associate professor **Nicola Levell** follows the development of his unique hybrid art and the philosophical thought behind it. 9780774867368



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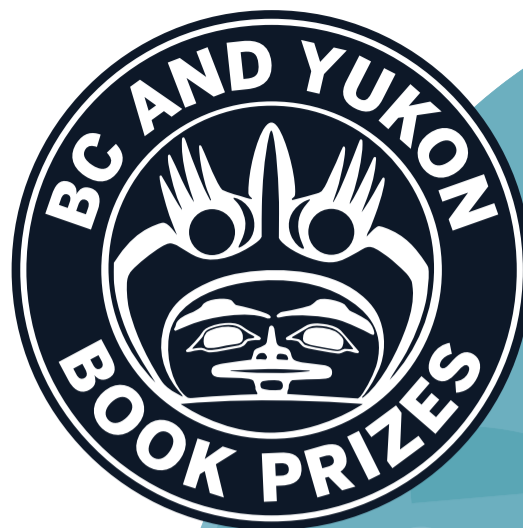
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Tanya Boteju, 2018 graduate

Holocaust recovery

In her poetry collection, **Out of the Dark** (Ronsdale \$17.95), Holocaust child survivor **Lillian Boraks-Nemetz** pays tribute to other artists and poets, and her healing process in Canada.

The first section of *Out of the Dark* deals with the Nazi occupation of Poland: “This is a ghetto/where humans live in neglected cages/within a fire that burns sleep out of their eyes.” New connections in Canada have helped develop her ability to live and love again. “I run toward you/carrying the glow of marigolds/lighting your path to my love.”



Lillian Boraks-Nemetz, child survivor

Boraks-Nemetz’s best-known young adult novel, *The Old Brown Suitcase: A Teenager’s Story of War and Peace* (Ben-Simon, 1995; Ronsdale, 2008) is told from the perspective of 14-year-old Slava Lenski who comes to Canada from Poland with a suitcase filled with memories of the Warsaw Ghetto where she left behind her parents and sister. It won the Sheila A. Egoff Prize and other awards. Her most recent novel, *Mouth of Truth: Buried Secrets* (Guernica, 2018) is about the unhealed childhood trauma of a parent that is destructively passed to the next generation.

Boraks-Nemetz will be one of eighty authors featured in **Alan Twigg’s** forthcoming *Out of Hiding: Holocaust Literature of B.C.* (Ronsdale, 2022).

9781553806325



LOBSANG WANGYAL PHOTO



Pro-Tibet climate change protest in Dharamsala, India.

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** (Sumaru \$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.

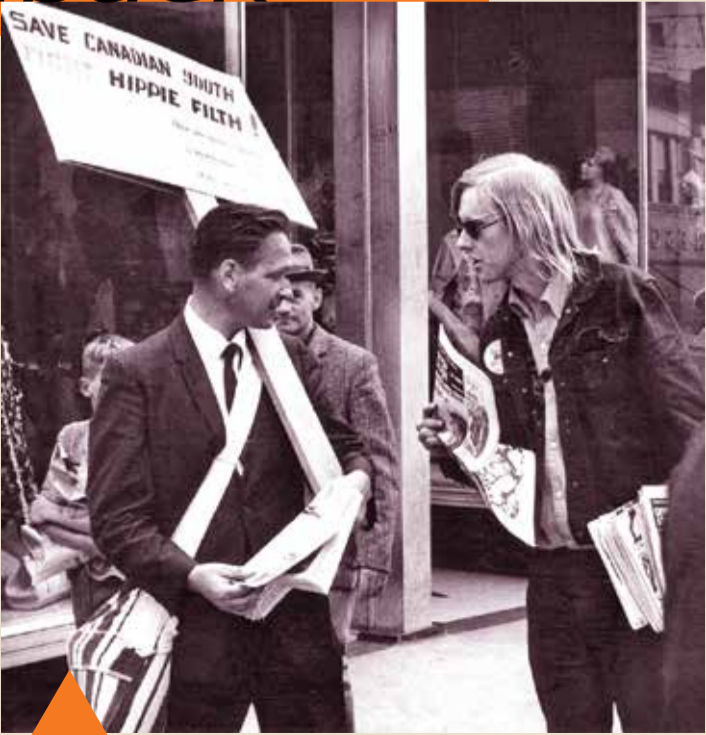
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SIXTIES flashback

IN THE SUMMER OF 1967, 21-year-old American war resistor, **Richard Lemm** made his way across the Canadian border with a newly minted Landed Immigrant card, heading for Vancouver. He checked into the YMCA downtown, ate a hot roast beef sandwich meal at the Sportsman’s Café followed by apple pie à la mode, then went for a stroll. In front of the Hudson’s Bay Department store, Lemm noticed “a young man with very long blond hair and granny glasses, selling the local underground newspaper, the *Georgia Straight*,” he states in his memoir **Imagined Truths: Myths from a Draft-Dodging Poet** (Tidewater Press \$21.95).

Lemm never mentions the name of the newspaper hawker, but recalls him saying the paper had been founded by “a collective” earlier that spring and that they were being hounded by the authorities for “offensive articles.” The vendor then invited Lemm to a fundraising rally that evening.

A black Mercedes-Benz sedan pulls up. “Not your normal activist car” writes Lemm. The own-



Dan McLeod (right) selling the Georgia Straight in Vancouver.

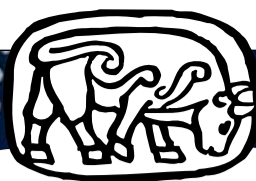
er, **Harry Rankin**, was a lawyer and alderman already popular as a left-wing figure. Sitting next to him was **Milton Acorn**, nicknamed ‘poet of the people.’ Acorn was one of the co-founders of the paper’s collective.

At the rally, the vendor approaches Lemm with a burlap bag. Would he make the rounds to collect donations for legal costs for the paper? “For sure,” Lemm replied. At the end of the evening, Lemm took the now-bulging money bag to the vendor, who looked at him quizzically.

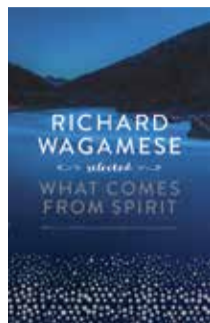
“The money,” says Lemm. “Oh shit. What’re you doing with the money?” Lemm writes it wasn’t so much an accusation as a glare of bewildered panic. “You asked me to collect it. Remember?” “I did? Oh jeez, yeah. I totally forgot. Thanks.”

The vendor had the look of someone who realized he might have messed up royally but got lucky. “Thanks a million,” was all he could mutter to the honest Lemm, who would remain in Canada as so many American war resisters did, even after the Vietnam war came to an end.

9781990160066



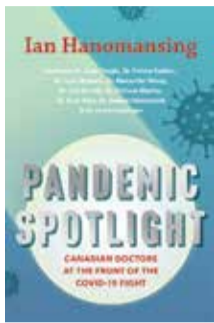
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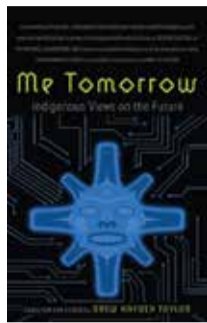
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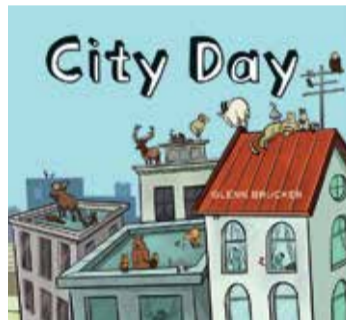
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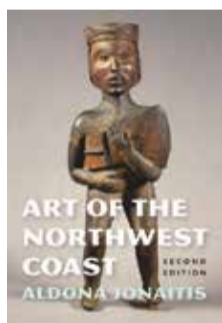
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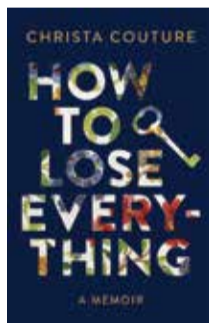
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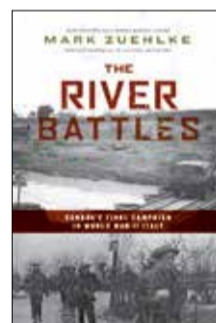
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Not on My Watch:
How a Renegade Whale Biologist
Took on Governments and Industry
to Save Wild Salmon
 by **Alexandra Morton**
 (Random House \$35)

BY PORTIA PRIEGERT

Not so long ago, salmon spawning rivers in British Columbia would see bank-to-bank fish, the water a churning mass 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 devastating 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 sculling erratically. "Many of their eyeballs were white, which indicated the fish were blind. I turned the camera towards their tumours and open sores ... The water was laced with stringy, mustard-coloured strands, fish diarrhea, I realized when one fish let loose a stream of it in front of the camera."

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, as fast as possible, in as small a space as possible, on an unnatural diet. Feedlots break all the rules that keep animals healthy, largely because they breed out genetic diversity, they crowd creatures together and they prevent predators from removing the sick and dying. As a result, sick animals linger in feedlots, dying slowly and



Alexandra Morton

The resistance FIGHTER

Alexandra Morton fearlessly names names, critiques flawed research and holds bureaucrats, politicians and the fish farm industry to account.

shedding disease particles as they go, infecting those around them."

Morton not only holds the industry to account, 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 McNeil 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."

9780735279667

Victoria-based Portia Priegert is the editor for Galleries West and a former reporter for the Ottawa bureau of the Canadian Press.



Destination Hikes In and Around Southwestern British Columbia: Waterfalls, Mountain Peaks, Swimming Holes, and More
by **Stephen Hui** (Greystone \$24.95)

★

Waterfall Hikes in Southern British Columbia by **Steve Tersmette** (RMB \$22)

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 or wilderness 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 Mountaineering Club since 1964, **Mary** and **David Macaree** wrote *103 Hikes in Southwestern B.C.* (Mountaineers Books/B.C. Mountaineering Club). It became a classic regional title, selling more than 120,000 copies since 1973 and going into several reprints. He was an English professor at UBC and she was a librarian at UBC. They also wrote *109 Walks in B.C.’s Lower Mainland* (D&M, 1980) and in 2014, Greystone Books published an updated edition, *109*

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

Walks in British Columbia’s Lower Mainland, credited to the Macarees with **Alice Purdey** 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) listing 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 granitic 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



Stephen Hui



Steve Tersmette

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 Semaphore Lakes (near Pemberton), Eaton Lake (Hope) and Ghostpass 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 2019.”

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 understands this fascination all too well, as demonstrated in his book **Waterfall Hikes in Southern British Columbia**.

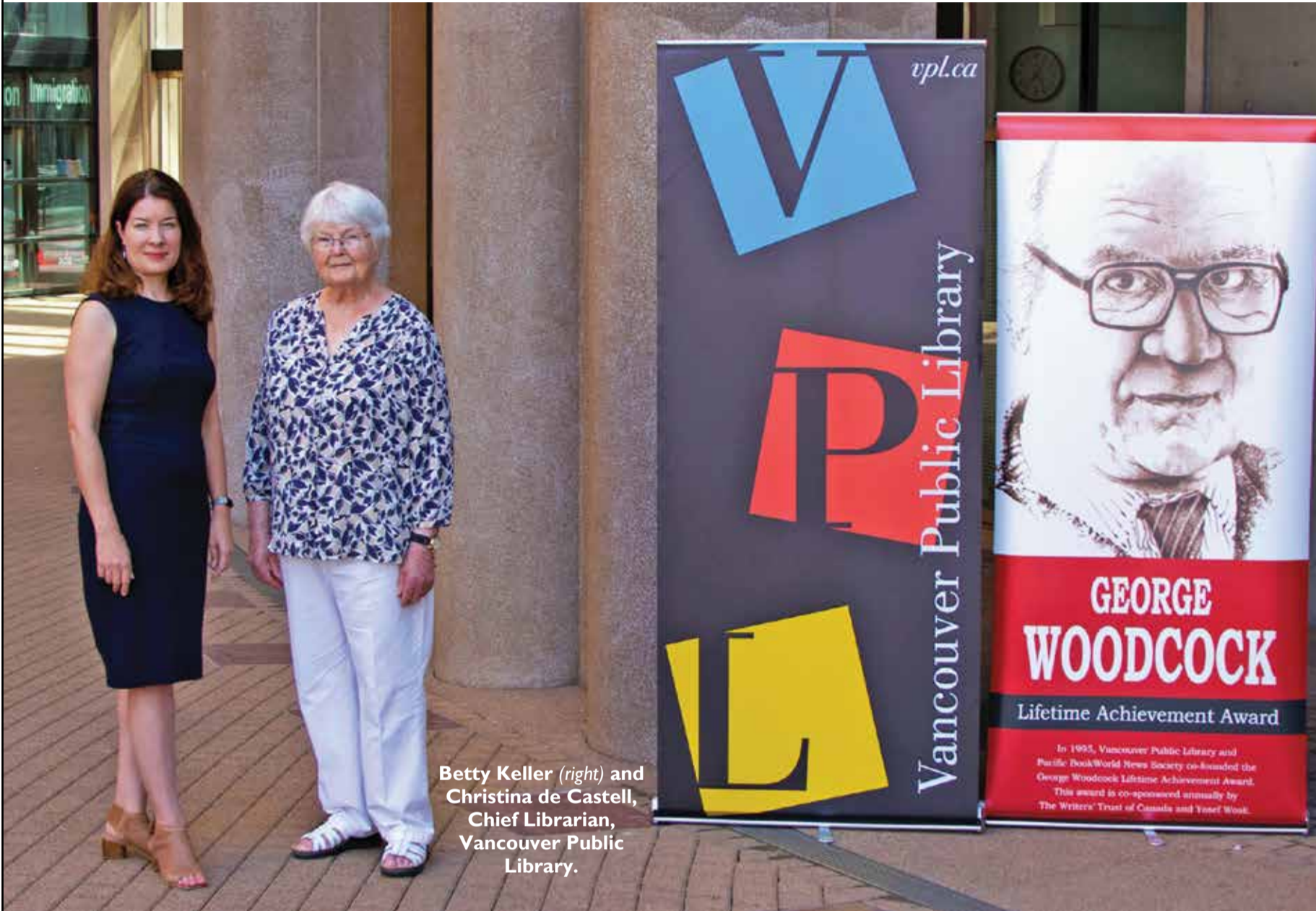
He recalls travelling as a young boy with his parents on their annual summer camping trip staring out the back window of the family van. “Every single little stream that poured out of the mountains gave rise to a back-seat celebration before we reset our eyes, hoping to catch another fleeting glimpse 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 discovered 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: “Moyie Falls is home to the ‘Lucky Friday Minesite,’ an old gold mining claim now extending nearly 250m underground near the falls. The underground channel was originally discovered in 1894. Remnants of nearly 125 years of mining are scattered around the site, including the two main entrances.”

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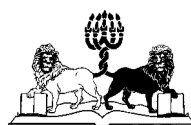


Betty Keller (right) and
Christina de Castell,
Chief Librarian,
Vancouver Public
Library.

BETTY KELLER

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.

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.



Common Threads: Weaving Community through Collaborative Eco-Art by Sharon Kallis (New Society \$31.99 audiobook)

Ten 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.



ART OF THE UNWANTED

Sharon Kallis connects ecologists with creative communities in an audio reissue of *Common Threads*.



Examples (top and bottom) of Sharon Kallis’ eco-art from *Common Threads*.

Soon, she was collecting floor sweepings of dog hair to spin and weave into slippers. Kallis also began making outdoor sculptures out of green waste such as dogwood tree clippings, often drawing in other people to participate.

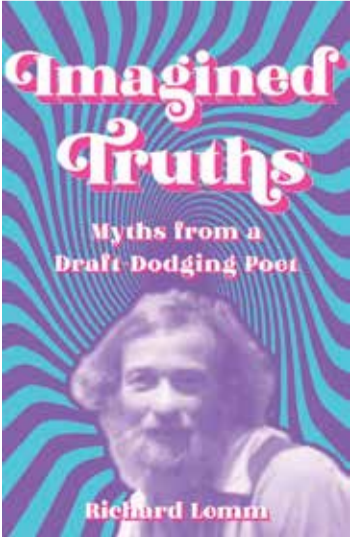
Kallis became a connector between people of different disciplines, “In my work that often means connecting ecologists and environmentalists or gardeners with a creative community to work with green waste piles.

“I know that enough of anything can be made into something,” Kallis says. “Discovering what that something is can be an incredible journey—learning skills, developing a seasonal awareness, fostering community and building self-empowerment with a do-it-together attitude.”

Now available as an audio book, **Common Threads** (New Society \$31.99), will reach more people than ever.

