A courageous travel memoir by Lisa Duncan who went to Africa despite fear, family obligations and guilt. see page 7

THE GRAND ADVENTURE

ART BERGMANN
The wild rock-and-roll times of a legend. 20-21

TIM GIDAL
A pioneering force in photojournalism. 11

TSERING YANGZOM LAMA
Giller-nominated novel about Tibetan exiles. 8

‘Tis the Season for Buying Local

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Cecily Nicholson won a Governor General’s Award in Poetry (2016) and the Dorothy Livesay Poetry Prize (2015).

P

et Cecily Nicholson grew up on a farm. “My first job was walking in formation, a child field hand,” she writes in her poetry collection Harrowings (Talon-books $19.95), which combines the beauty of rural life with the pain of being Black in Canada.

Central to her work is the act of exploring, evoking and defining Black diaspora as well as the displacement of Indigenous people (although she does not identify as Indigenous). Nicholson’s poetry lays bare the agony and damage done by supremacy.

She delves deeply into the history of Black people fleeing to Canada to escape slavery and prejudice in the United States, referencing Frederick Douglass, the 19th-century American abolitionist and writer who, in 1854, visited a place called The Elgin Settlement, a planned community for Black fugitives about 50 miles north of Detroit. Douglass described the beauty and good farming qualities of the area. But Nicholson, with the benefit of history’s rear-view mirror, reflects on the “futility of that time, and upon life in the near aftermath of slavery as the division of Canada [sic] formed. The language and logics of farm stem from structures of settler colonialism even if they embody emancipatory practices. This makes for complicated dreams.”

Nicholson also notices the “sweet-smelling dandelion” and “a butterfly in milkweed.” As well, she writes of working as a volunteer for a food-growing group led by people who were formerly incarcerated. Hope is to be found in surprising places and moving towards, as the books’s blurb says, “abolitionist futures.”

You might say that John-Tyler Binfet, a UBC Okanagan prof, has a PhD in kindness. He studies it, having conducted interviews with over 3,000 children and teens about what it means; developed the School Kindness Scale to test students’ perceptions of kindness in schools; and has now written an educator’s guide of the what, how and why of cultivating this prosocial trait, From Cultivating Kindness by John-Tyler Binfet

Elementary student’s drawing showing kindness at school. The student wrote: “I am helping someone up when they fall.”
OF DISCOVERING NEW SIGNATURE DISHES WITH THIS FLAVOURS FOR HOME CHEFS. WITH SOMETHING FOR FUN AND APPROACHABLE COOKBOOK OF WORLDLY FISH RECIPES AND SIMMERED THEM ALL INTO A THIS VANCOUVER CHEF HAS TAKEN HIS FAVOURITE CHEF SPENCER WATTS FROM MARKET TO PLATE INSPIRED SEAFOOD RECIPES

FB BESTSELLER!

LOOKING FOR AN ENGAGING BC ‘ARMCHAIR TRAVELLER’ READER THIS WINTER? THIS COLLECTION OF AWARD-WINNING ARTICLES FEATURES 28 TRUE STORIES, FROM A TRAGIC ADVENTURE IN THE BABAGA MOUNTAINS TO A NEAR DEATH ON A BALLOON RIDE TO STORIES ABOUT BC’S POT GROWING PIONEERS, ELVIS IMPERSONATORS IN THE OKANAGAN AND OUR LAST FREE-RANGE BC’S POT GROWING PIONEERS, ELVIS IMPERSONATORS IN THE OKANAGAN AND OUR LAST FREE-RANGE

TALES OF THE KVR

THE ROOMING HOUSE

THE WEST COAST IN THE SEVENTIES

THEIR INDIVIDUAL STORIES PLAYED OUT ON A CANVAS STRETCHED ACROSS THE FRAME OF WORLD EVENTS. THEIR INDIVIDUAL STORIES PLAYED OUT ON A CANVAS STRETCHED ACROSS THE FRAME OF WORLD EVENTS.

I CAN PLAY TOO

MIMI IS A LITTLE GIRL WHO WANTS DESPERATELY TO PLAY HOCKEY LIKE HER BROTHERS, BUT GIRLS IN HER TOWN DON’T PLAY HOCKEY, EVER. INSTEAD, HER MOM PUTS HER INTO FIGURE SKATING WITH WHITE SKATES AND A PINK TUTU. WILL MIMI FOLLOW HER DREAMS AND BECOME A HOCKEY PLAYER?

WHITESTONE COOKS

MUMS ARE A LITTLE GIRL WHO WANTS DESPERATELY TO PLAY HOCKEY LIKE HER BROTHERS, BUT GIRLS IN HER TOWN DON’T PLAY HOCKEY, EVER. INSTEAD, HER MOM PUTS HER INTO FIGURE SKATING WITH WHITE SKATES AND A PINK TUTU. WILL MIMI FOLLOW HER DREAMS AND BECOME A HOCKEY PLAYER?