“In general, I hope this book creates a framework of possibility, allowing you to see what is ‘unwanted’ in the world around you as a creative resource waiting to be harvested.”

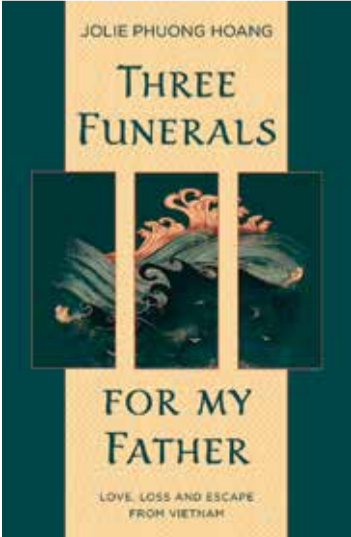
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“As important politically and historically as it is emotionally and stylistically”
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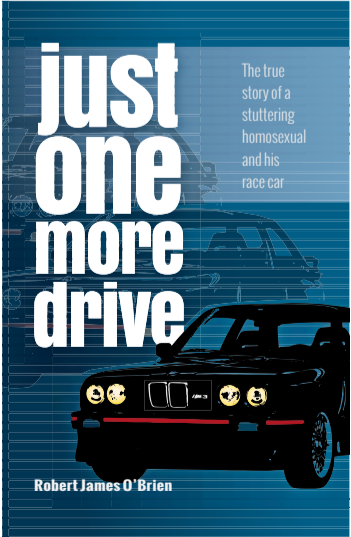
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JUST ONE MORE DRIVE
by Robert James O’Brien

2021 GEORGE RYGA AWARD FOR SOCIAL AWARENESS IN LITERATURE

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.

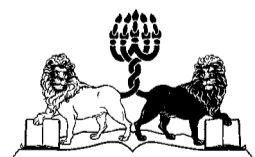
FINALISTS

- *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.

Geoff Mynett with his wife
Alice Mynett.





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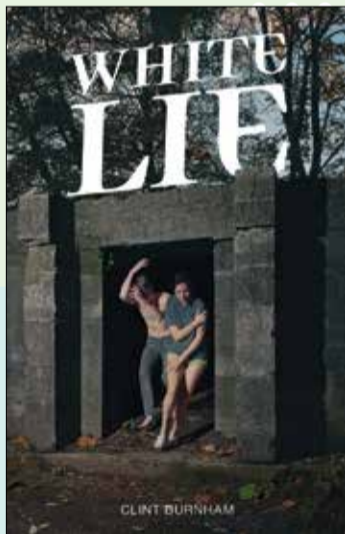
Heroines Revisited

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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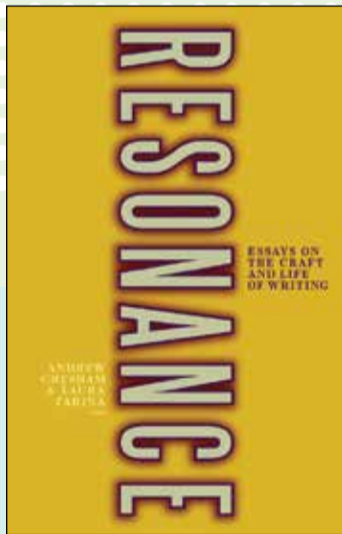


White Lie

By Clint Burnham

"Clint Burnham's microfictions are both a symptom and antidote to our age of iPhone-enabled distraction. In spare, telling prose, *White Lie* takes the ligaments of narrative and frees them from their bodies of character and plot to reveal the expanse of life that's spent half-noticing."
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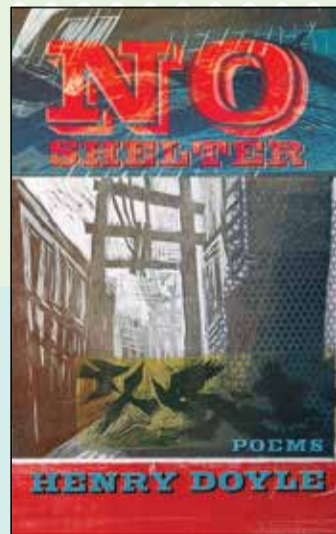
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— Saleema Nawaz, author of *Songs for the End of the World*

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No Shelter

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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Half Brothers and Other Stories:
a novella and four short fictions
by **Bill Stenson**;
illustrations by **David Lester**
(Mother Tongue \$19.95)

BY CAROLINE WOODWARD

HALF EMPTY, HALF FULL

■ **Bill Stenson's** full disclosure about family life.

In his fifth book of fiction, **Half Brothers and Other Stories**, **Bill Stenson** warns from the outset to expect at least one story that grapples with sibling rivalry. Furthermore, Stenson chooses a **Jane Austen** epigraph: The younger brother must help to pay for the pleasures of the elder.

The novella asks hard questions of the parents, one essentially passive, the other chronically belligerent. Parenting remains the universal preserve of blundering amateurs. When the plot takes a serious twist, Dora, the mother of both boys, finally speaks some home truths to her husband, a former amateur boxer with drinking and gambling issues: "You can see now where all this fighting has got this family. Don't you? It's the grand solution for everything around here. You don't like the way life is treating you then you fight. Fight, fight, fight...Our kids deserved better than this, and they're damn well going to get it."

"You're right," Ennis said. "You're right." His contribution to a decidedly one-sided discussion lacked conviction, but she could tell he was trying.

Dora tends to give everyone the benefit of the doubt and Ennis is the main beneficiary of her wishful thinking. The not-so-subtle matter of transferring his own pugilist ambitions to his brawny son and the countless cruelties his boy inflicts on his younger half-brother seems to have escaped his fatherly notice.

The plot twists and takes a mighty turn, and the two half-brothers become young men and change, or don't change much, and life goes on. It's a gritty, acutely observed character study and account of the consequences of their actions.

Ball and Chain begins with what I'd like to nominate as a sub-category of North American fiction concerned with raccoons and the often-hapless human response to them. Originally published in the *Nashwaak Review*, this story is leavened with dry humour: "He couldn't remember his stomach getting bigger, but it had—from size thirty-four to forty, and a tight forty at that. That was the way a lot of things happened in life. Some days he would drive the eight miles into town, pull in front of the hardware store and not be able to remember driving there. Suddenly your life was altered, they built a new subdivision, and no one asked your opinion."

The story follows two sets of characters, first a man, a young thief and a raccoon. The second set is a real estate agent, who is also a prospective home buyer considering a return to Vancouver Island from Toronto and her thirteen-year-old son's concerns about adjusting to island life. These parallel lives converge in a most satisfying way, the kind of fictional sleight of hand which will make readers and

other (generous) writers applaud with hoots and cheers!

Bon is the story of three thirteen-year-old boys in Duncan who form a gang one summer. Bon, short for Bonnie, is a Grade 8 grifter and femme fatale who soon has the boys doing her bidding after she joins the gang.

"It was the middle of a useless summer and the world was hot. The three of them sprawled out on the bank of the Cowichan River, their bikes in the gravel behind them like dead horses on the battlefield. They were drinking bottled root beer they'd stolen from the back of a delivery truck that followed the same route through town on Mondays."

Their young lives are about to change during this memorable summer in another nuanced revelation of character in a story, like all in this collection, in which nothing is predictable.

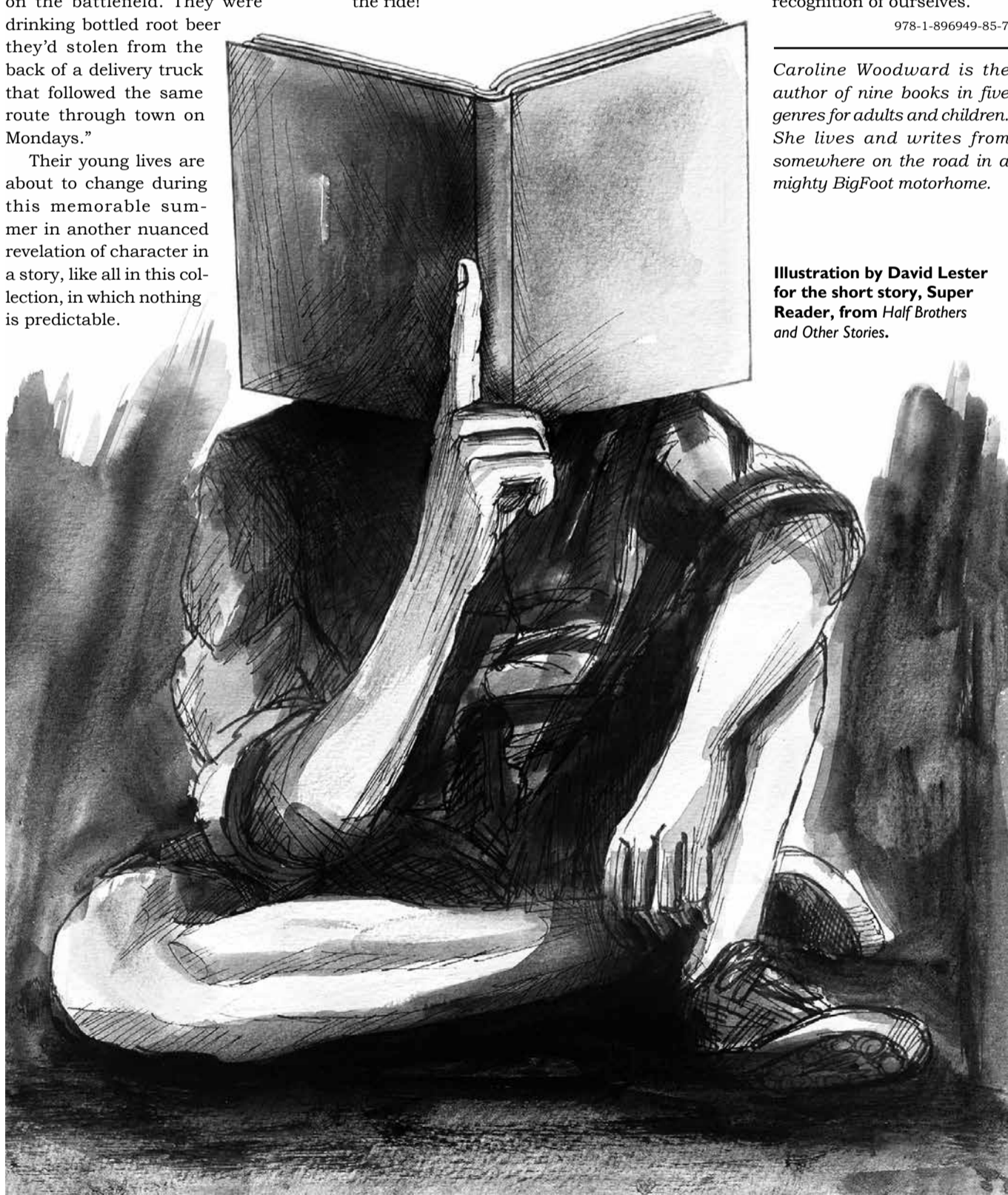
Dick and Jane, first published by *EVENT* magazine, considers a brother and sister in their early teens. Jane is a very bright girl, destined to be an actuary for an insurance agency at the highest level of management. Her older brother, less gifted but a generous soul, is the first to give her full credit for her brains. Their father has gone missing after a messy extra-marital affair (not his) and after seven years, he is legally declared dead. What could possibly go wrong with this picture? Hang on for the ride!

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.

978-1-896949-85-7

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*.





**GREYSTONE
BOOKS**

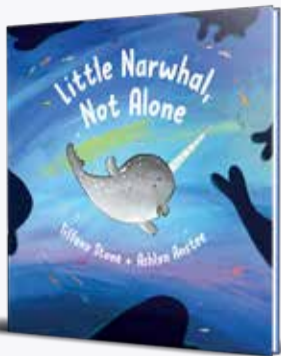


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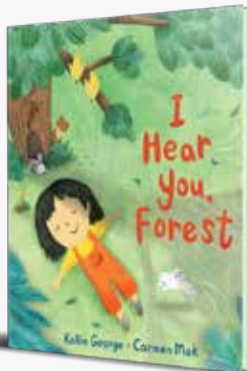
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Tiffany Stone & Ashlyn Anstee

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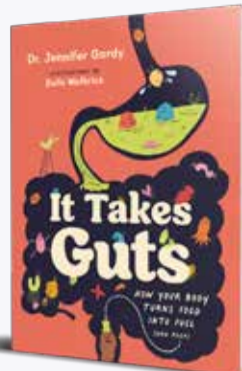
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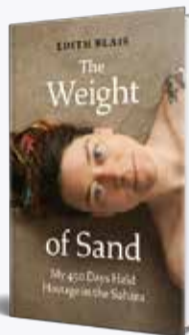
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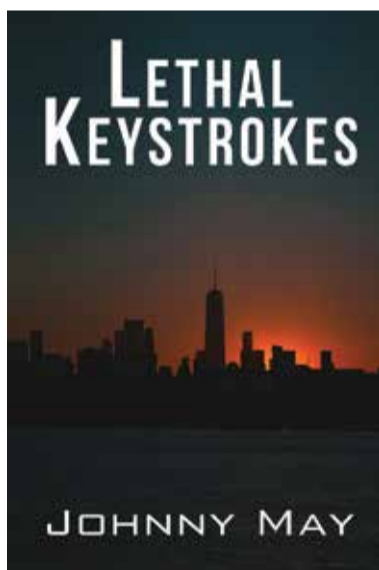
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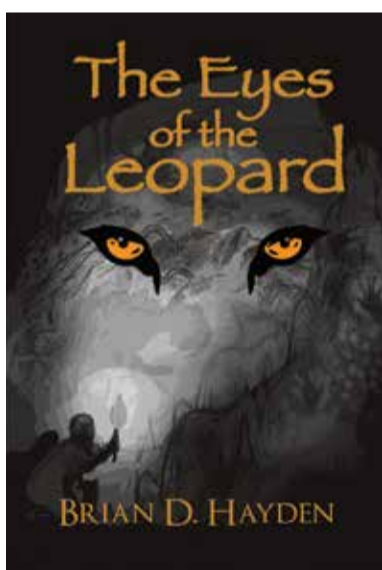
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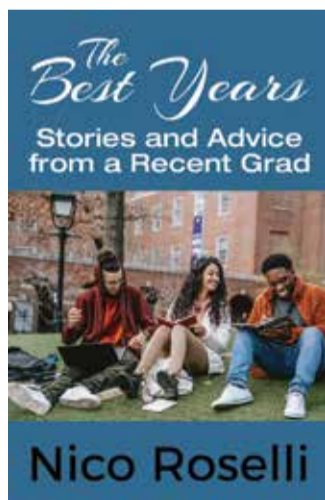
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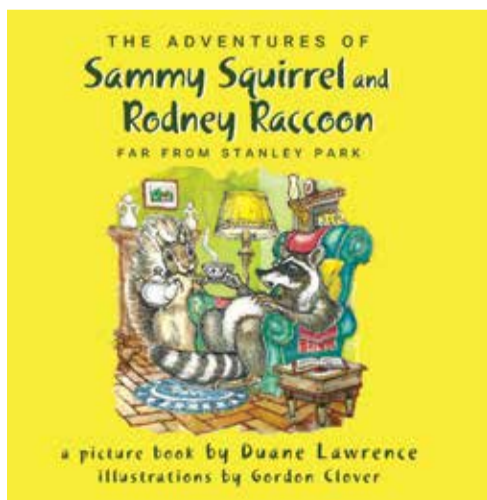
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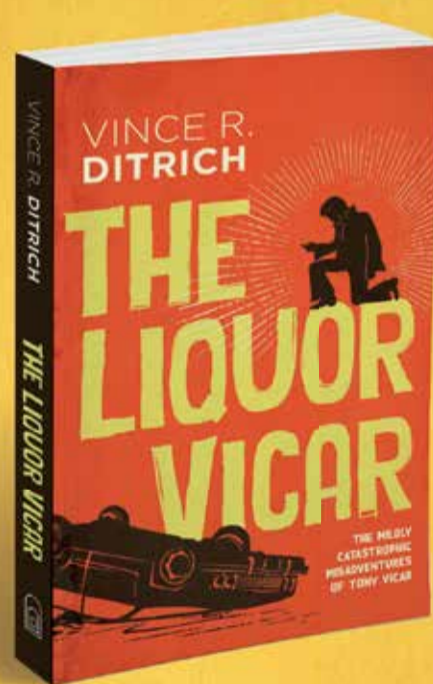


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The Octopus Has Three Hearts
by Rachel Rose
(D&M \$22.95)

BY GENE HOMEL

My cat insists that I read to him now and then, especially short stories, as his attention span is not all that it could be. But after reading him a couple of stories about the badly damaged people and their animals that make up **Rachel Rose’s** new collection **The Octopus Has Three Hearts**, he meowed for **Beatrix Potter’s** *Peter Rabbit*. My cat definitely didn’t care to hear about the “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 the resulting need for a colostomy bag in the first story, *Of Rats and Men*. Or the child victim on a Gulf Island whose grade-four brother “came home from school and took out his sister’s left eye with a screwdriver.”

Most are also damaged psychologically. Some are aggressive abusers of both 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 many have a distinctive relationship with animals that provides some opportunity for, if not grace, then a kind of bare sustenance.

Take *Troll* 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 bolted into the path of an oncoming semi to commit suicide. Marino is damaged goods, 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 doggies rescue 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 murder-

BEASTLY HUMANS & THEIR BEASTS

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



Rachel Rose

ous 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... grooving to the jumble of music” at a mini-Woodstock. A young woman named Destiny lives in a cabin with her two boyfriends, who jealously take turns having sex with her, dodging 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 revisits in her panicky 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 child, 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 her 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

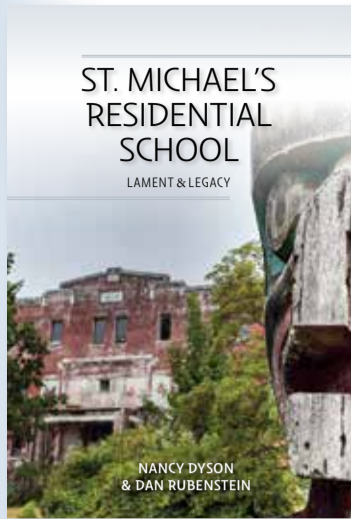
moral principle of equality between humans and other animals, that both have the capacity to suffer or to enjoy their lives, one might question the role that these animals seem compelled to play in the lives of Rose’s humans. Should the dogs and chameleon have sufficient equality to avoid relieving these 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.

9781771622882

Gene Homel has been a faculty member at universities, colleges and institutes since 1974.

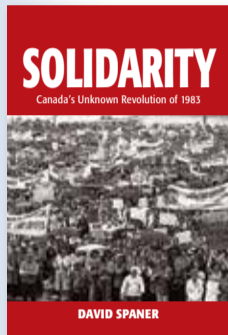


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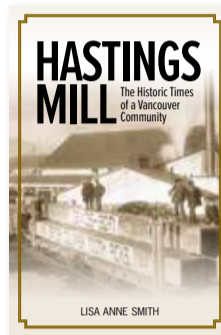


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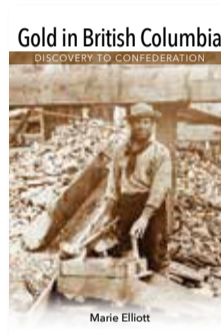


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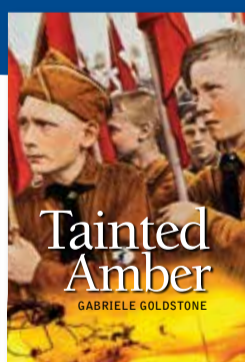


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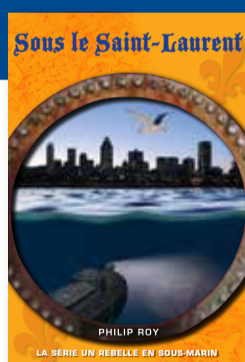


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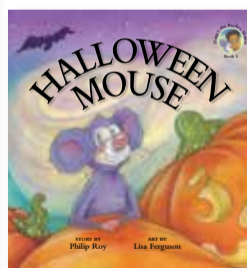
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Music from a Strange Planet
by **Barbara Black**
(Caitlin \$22.95)

BY CAROLINE WOODWARD

A masked woman is caught in the headlights. Her streaked red hair is flying, her deer ears and antlers are alert and her mottled wispy 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.

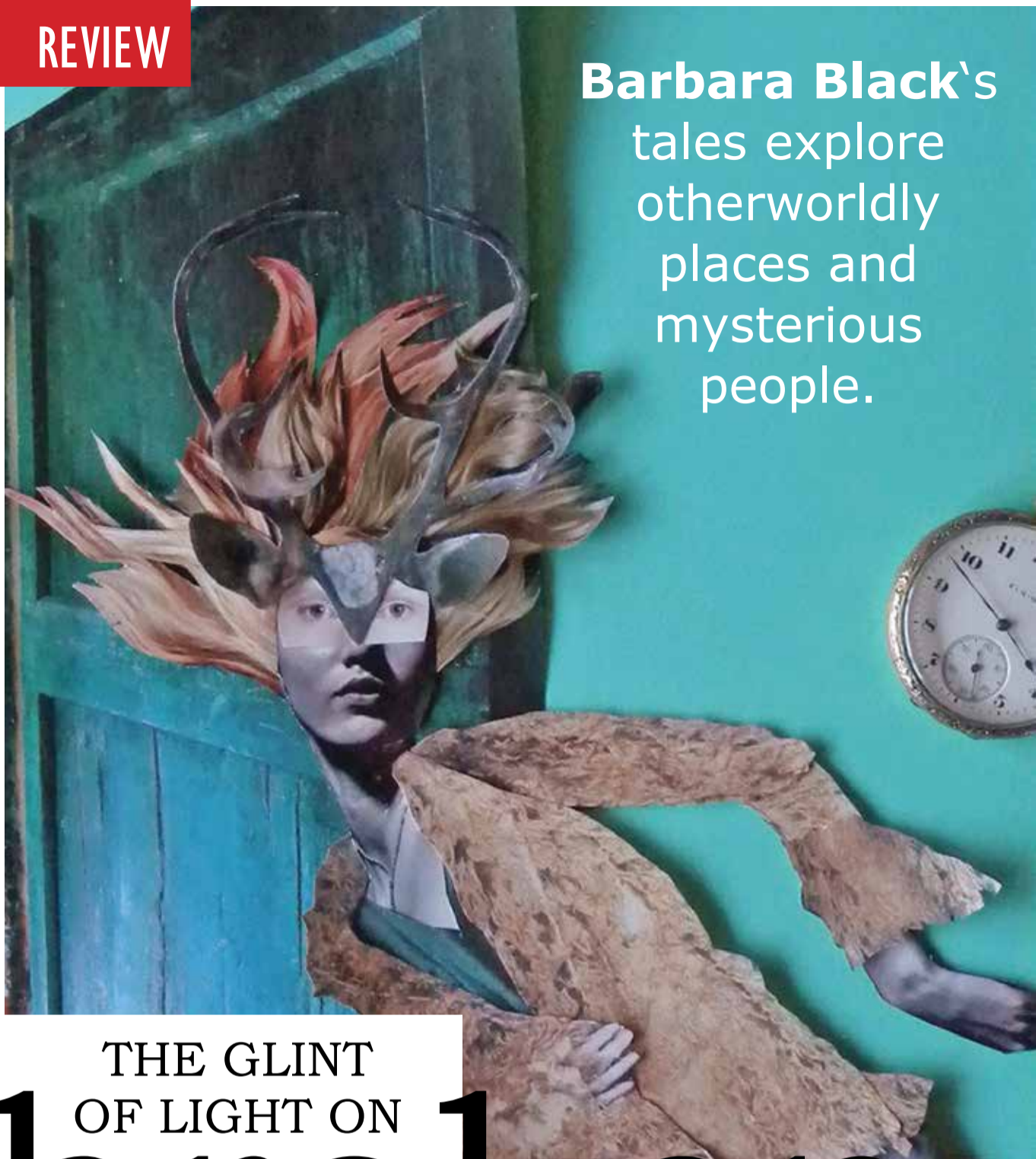
Some of these stories have been previously published in Canadian and American literary magazines like *Geist* and *The New Quarterly*. They have also been nominated for National Magazine Awards, the Journey Prize, the Commonwealth Short Story Prize and won the Writers' Union of Canada Short Prose Competition. Clearly, Barbara Black is a writer to read and furthermore, 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 coma and escapes to the wondrous insect world of his Grade 7 science project. A retired acrobat encounters a retired dentist, both lonely insomniacs. One little girl rejects all that is fluffy, pink and pretty and drags her perfectionist traditional mother and playful papa into seeing another world of colours, textures and behaviours.

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 dreams applied."

The seared memories of childhood are especially poignant in stories like *Hot July Day* where a Grade 5 bully and her accomplice fail to repress the resilience of an undersized, long-suffering classmate. Then we are whisked away to the Bulkley/Nechako region of northwest B.C. where a solitary man, a taxidermist, forms a protective bond



Barbara Black's
tales explore
otherworldly
places and
mysterious
people.

THE GLINT OF LIGHT ON broken glass

with a porcupine he calls Lydia. The trees in his valley are succumbing to a pine beetle infestation and the threat of fire in mid-summer is high.

Belly-Deep in White Clover is a soulful story about life and death in the wilderness which was first published in *Prairie Fire* and then long-listed for the 2018 Commonwealth Short Story Prize. It demonstrates yet again Black's range of subject and setting, and her mastery of tone, or to use the musical equivalent, pitch, which is never flat or sharp, but bang on.

Perfectly attuned to both 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 fecund abundance. A single middle-aged woman is carrying an urn, at the urging of her somewhat exasperated friends, through the rainforest and to the ocean's edge. Easier by far for others to tell us to "just let go"

than it is to discard the physical and emotional burdens we've carried for decades. Or, before finally giving up on advice from Oprah and sifting through whatever insights tarot cards seem to offer, by taking decisive action to save our own sanity.

There is seemingly no limit to the inventive breadth and depth of the worlds Black conjures, with

writing precisely embedded in each setting. The title story exemplifies her mastery of structure and dialogue and what I call the alchemy of creating fiction. In *Music from a Strange Planet* we meet Lucky Bee, who experiences prescient abilities for impending good news and bad, as well as the kind of synaesthesia that merges colour with sound. For example, magenta becomes F major while viridian is heard as B minor. Lucky Bee's companion is a cricket.

Prepare to be transported to cities, to other countries, to a crumbling present and then off to a Centre for Biogenetics on an unnamed planet in the future. Other worlds unfold like wings in this marvellous book and beguile us. Reader, prepare to be enchanted.

9781773860589

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.



Barbara Black, and (above) her collage cover art for *Music from a Strange Planet*.



Sti'tum'atul'wut
(Ruby Peter)

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** (Ruby Peter) 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.

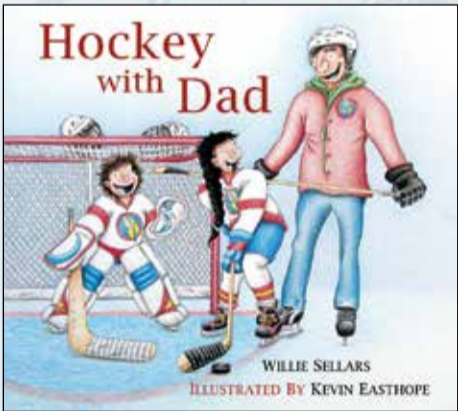
From the start, Sti'tum'atul'wut was generous with her cultural knowledge and helped those who returned home after spending years away at Indian Residential Schools. The Indian Residential Schools were developed to "kill the Indian in the child" as part of an assimilationist experiment by the Canadian 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.



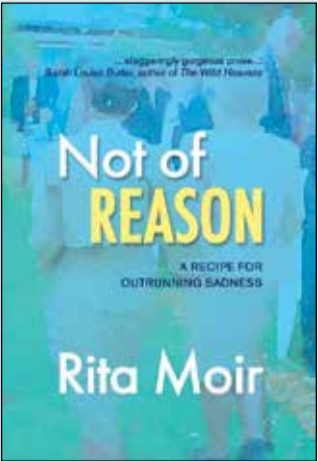
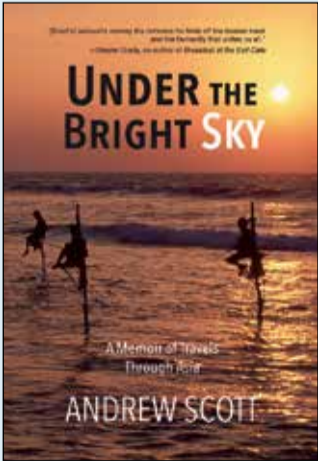
BORN ON DECEMBER 27, 1932, Sti'tum'atul'wut's life began simply enough. Up at daybreak to do work on the farm and then get ready for school.

BOOKS FOR THE CURIOUS MIND

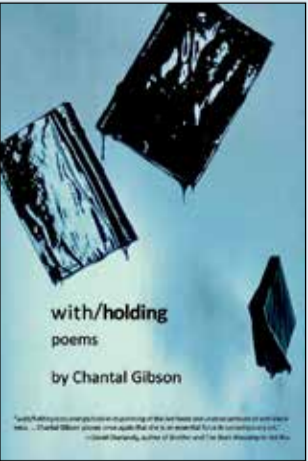
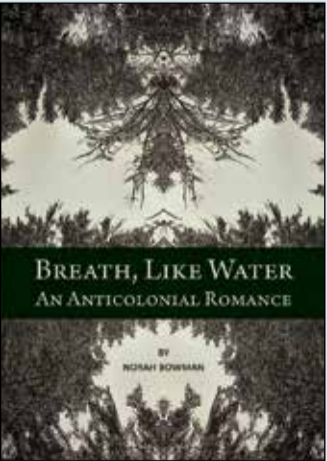
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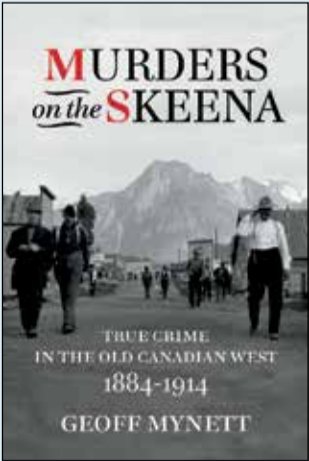
MEMOIR



POETRY



BC HISTORY





Sti'tum'atul'wut received an honorary degree from the University of Victoria in 2019, shown above (left) with Helene Demers.

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.

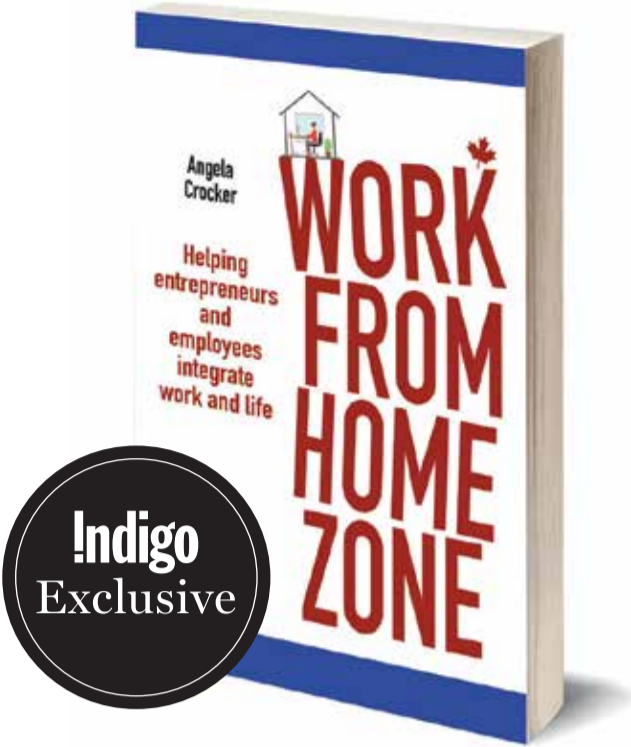
Sti'tum'atul'wut was all about helping people to live their best life as Indigenous people.

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.” 9780772679383

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

Carve Out Your Personal Work Space

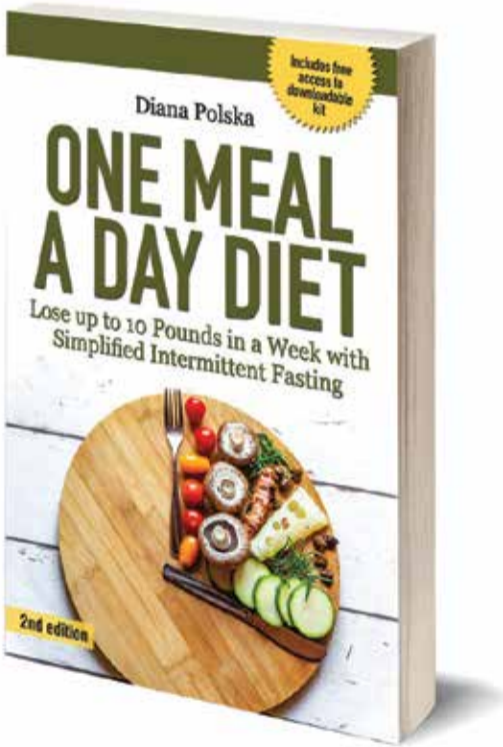


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One Good Thing: A Living Memoir
by M.A.C. Farrant
(Talonbooks \$19.95)

BY VALERIE GREEN

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, memoirs and two plays has produced a collection of sixty-four short anecdotes 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 blending 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 Farrant admits to being “beyond the pale when it comes to gardening knowledge.” Nonetheless, through stories about producing ‘one good thing’—a cucumber—to tales about roses, daffodils, 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 others 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 over 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



TERRY FARRANT PHOTO

Up GROWING

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

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

and I appreciated that she also uses many motivational quotes from other writers such as Chinese poet **Lu You**, who wrote in *The Classic of Tea*:

The clouds above us join and separate, / The breeze in the courtyard leaves and returns. / Life is like that, so why not relax? / Who can stop us from celebrating?

Another quote Farrant uses comes from **Diana Beresford-Kroeger**’s *The Sweetness of a Simple Life* who tells us that by planting a tree, “together we can hold hands across the planet and repair the damage done in the past five hundred years. We will make a difference to nature, one by one and tree by

tree.” What an empowering concept.

In Chapter 37, Farrant uses an operetta in three acts to describe how you can distinguish new gardeners from experienced ones. It’s a delightfully humorous example of Farrant’s wit and I especially enjoyed the reference to marigolds—possibly because my husband, who was new to gardening in his retirement years, now prides himself on his skill at growing those flowers. Farrant describes a dream in which she asked about marigolds and whether they counted for much when you were a beginning gardener. She was told: “Ah, marigolds, I don’t praise them. Their blooms hang on too long. They’re like opera singers performing way past anyone’s interest.” I told my husband that although I did admit his marigolds are indeed beautiful, they have no aroma and do tend to hang

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. 9781772012842

Valerie Green is the author of over twenty 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” trilogy, an historical four-generational family saga bringing early B.C. history alive.

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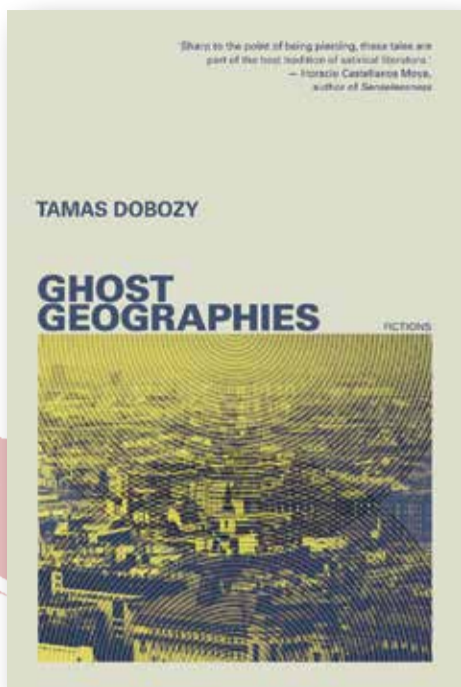
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‘Sharp to the point of being piercing, these tales are part of the best tradition of satirical literature.’

— Horacio Castellanos Moya, author of *Senselessness*

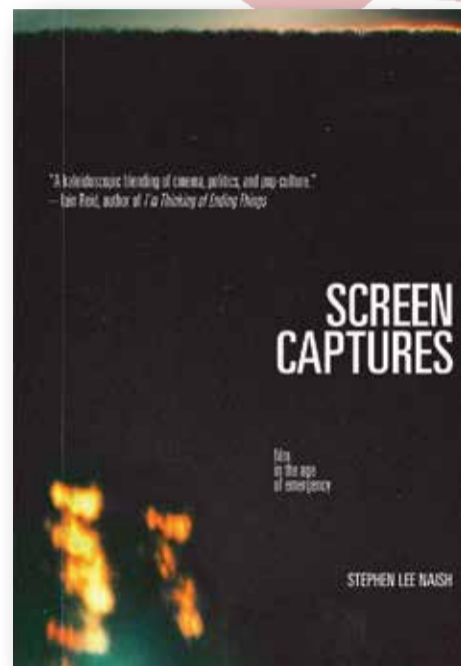
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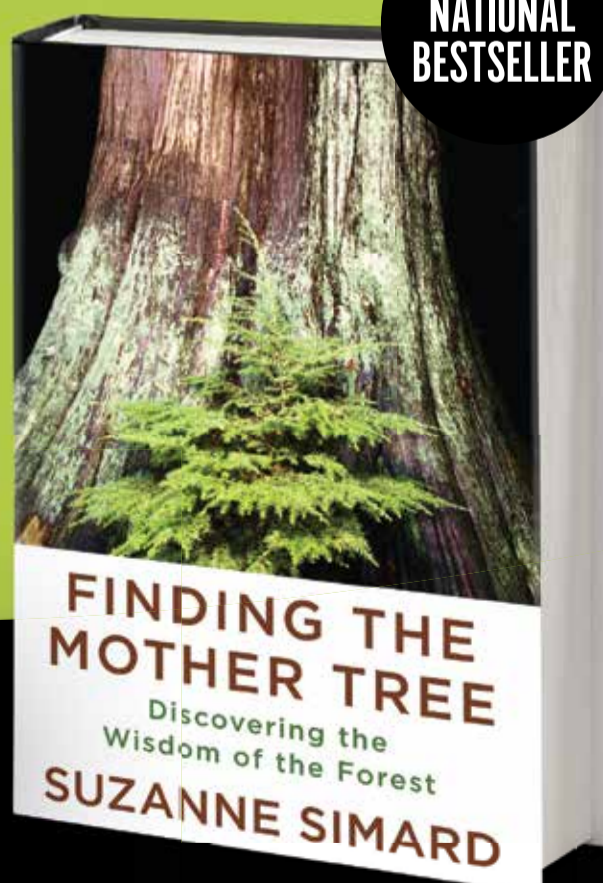
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DR. SUZANNE SIMARD is a Professor of Forest Ecology at the University of British Columbia. She has earned a global reputation for pioneering research on tree connectivity and communication, studying the impact on the productivity, health, and biodiversity 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 a human face to war.” (See canadianletters.ca)

Journalist **Jacqueline Larson 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.” He 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 (Bebe) 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,



British machine gunners in the trenches, wearing gas masks.

**Heard Amid the Guns:
True Stories from the Western Front 1914 - 1918
by Jacqueline Larson Carmichael
(Heritage House \$24.95)**

BY MARK FORSYTHE

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.”



Company Sgt. Major Francis Pegahmagabow wearing traditional Anishinaabe regalia and his Great War medals.

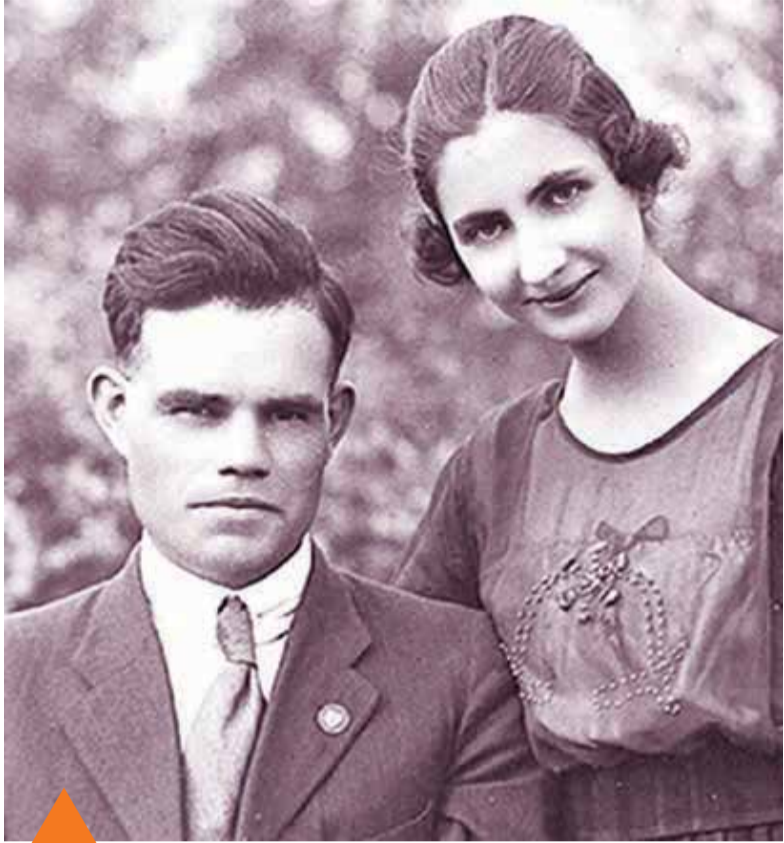
FRANCIS PEGAHMAGABOW, OJIBWA. FONDS MARIUS HARBEAU, 1945 CANADIAN MUSEUM OF HISTORY, 95292



PETER J. HATCHER/ALAMY STOCK PHOTO



VOWEL FAMILY COLLECTION PHOTO



George Anderson “Black Jack” Vowel and Laura on their wedding day, Hanna, Alberta.

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 Sharpe** 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.

978-1772033373

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



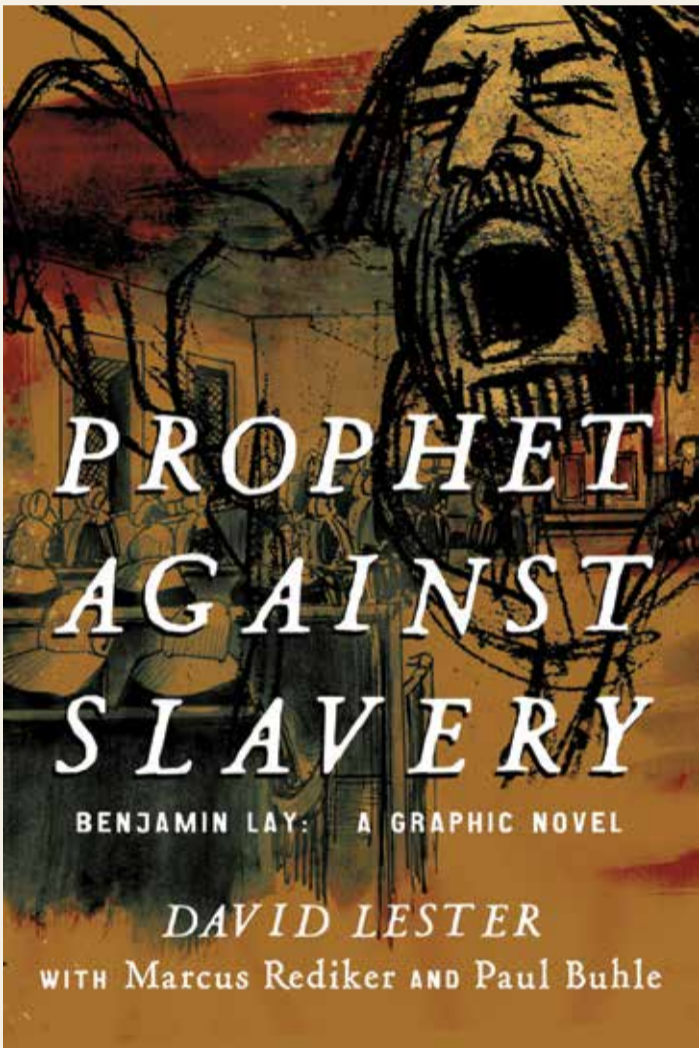
Louisa “Bebe” Watson Small Peat, George Vowel’s penpal

A stained-glass window at the Kettlewell Anglican church in England memorializes Lieutenant Charles Hyne of the Irish Guards. The vicar of the church, J.W. Cockerill lost his own son, Sergeant John Cockerill of the Royal Canadian Dragoons the same year, 1916, at Bailleul.

VOWEL FAMILY COLLECTION PHOTO

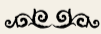
Graphic novel on the life of a radical anti-slavery activist.

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'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

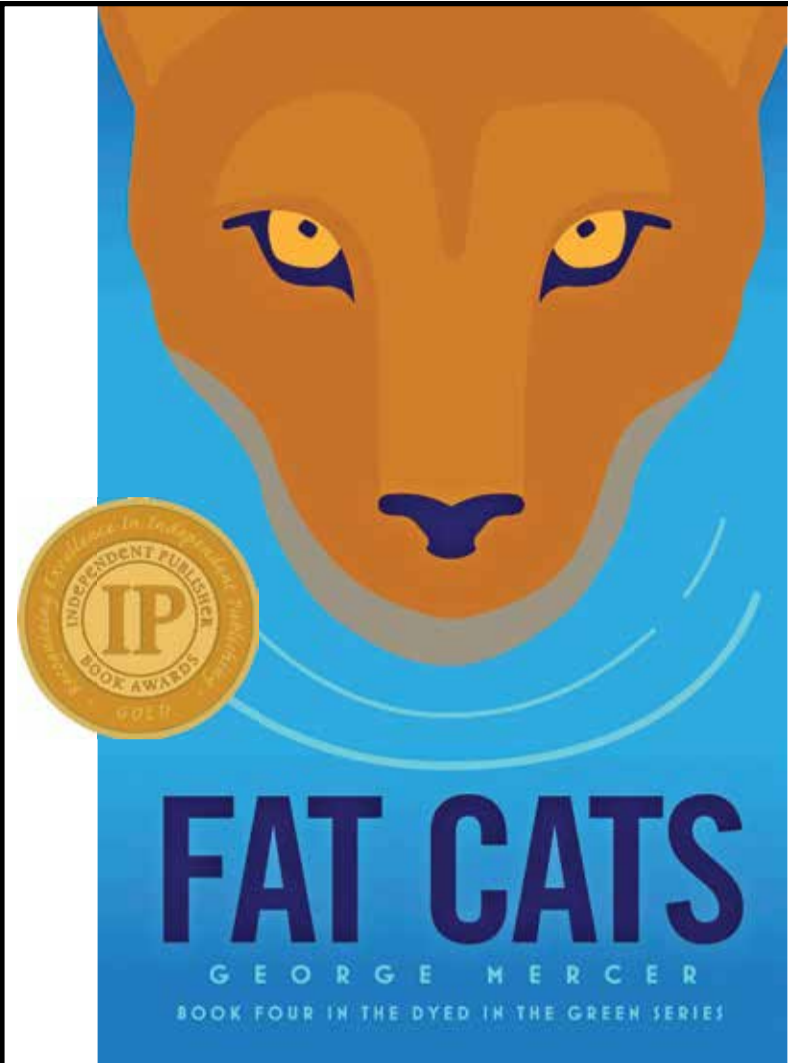


"In unflinching terms, Lester's expressionist drawings capture the passion and commitment of his subject, he lays bare the bones that fill the cellar of American society, and reminds us that human decency and compassion—unrelenting—can change the world. A reminder we need now more than ever." — **Jason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

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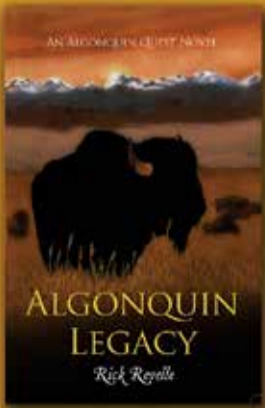
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An Algonquin family fights to survive in the harsh climate of warfare, the formidable elements, and solve their quest for food in the pre-contact era.



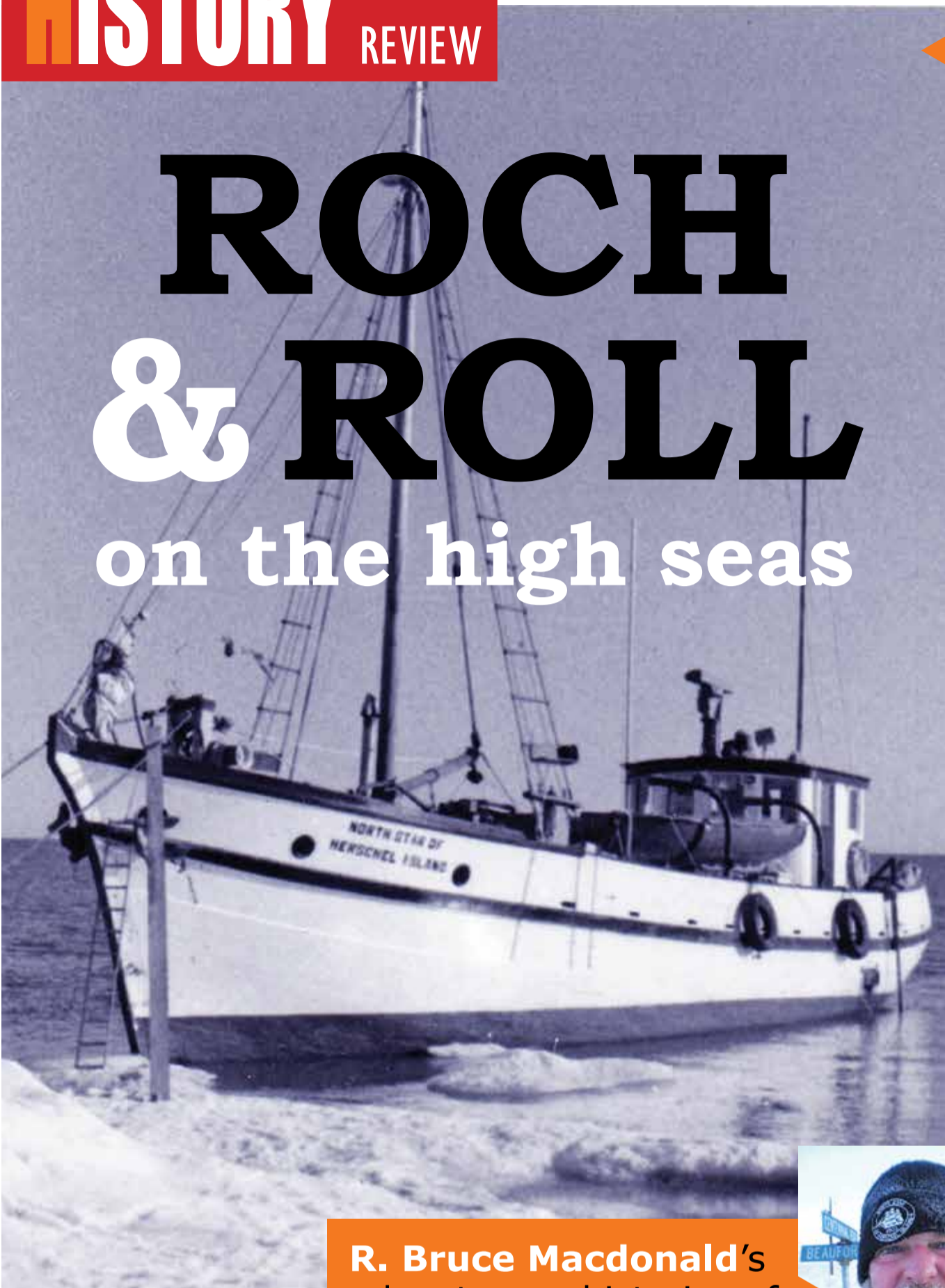
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David Pelly writes with respect and clarity, which allows the reader to learn in a truly honest and insightful way.



THE ANCESTORS ARE HAPPY:
True Tales of the Arctic, by David F. Pelly
ISBN 9781999177966

ROCH & ROLL on the high seas



**Sisters of the Ice:
The True Story of How St. Roch and
North Star of Herschel Island Protected
Canadian Arctic Sovereignty
by R. Bruce Macdonald**
(Lost Moose/Harbour Publishing \$19.95)

BY GRAHAM CHANDLER

R. Bruce Macdonald's
adventurous histories of
two northern vessels.



R. Bruce Macdonald. An accomplished historian, writer, sailor and artist with more than 100,000 nautical miles under his belt, he has owned and lived aboard *St. Roch*'s sister ship *North Star of Herschel Island* for the past 25 years.

The two legendary ships are the stars of ***Sisters of the Ice: The True Story of How St. Roch and North Star of Herschel Island Protected Canadian Arctic Sovereignty***.

Who knew *St. Roch* had a sister? She may not be a true sibling but she certainly shares the DNA. Although designed with the Arctic in mind, *St. Roch* had revealed some shortcomings during her May 1928 sea trials in Vancouver's English Bay. Underpowered, rig too lofty, went some reports. But one criticism wasn't really legitimate: a rolling tendency caused by her too-rounded hull. That rounding was intentional; to prevent crushing in winter ice. *St. Roch*'s pros and cons like these were later addressed in the new design envisaged for *North Star* by acclaimed trapper and Inuit leader **Fred Car-**

penter and his trapping partner **Fred Wolki**.

But *St. Roch* emerges a hero. "Too often when *St. Roch* is discussed these days there seems to be a tendency to dwell upon all of her firsts," writes Macdonald. "All these records are true and all are impressive, yet not what she was famous for. What she was best known for was the statement that the Canadian government made with her, a sure sign that the government was taking their ownership of the Canadian Arctic islands and ocean seriously."

St. Roch was more than an RCMP boat: issuing licenses, taking censuses, delivering medicines and emergency needs as well as maintaining law and order over several thousand square kilometres.

All of these roles play a part in demonstrating sovereignty. Just planting a flag and then sailing away is not recognized as establishing sovereignty over a piece of land; there must be occupation and administration.

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 on the deck of the *Patterson* 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 off 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. White 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 a new milestone: first vessel to complete a two-way passage crossing. She finished her Arctic sovereignty work on August 29, 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 made *North Star of Herschel Island* a "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.

9781550179286

Graham Chandler is a freelance writer who frequently writes for northern magazines. He holds a PhD in Archeology.

JAIL HOUSE BLUES

Disruptive Prisoners:
Resistance, Reform, and the New Deal by
Chris Clarkson and Melissa Munn
(UTP \$34.95)

BY BEVERLY CRAMP

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.



New research shows that when conditions became intolerable, prisoners fought for reform.

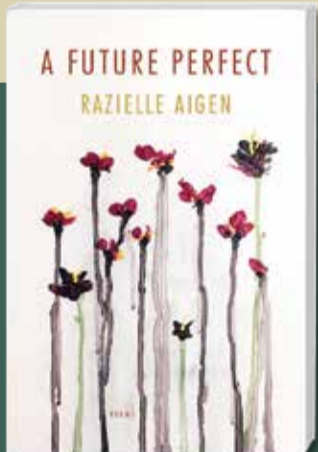
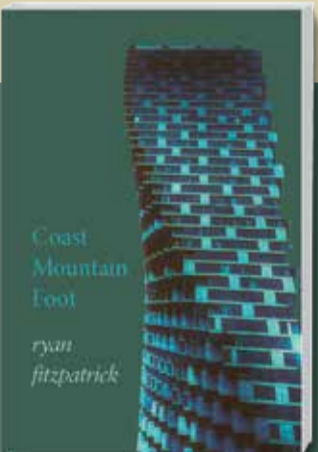
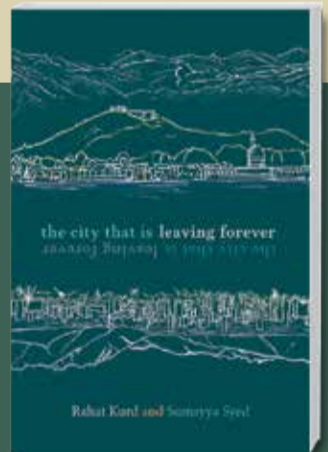
Prisoner rights activist and sociology professor Melissa Munn joined forces with history professor Chris Clarkson to reveal the historical writings of Canadian inmates and how they lobbied for their rights.

Withrow’s record is liberally quoted in **Disruptive Prisoners: Resistance, Reform, and the New Deal** by **Chris Clarkson** and **Melissa Munn** about how prisoners fought for their rights in the mid-20th century despite being in positions of little power.

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. “He 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 on

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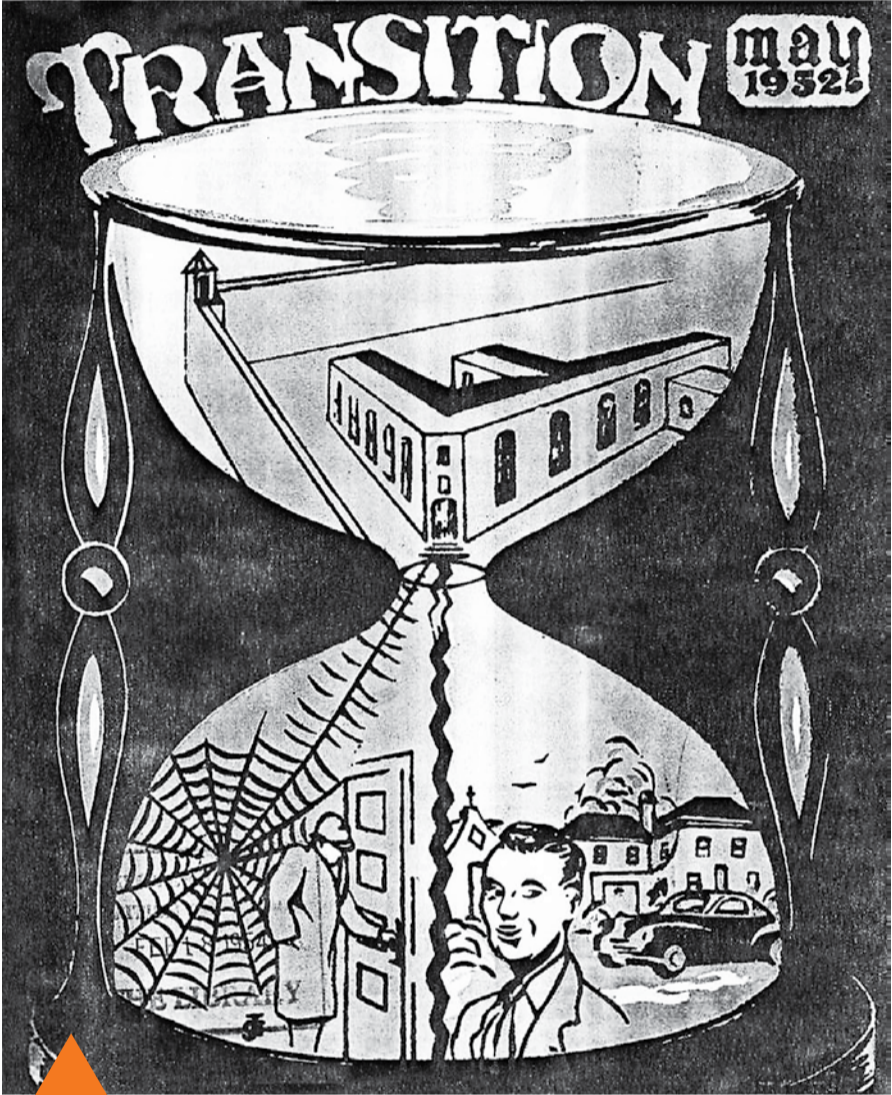
Sunday mornings to go to chapel for religious service. On the other days he would labour within the prison walls, with a break to retrieve lunch at 11:30 a.m. Following the afternoon's labour, he would be allowed fifteen minutes in the yard before collecting his evening meal tray and returning to his 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.

gan 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 Penitentiary, 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’



Silk-screened cover of *Transition* (1952), a publication produced by inmates at the B.C. Penitentiary, drawn by Jimmy Gagnon. The *Transition* editors wrote, “There are about 20 men doing various types of artwork. Most though not all, of the men have learned to paint in prison. The artists must buy all of their own materials. There is no art class...”

“Even though five years had passed since the riots, newspaper coverage of the commission report was extensive,” writes Clarkson and Munn. “Front page coverage in *The Globe and Mail* noted that ‘in the most colourful and forceful language, the report has lifted the lid from the whole penal systems and revealed an ugly institution.’”

With a blueprint for reform, the government announced changes that became known as the “New Deal” and the mantra was “Prisoners are People.” The emphasis was to be on reformation rather than punishment and recommendations included changes to crime prevention techniques, sentencing, conditional release, classification and segregation practices, and vocational and educational programming, as well as prison labour standards, the expansion of recreation and leisure opportunities, improved medical services, increased staff training, the reorganization of the administrative bureaucracy and the improvement of facilities.

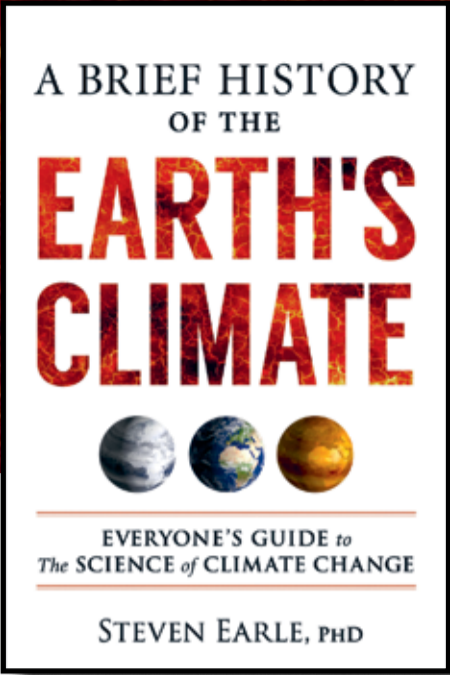
World War II interrupted the reform process but by 1946 talk of change began anew. One of the more significant changes was that in 1950 prisoners be-

gan 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.

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After gathering all their research, the authors concluded that some of the so-called prison reforms were incomplete despite what official reports stated. And including prisoner stories in an historical context provided a more nuanced and complicated reframing of the post-Archambault Commission era.

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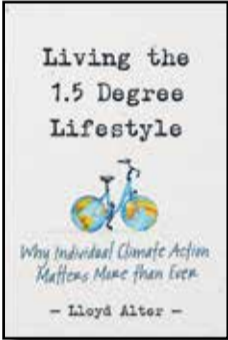
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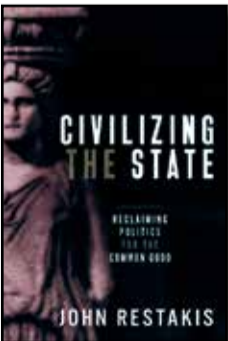
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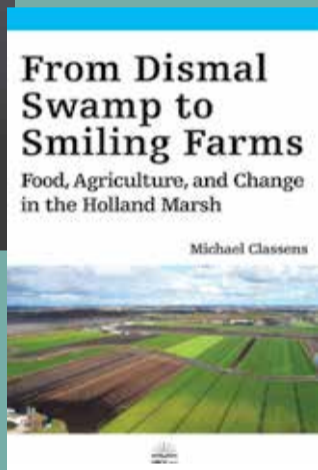
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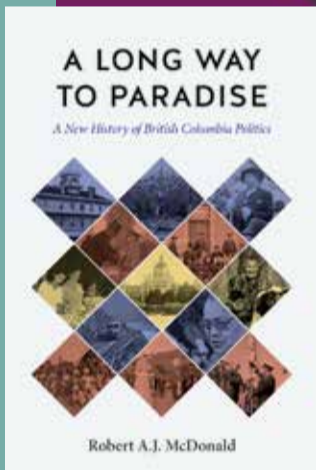
Janet Miller



From Dismal Swamp to Smiling Farms

Food, Agriculture, and Change
in the Holland Marsh

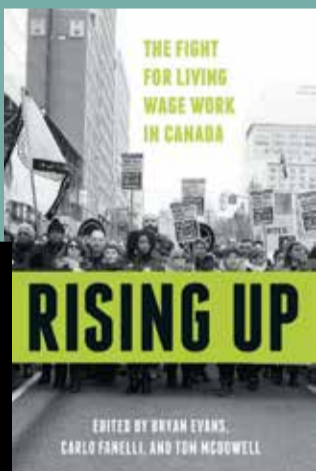
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A LONG WAY TO PARADISE

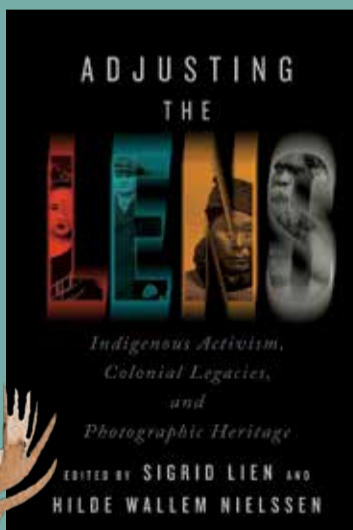
A New History of British Columbia Politics

Robert A.J. McDonald



RISING UP

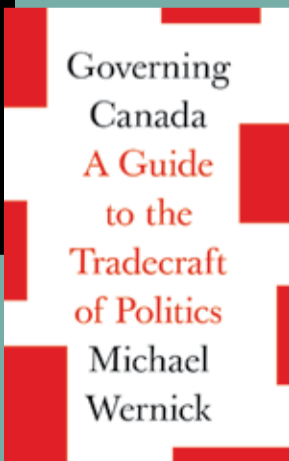
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ADJUSTING THE LENS

Indigenous Activism,
Colonial Legacies,
and
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Governing Canada A Guide to the Tradecraft of Politics

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celebrating
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POETRY REVIEW

Beer parlour family

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

The Pit
by Tara Borin
(Nightwood \$18.95)

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 Westminister 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 accep-

tance. 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.”

9780889713949



Tara Borin

Last call; Hell is closed

No Shelter
by Henry Doyle (Anvil \$16)

Henry Doyle has lived the life he writes about in his poems: a runaway from foster homes, time spent in jail as a youth, and a homeless wage-earner in Ottawa and Toronto until he made his way to Vancouver where he started working in construction labour pools.

Eventually, Doyle got full-time work

as a janitor and maintenance man. Like **Bud Osborn** before him, and in the spirit of **Charles Bukowski**, Doyle began to write poetry. He became a long-time member of Thursdays Writing Collective and the Downtown Eastside Writing Collective.

In 2011, he won *Geist* magazine’s DTES Jamboree Writing Contest and started publishing his poetry in *Poetry is Dead*, and *Megaphone*, as well as in anthologies. In 2020, Doyle won Muriel’s Journey Poetry Prize. He continues to live and work in Vancouver’s Downtown Eastside.

9781772141832

Killing me the rest of the way

For Al Purdy

the bar is closing
the doors locked
the bartender was cashing out
the waitress with big pancake
breasts counting tips
the barroom cleaner putting
chairs on tables
the end of another labour-pool
work week
I sit finishing off a mug of beer
empty mugs in front of me
I stare into the mirror behind the bar
long tangled cement-dust hair
hardened tortured hands
hard hat
work gloves
pouch
hammer
nails scattered out onto the bar
a week of digging holes
jack-hammering 4 storeys
underground
I look across the deserted bar
“Drink up, Joe. Hell is closed.”
laughing out the side of his mouth
Killing me the rest of the way.



CHRISTOPHER CHEUNG PHOTO

Henry Doyle

Skookum Raven
by Heather Haley
(Ekstasis Editions \$23.95)

BY TREVOR CAROLAN



You don't hear much Chinook used in "world class" Vancouver or B.C. anymore. The regional pidgin derived from Indigenous languages, English, French and other trade tongues was used across cultures at construction sites and powwows; upcountry conversations became its natural home: a *skookum* hammer, the *Hyack* Festival, *Muckamuck* Restaurant, your *tillicum* pals. In Lynn Valley, the North Shore's old logging precinct, *Klahowya* is still used as a greeting but it's waning.

Ravens we know about. They yak a lot, prowl for *skookum* snacks to munch, and jumble through detritus left behind by humans. Small-minded crows torment them, but ravens are known for predatory behaviour. However, in nature character counts. Communicative, affectionate, they mate for life, well most of the time. Ravens are a lot like people. Indigenous myth regards them as tricksters. They can teach you plenty, but keep an eye on your wallet, your loving partner.

Veteran poet-musician **Heather Haley** writes from Bowen Island. Her punkoid band days brought shows at San Francisco's Mabuhay Gardens and the old Smiling Buddha in Vancouver. A six-year stint as poetry editor at *L.A. Weekly* evolved into video-poetry gigs that maintain her in festival rotation and you'll find her in the better local anthologies.

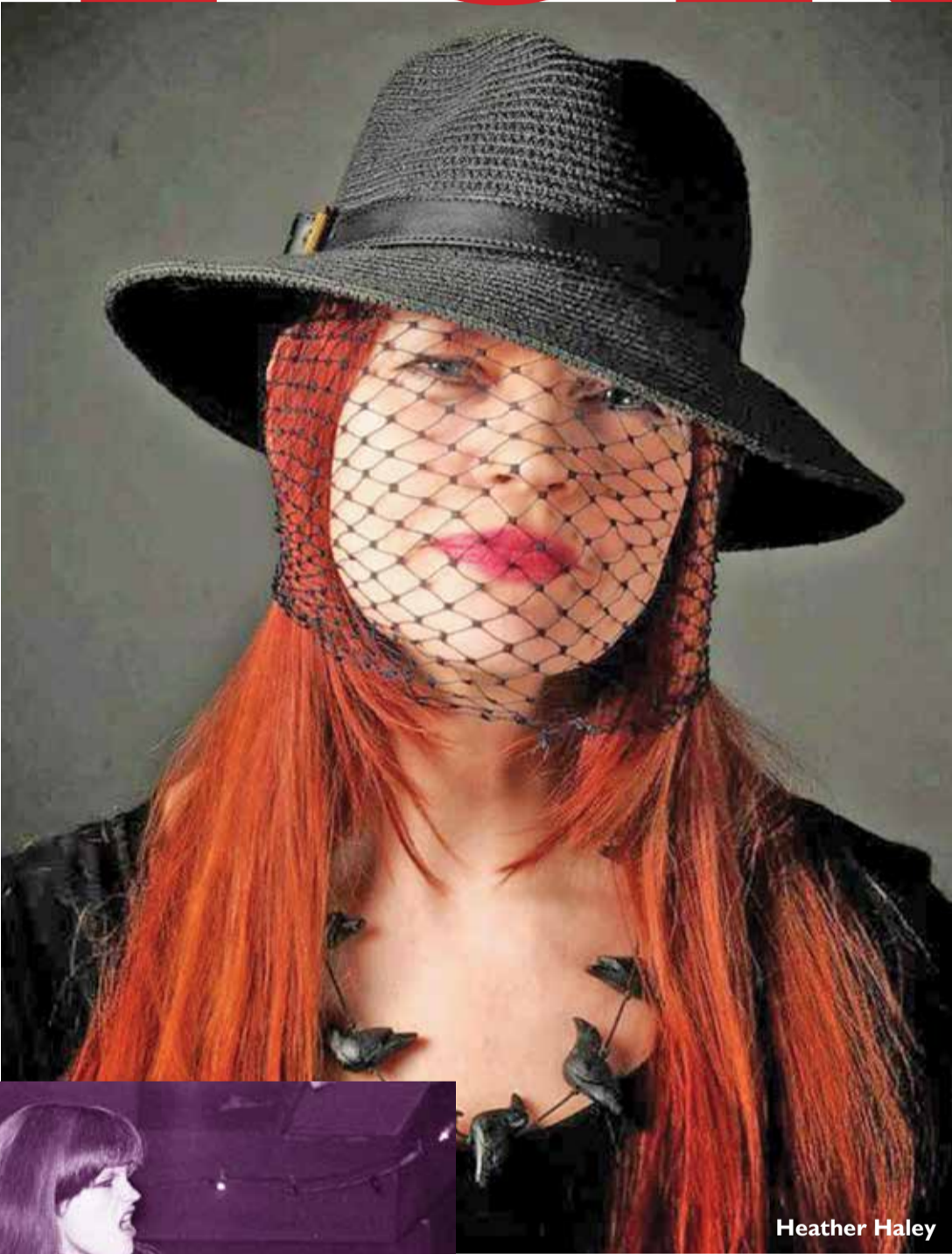


Don't expect the mannered poetics of an MFA newbie seeking a professorial job life-preserver: there's real grit in *Skookum Raven*. Haley's edgy writing is reminiscent of **Susan Musgrave**, **Catherine Owen**, **Charles Bukowski** or **Liz Bachinsky**.

Her streetwise narratives can be ambiguously structured, but there is metrical discipline within them. Organized in five sections, poems often come freighted with plenty of sex-charge. Her landscapes shape the seamy underbelly of a coast where life below the poverty line is often just-the-way-it-is. If growing up you ran a little with

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

GABOR GARSZONYI PHOTO

throughout the collection.

The poet spent growing-up time in the Interior and Haley's 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-salon gal pals/bus station grandpas/jukebox addicts" or "raids on the landlord's cluckers" to feed her youngsters. She returns in *The Lapsed Catholic Does Not Confess*, where briefly "a flutter of wrens alight/ plying the barelimbed willow/as if it's a lyre." Nature's grace fades quickly though with a whiff of Black Irish temper: "Let the need to know go/she repeated, as if she knew [the] Buddha."

Coastal towns attract "meth-head" crazies as well as "the vigorous and Tilley-hatted" who mull over the ostentatious murals or local birds that sustain tourism. Haley enumerates avian visitors—juncos, chickadees, hummers and herons—as well as the darker "headless sea-lions" that the *saltchuck* washes in. Her eco-eye sharpens further in foraging wild mushrooms, notably those "blue stains" that ensure "velvety mischief abounds" (*Shroom Hunt*). Good to hear there's still a laugh out in the bush!

Scrappy poets share awareness too: when "Ravens squawk" and "Telecom tricksters call/ and call" it's a warning. Listen up—there's "heavy metal imbued groundwater" (*Retreat*) and a "murderous pipe [that] snakes/through the Rockies/ ripping our century in two" (*Terminal Labour*), intimating that men and money-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 outrider 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/A rumpus in the hay" (*Dirty Work*). By the end we're left wondering 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 tempests.

9781771713900

Trevor 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.

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

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 *Dawning 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 snoops through strangers' windows that "eternally flicker/with reality show glimpses." There's no romance and a "fleck of remembrance" prompts memory of a "grim hospital stay of a marriage." Yet for all of it, this eternal sampler wants more—more time, cash, miles. She asks, "Born harried, will I die a novice?"

Haley chummed with 'logger poet' **Peter Trower** late in his career, one of our province's primal literary characters. In *Moll* she demonstrates his tutelage. When "a reckless man/ who underestimates her pale grip" orders a beer, he hears "Have a cup of cyanide/ it goes down quicker/and delivers a more merciful fate." That's hard-rock Pete grumbling from the wings alright and this ironic vein reverberates

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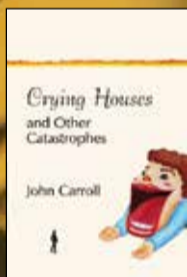


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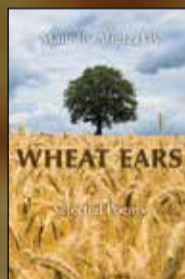
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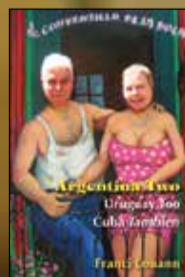


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The Crosswood
by Gabrielle Prendergast
(Orca \$10.95) Ages 9-13

BY HEIDI GRECO

One 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 correct. I 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 leathery ones... [though] I do see a Faerie whose wings are gray and feathery 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 under-worlds isn’t worrisome enough, Blue discovers that more fearsome beings than Faeries might be nearby. He does his best to steel himself for whatever might lie ahead.

“I put the idea of ‘creatures other than Faeries’ out of my head for the moment. I could worry about that later.”



Gabrielle Prendergast

SCAREY

FAERIES

A new fantasy series introduces a supernatural world where the Faeries are bigger than you’d expect, have teeth and don’t often smile.

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 Faeries rarely turn out well.”

While Blue does his best to side-step making deals, he finds himself caught in various negotiations, ones he can’t help but become involved in, as happens when he meets other beings including a Faerie named Salix and an oversized swan, Finola. Thankfully, both of these characters become his friends and offer him some very useful information—not only about Faeries

and the underworld he’s now in, but they also let him in on several rituals that prove to be very helpful, especially when the three of them are captured by the king’s soldiers.

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

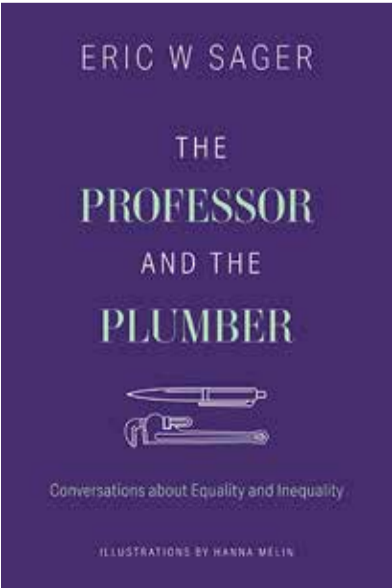
level.” Books in this series are designed as an engaging read for girls and boys aged 9-13, but that doesn’t make them any less fun for other readers.

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.

9781459826625

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



Two cousins meet for dinner. Who are they? Why is a plumber arguing with a professor? They begin to discuss one of the great problems of our time - inequality. Can they find solutions? Can they agree on the meaning of equality? Follow their conversation to its powerful conclusion.

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— Dennis Bock, author of *The Good German* and Scotiabank Giller prize finalist, *Going Home Again*

Available on Amazon.ca, Chapters/Indigo and elsewhere.
ISBN 979-8518474543 klorrainekiidumae.com



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 Wrinch: 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.



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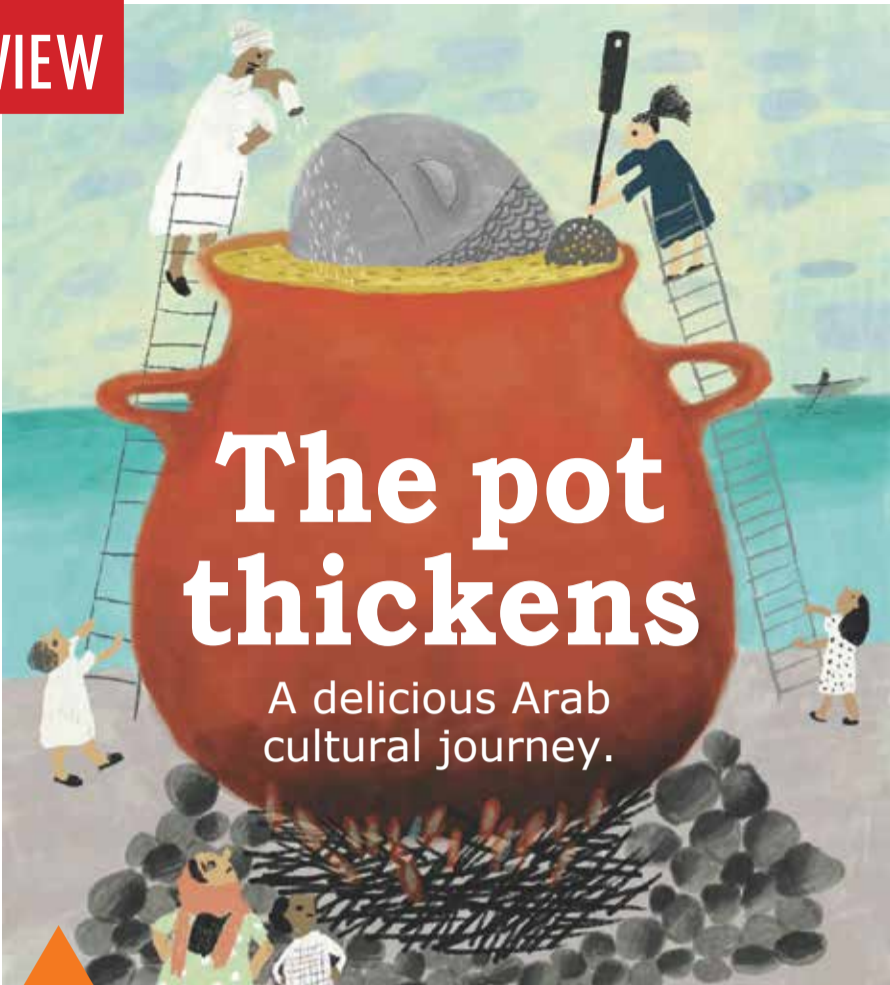
Arab Fairy Tale Feasts:
A Literary Cookbook by Karim Alrawi
illustrated by Nahid Kazemi
(Tradewind \$29.95)

“Nothing heals the body like a good meal, and nothing soothes the soul like a good story.”

This 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



“Fish Soup in Gaza” illustration by Nahid Kazemi in Arab Fairy Tale Feasts.

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

The pot thickens

A delicious Arab cultural journey.

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.

9781926890272

Hummus & Yogurt Layered Dip

INGREDIENTS

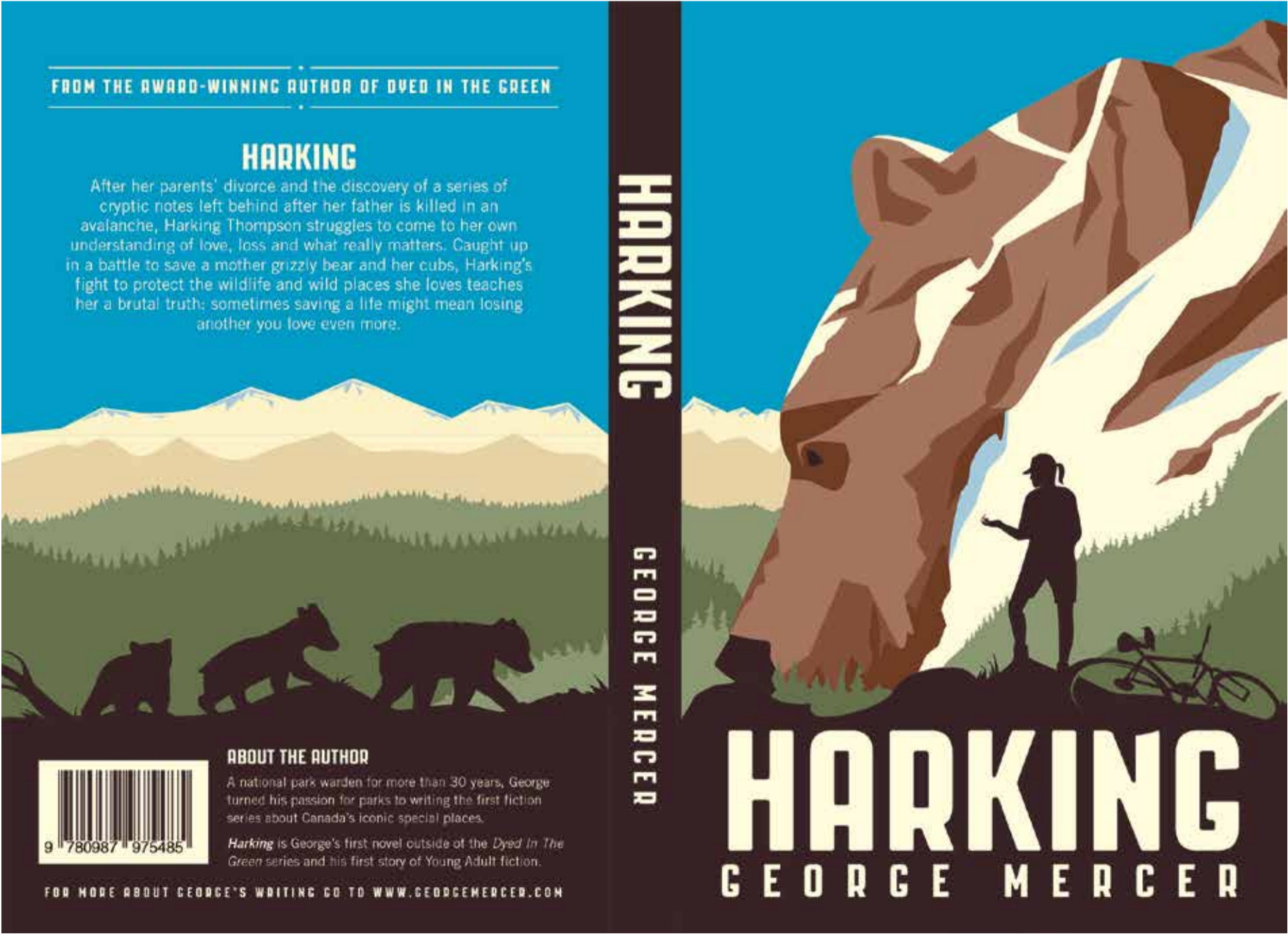
- Hummus**
- 28 oz can of chickpeas, drained and rinsed (about 3 cups)
 - 4 tablespoons tahini (sesame paste), or to taste
 - 1/2 cup freshly squeezed lemon juice, or to taste
 - 4 garlic cloves, minced, or to taste
 - 1/4 teaspoon salt, or to taste

- 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
 - 1 tablespoon sumac
 - 2 tablespoons extra-virgin olive oil, plus extra for drizzling

PREPARATION

For the Hummus: Set aside ½ 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 in 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.



FROM THE AWARD-WINNING AUTHOR OF DYED IN THE GREEN

HARKING

After her parents' divorce and the discovery of a series of cryptic notes left behind after her father is killed in an avalanche, Harking Thompson struggles to come to her own understanding of love, loss and what really matters. Caught up in a battle to save a mother grizzly bear and her cubs, Harking's fight to protect the wildlife and wild places she loves teaches her a brutal truth: sometimes saving a life might mean losing another you love even more.

ABOUT THE AUTHOR

A national park warden for more than 30 years, George turned his passion for parks to writing the first fiction series about Canada's iconic special places.

Harking is George's first novel outside of the *Dyed In The Green* series and his first story of Young Adult fiction.



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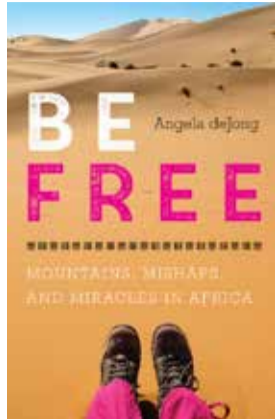


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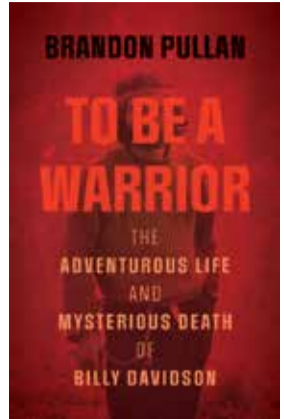


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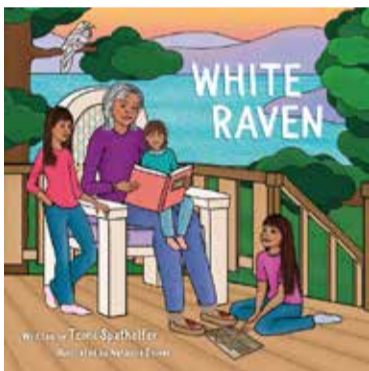


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Brandon Pullan

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Teoni Spathelfer, illus. Natassia Davies

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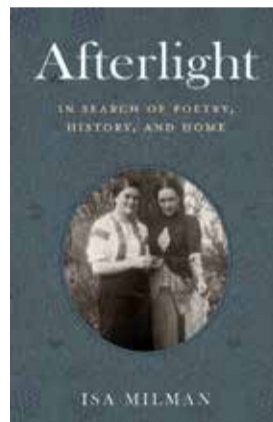


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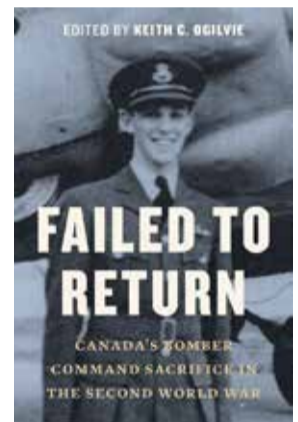


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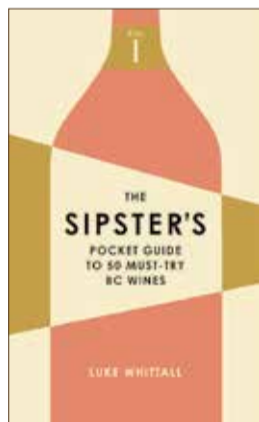


Vancouver's Most Haunted

Supernatural Encounters in BC's Terminal City
Ian Gibbs

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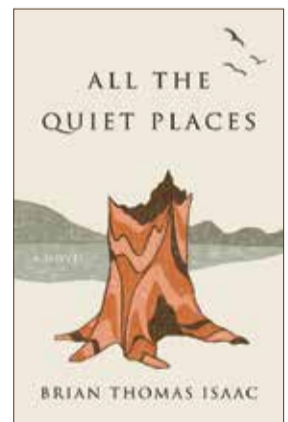


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WHO'S WHO

BRITISH COLUMBIA



"I 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

DAVID MARKWEI PHOTO

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.

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.

9781487009595

B IS FOR BLAIN

Non-binary **Cicely Belle Blain's** debut collection of poetry, **Burning Sugar** (Arsenal Pulp \$18.95) examines the legacy of violence, colonial history and the continuation of trauma on Black bodies. It was shortlisted for the 2021 Pat Lowther Award. Blain is noted for founding Black Lives Matter Vancouver. They are an instructor in executive leadership at Simon Fraser University and the editorial director of *Ripple of Change* magazine.

9781551528250

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** (AU Press \$39.99), 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

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'ayaam/Chachim'multhnii)** who examines how Indigenous communities navigate resource extraction activities while working to sustain their unique cultural identities, practices and worldviews.

9781771992893

D IS FOR DELANEY

Having authored seven previous novels for young readers (10-14 years), all of which have been nominated for, or won literary prizes, **Rachelle Delaney's** latest title **Alice Fleck's Recipes for Disaster** (Puffin \$21.99) is about a young girl who thinks she is entering a cooking competition with her father only to find out it's a reality TV show. Alice worries she will freeze,



Rachelle Delaney

cry, or worse, throw up. More concerning is there might be someone trying to sabotage her. Alice must find and stop the saboteur while tackling the biggest cooking challenge of her life.

9780735269279

E IS FOR EASY YOGA

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:

"When 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**.

9781459825840

F IS FOR 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.

9781771645157

G IS FOR GREEN

At the age of nine, **Clarissa P. Green** experienced family upheaval when her father had a heart attack followed shortly by the birth of a sickly sister who was to die within months. Eventually the family did restabilize. It led Green to a life of exploring, teaching and counselling on how families deal with changes brought on by aging, illness and death. She shares her personal stories and those of her patients in **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.

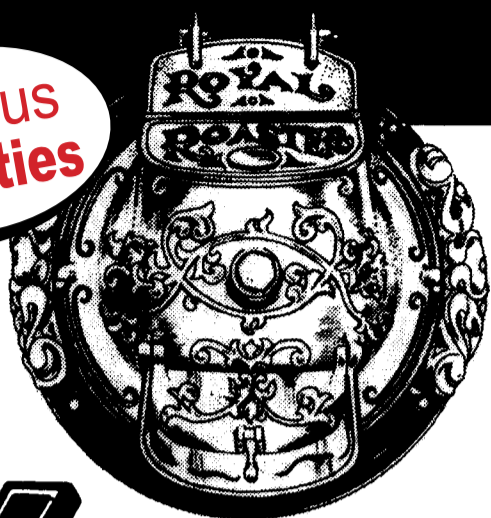
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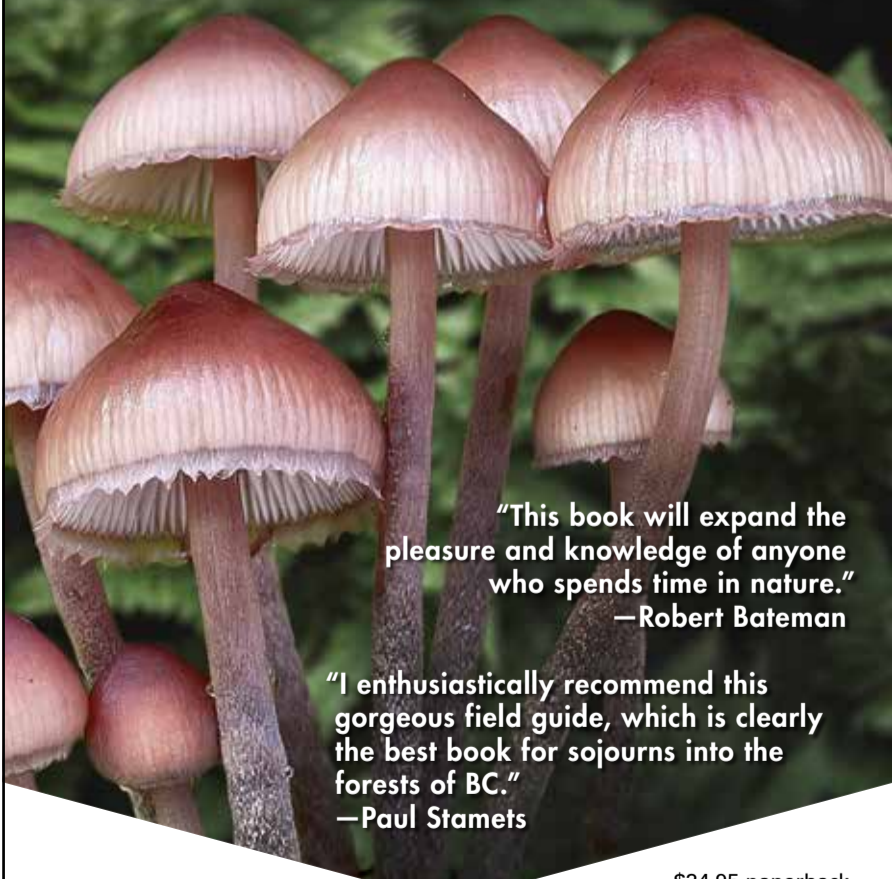
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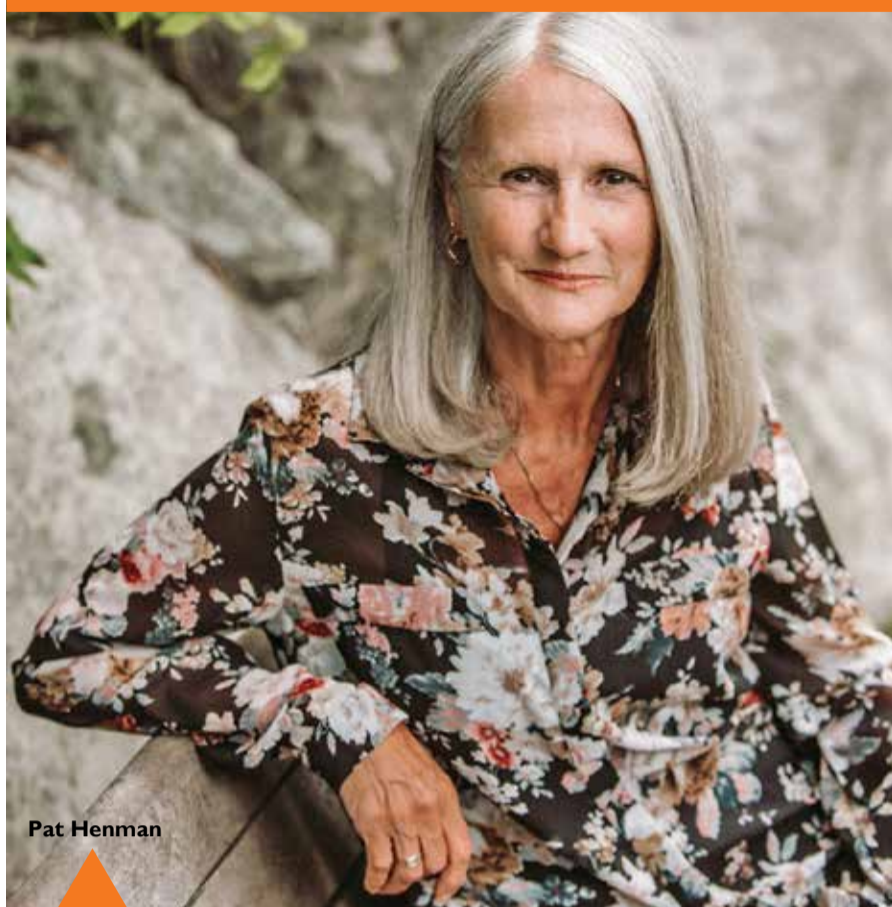


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WHO'S WHO

BC



Pat Henman

H IS FOR HENMAN

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

I IS FOR IVY

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

J IS FOR JACKSON



Melanie Jackson

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



Donna Kane

K IS FOR KANE

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, or of 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

L IS FOR LITTLE



Jack I. Little

SFU professor emeritus of history, **Jack I. Little's Reading the Diaries of Henry Trent: The Everyday Life of a Canadian Englishman, 1842-1898** (MQUP \$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

M IS FOR Maillard



Keith Maillard

Prolific Vancouver author, **Keith Maillard**’s first novel about two gender-fluid characters became a cult classic: *Two Strand River* (Press Porcepic, 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.

978-1-988298-78-8

N IS FOR NAMIR



Hasan Namir

After writing a novel and a poetry book, **Hasan Namir** of Surrey has published a picture book, **The Name I Call Myself** (Arsenal 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.

9781551528090



Elizabeth May and daughter Cate May Burton, 2015

O IS FOR OLSEN

With **Cate May Burton**, **Sylvia Olsen** has co-authored **Growing Up Elizabeth 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.”

9781459823709



J.G Toews



shauna paull

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.

978-1-896949-88-8

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 their



Marion Quednau

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.

978-0-88971-398-7

R IS FOR REGEHR

Winner of the 2021 Raven Chapbooks Poetry Contest, **Kyeren 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 Lilburn** says Regehr’s language “is trim, muscled, ‘moment-tuned’” and that it “soars.”



Kyeren Regehr

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**.

9781570273766



Ron Sakolsky

T IS FOR TOEWS

Lucky Jack Road (Mosaic Press \$19.99) is **J.G. Toews**’ sequel to *Give Out Creek* (Mosaic Press 2018). Heroine Stella Mosconi encounters an 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.

978-1-77161-508-2

U IS FOR UPSTREAM

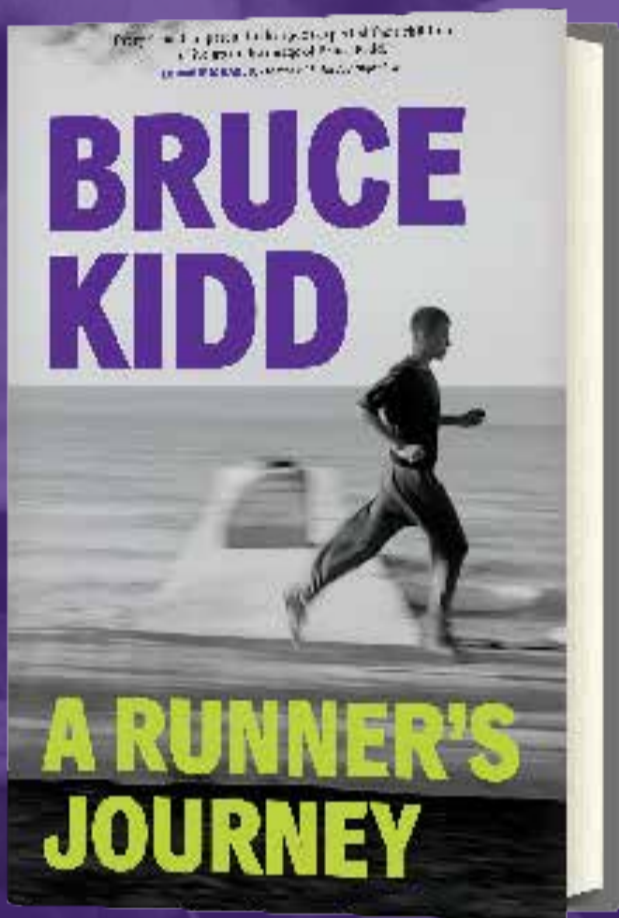


Rowena Rae

In **Upstream, Downstream: Exploring Watershed Connections** (Orca Footprints \$19.95) **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.

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"Bruce Kidd shares the impact that one can have when they lead with courage, compassion, and integrity."

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2x Olympic gold medalist

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WHO'S WHO

BC



Xiran Jay Zhao



Tamara Vukusic

V IS FOR VUKUSIC

Former reporter, **Tamara Vukusic** of Kamloops has written **Obittersweet: Life Lessons from Obituaries** (Mosaic Press \$24.95), a collection of essays inspired by real obituaries. Ultimately, Vukusic transforms her favourite obits into witty advice. The essays are organized by theme — one for each month. For example, Vukusic's January, a month normally associated with resolutions, looks at doing the opposite. She recommends "reflecting on what you already do that is worth celebrating" and proceeds to share obituaries for people who are remembered for living lives that honoured individuality, provided gathering places to create communities, made sacrifices for better tomorrows and let others know they mattered.

9781771615280



R.C. Weslowski

W IS FOR WESLOWSKI

Canadian Poetry Slam champion, **R.C. Weslowski** has released his debut collection, **My Soft Response to the Wars** (Write Bloody North \$20). Using elements of surrealism and absurdity, these poems explore the trauma of childhood sexual abuse, love and loss and moving forward. Weslowski is also a clown performer, playwright, workshop facilitator, event MC and professional voice-over artist.

978-0992024581

X IS FOR XIRAN

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.

9780735269934

Y IS FOR YEADON-JONES

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.

9781550179507

Z IS FOR ZULIANI

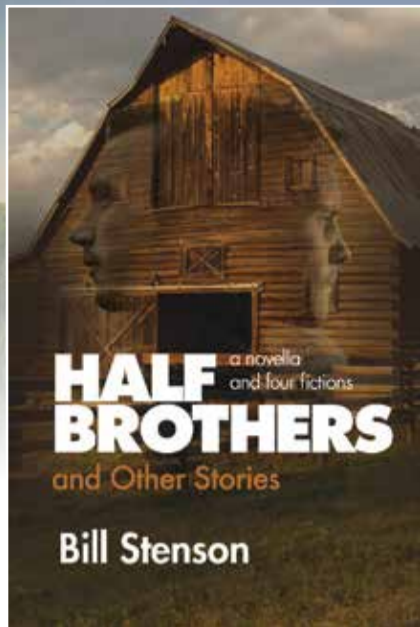
In **Andy Zuliani's** novel **Last Tide** (NeWest Press \$21.95) two burnt-out employees, Ana and Win are sent to an island in the Pacific Northwest.



Andy Zuliani

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.

9781774390344



**Half Brothers
and Other Stories - a novella and four fictions**

Bill Stenson - Illustrations by David Lester

\$19.95 | 164 pages | September | 978-1-896949-85-7

These stories shimmer in summer heat under the gaze of a two-humped mountain and belong to the Cowichan Valley. Children born to ex-cons, lawyers, longshoremen, wood carvers, boxers and gamblers write their own new-generation stories. *Half Brothers* is a masterly and unsentimental novella of the lives of two brothers left unchanneled by parental review. In the short stories, Stenson uses wry wit to capture the voices of the young and old in edgy juxtapositions. Bill Stenson won the Great BC Novel contest for his novel, *Ordinary Strangers*. He lives in the Cowichan Valley.

"Reading these stories is much like showing up at a party and discovering that, though everyone there is a stranger, every stranger makes you glad you'd come. Once I'd read them all, I wanted to read them again—especially the novella that gives the collection its title."

— **Jack Hodgins**, author of *Spit Delaney's Island*.

"These Cowichan Valley stories from Bill Stenson share a timeless quality, and a classic feel. They tease with sly humour and, like all great stories, never fail to surprise. When they sometimes widen in bleakness, it's only to make room for their main strength, an abundance of heart."

— **Bill Gaston**, author of *Just Let Me Look at You*.



**blue gait
- new poems**

shauna paull

\$19.95 | 85 pages | October | 978-1-896949-88-8

Long-awaited, limned in deep listening, *blue gait* is an elegant and wise songbook in the key of alterity. It offers witness to another way of living where human and material concerns are not at the centre of things and where human ascendancy and heroic catharsis is redressed. Here is sung the labour of our elders, environmentalists, of daughters and lovers, elements and simple gifts made by hands. Shauna paull is a poet, educator and community advocate, and completed her MFA in Creative Writing at UBC. She lives in Vancouver.

"With delicate precision, the pages of this book ask us to witness injustice, and to contemplate the power of beauty. What harms us, what heals?"

— **Renée Sarojini Saklikar**, author of *Bramah and The Beggar Boy*.

"Flowing like a clear stream, nourishing us with quiet ceremony and care for our ancestors, the poems in this book share the "wide-hipped work of love."

— **Rita Wong**, author of *Current Climate*.



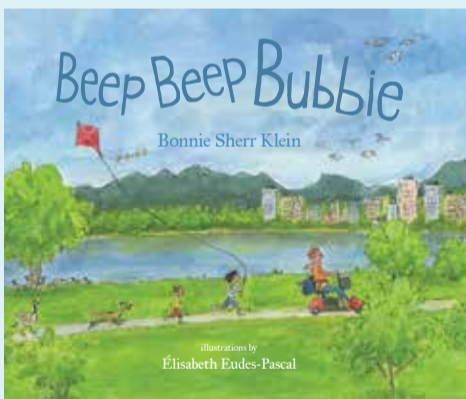
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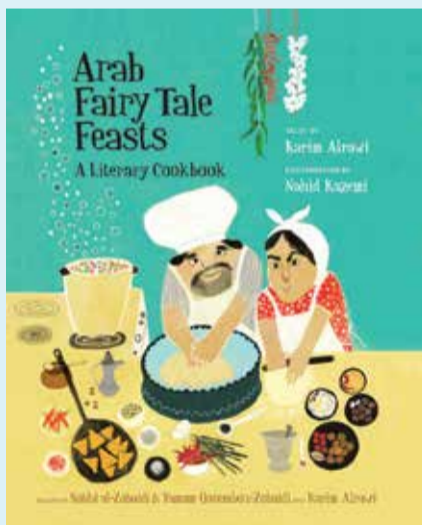
Beep Beep Bubbie
by **Bonnie Sherr Klein**
illustrated by **Élisabeth Eudes-Pascal**

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

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—Quill & Quire

"This beautifully illustrated children's book teaches important lessons about living with disability." —Vancouver Sun

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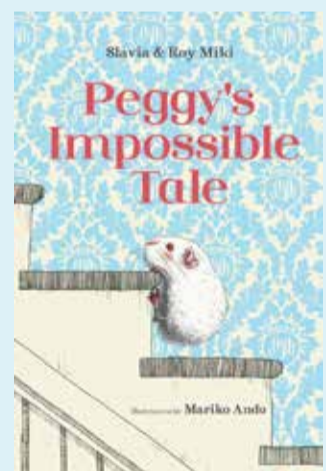


Arab Fairy Tale Feasts
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illustrated by **Nahid Kazemi**
recipes by **Sobhi & Tamam al-Zobaidi**
and **Karim Alrawi**

Arab Fairy Tale Feasts is the latest title in the highly acclaimed Fairy Tale Feasts series in which prominent writers of diverse cultures have created enchanting tales paired with traditional recipes easily accessible to young cooks and their families.

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They are accompanied by intriguing anecdotes illuminating Arab culture and culinary traditions.



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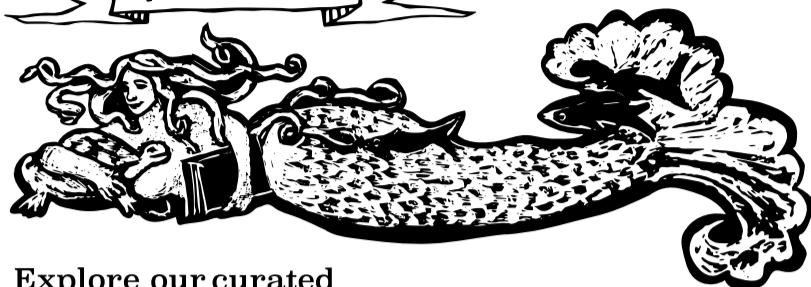
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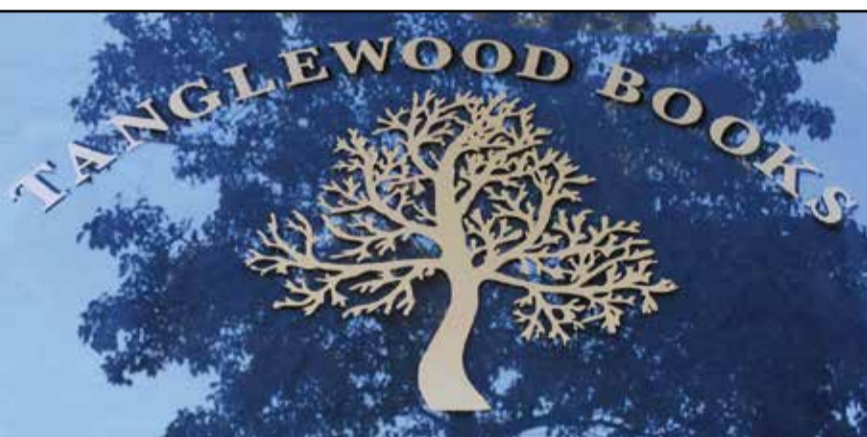
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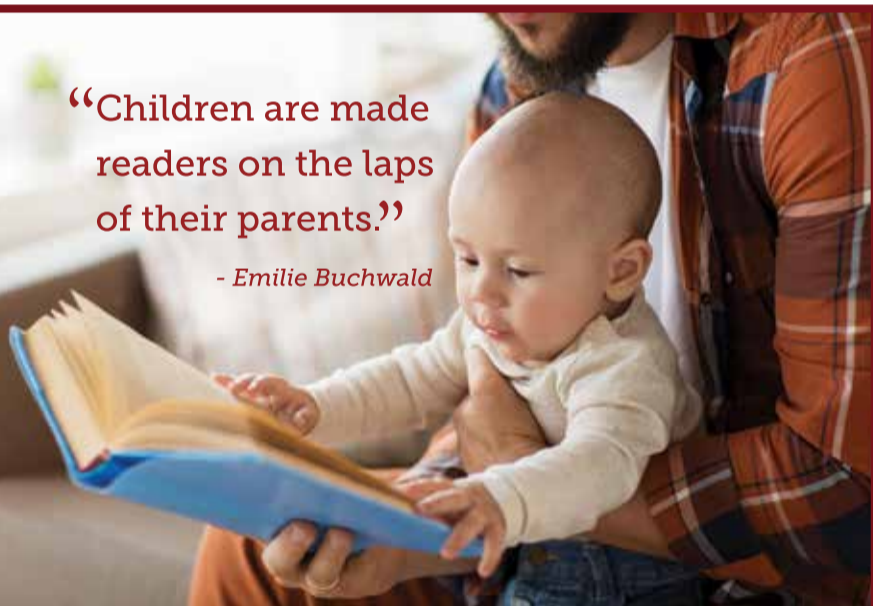


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LETTERS

Wilderness & jobs

Thank you for your coverage of *Crossing the Divide* [Winter 2020-2021], my new book that includes a story about the creation of the Muskwa-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 uneasy compromise was no one's preferred solution. Even so, I believed 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 strength of the consensus process and the commitment of the many sector reps, government staff, contractors and First Nations who contributed to the ultimate plan. It is also a measure of the importance of the Muskwa-Kechika whose wilderness and wildlife are now protected, hopefully forever. And no brake fluid leaking on the pavement.

Wayne Sawchuk
Rolla

Truth-telling

Thank you so much for your wonderful review of our book *St. Michael's Residential School: Lament & Legacy*. We can't tell you how much we appreciate it. For us, it is about getting the truth out to parents. Any royalties will go to Indigenous Survivor groups. Ours is such a B.C. story.

Dan Rubenstein, Nancy Dyson
Gloucester, Ontario



Standing in front of the Muskwa-Kechika painting are: **Wayne Sawchuk** (far right), **Premier Glen Clark** and **Environment Minister Cathy McGregor** just months before the creation of the Muskwa-Kechika Management Area (M-KMA) in 1998.

BC & the McIlwraiths

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 Books!) 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



Eva-Marie Kroller

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
Vancouver

OBIT

Jerry Zaslove

(1934 – 2021)



Long-time professor, writer and active voice in Vancouver's cultural affairs, **Jerry Zaslove** died on June 23. He taught at SFU from its founding in 1965 until his retirement in 2000. Zaslove was a former chair of the English department and, in 1983, the founding director of the Institute for the Humanities. His publications were about contemporary visual art, literature and critical theory, including writings on the work of artists **Jeff Wall** and **Alex Morrison**. Zaslove

wrote **A Dossier Against Cynicism: Two Essays for Robert Chaplin** (Unit/Pitt Publications Studio, 2014) a critical volume accompanying the exhibition *Robert Chaplin: About Time*. The essay collection, *Anarcho-Modernism: Toward a New Critical Theory in Honour of Jerry Zaslove* (Talonbooks, 2001) was edited by **Ian Angus**, and includes 38 pieces about Zaslove.

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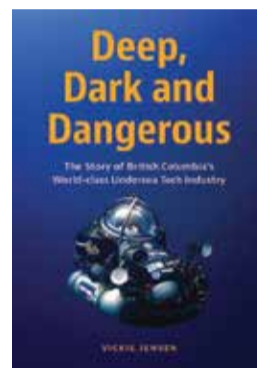
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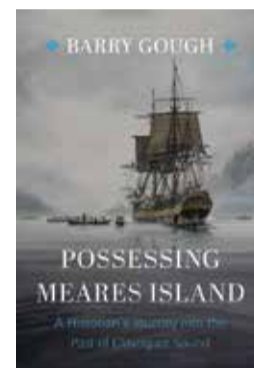
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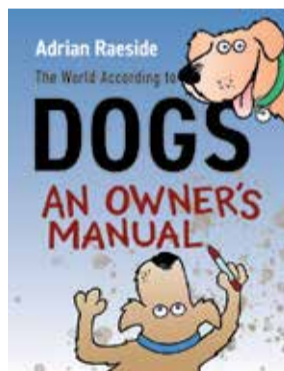
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