MICHEL NOËL

THE BLUE JAY

THE ARTFUL PIE PROJECT

WHO DOESN’T LOVE PIE? THE CHAMPION DENSIE WITH ARTIST/PHOTOGRAPHER DEB SHARE OVER 50 SWEET AND SAVORY PIE RECIPES IN THIS VISUALLY STUNNING COOKBOOK. WITH TIPS AND TRICKS FOR MAKING THE VERY BEST PASTRY, THIS BOOK WILL CHARM, AND DIEM, EVEN THE MOST APPREHENSIVE BAKER. ALSO INCLUDED ARE CREATIVE IDEAS FOR LEFTOVER DOUGH AND ACCOMPANIMENTS TO YOUR FAVOURITE RECIPES.

THEIR INDIVIDUAL STORIES PLAYED OUT ON A CANVAS STRETCHED ACROSS THE FRAME OF WORLD EVENTS.

THE GIRL AND THE WOLF

KATHERENA VERMETTE

ILLUSTRATIONS BY JULIE FLEET

HERE’S AN EMPowering INDIGENOUS TWIST ON A CLASSIC WOLF TALE. WHILE PICKING BERRIES WITH HER MOTHER, A LITTLE GIRL WANDERS TOO FAR INTO THE WOODS. WHEN SHE REALIZES SHE IS LOST, SHE BEGINS TO PANIC. THEN A LARGE WOLF WOLVES CAN BE A DANGEROUS PREDATOR, BUT THEY CAN ALSO BE FAITHFUL FRIENDS AND LOYAL PROTECTORS. A WOLF’S LIFE CAN BE WILD AND FREE, BUT IT CAN ALSO BE CHALLENGING AND TRICKY.

THEY CALLED US SAVAGES

A HEREDITARY CHIEF’S QUEST FOR TRUTH AND HARMONY

DOMINIQUE RANKIN • MARIE-JOSE TARDIF

TRANSLATED BY BEN VIRGIL

FINALIST FOR THE GOVERNOR GENERAL’S LITERARY AWARDS FOR TRANSLATION

WEAVING THE PROPHECY OF THE SEVEN FATES’ TEACHINGS WITH THE POWERFUL NARRATIVE OF HIS OWN TUMULTUOUS LIFE, CHIEF DOMINIQUE RANKIN DELIVERS A VIBRANT TESTIMONY ON RESPECT, FORGIVENESS, AND HEALING. IN THIS PAGNINO MEMOIR, THE RESIDENTIAL SCHOOL SURVIVOR, ELDER, MEDICINE MAN, AND FORMER GRAND CHIEF OF THE NAGANUNQ NATION BARES ALL.

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Living with a psychotic mother

In 1970, Phyllis Dyson was an infant when she moved from Ottawa to Burnaby with her brother and single parent mother. Twenty years later, her family made headlines when her mother was shot and killed by a police officer at a Metro Vancouver SkyTrain station. Dyson knew her mother had paranoid schizophrenia, and twenty-five years later, compelled by her young daughter’s questions, she wrote Among Silent Echoes: A Memoir of Trauma and Resilience (Caitlin $24.95) about life with a psychotic parent. Through anecdotes of family life, Dyson recalls happy memories as well as devastating experiences while living with her mother and, later in the BC foster care system. Her social justice story offers a unique perspective as the child of a parent struggling to cope with a psychotic disorder. Now, her new title, Normal: Trauma, Illness and Healing in a Toxic Culture, is already a bestseller.

Susan Musgrave lives in Haida Gwaii, where she is the proprietor of Copper Beach House B&B.

Musgrave on life, marriage, addiction, death and grief.

Susan Musgrave lost her husband, Stephen Reid, four years ago when he died of pulmonary edema and third-degree heart block in the hospital at Masset, BC. Tragically, her daughter Sophie Musgrave Reid died three years later at the age of 32 from a drug overdose. Musgrave writes of the impact of these deaths in Exculpatory Lilies (M&S $18.95), her twentieth collection of poetry. There’s more than sorrow in these verses as Musgrave’s “alertness to even the most desolate places, makes her personal sorrows astonishingly potent,” writes her publisher. “Her scrutiny of language, and emotions, makes shot silk out of sack cloth and ashes.”

Gabor Mate on how society is making us sick and what to do about it.

It’s been almost fifteen years since Dr. Gabor Maté helped us think differently about addiction with In the Realm of Hungry Ghosts: Close Encounters with Addiction (Knopf, 2008). He believes that addiction invariably arises from, or compensates for, emotional traumas. He won the Herbert Evans Non-Fiction Prize for that work. Now, his new title, The Myth of Normal: Trauma, Illness and Healing in a Toxic Culture (Knopf $39.95), which he co-authored with his son Daniel Maté, is already a bestseller.

“There is a social life bears upon health is not a new discovery, but the recognition of it has never been more urgent,” he says. “Mental health diagnoses are escalating among the young, in adults, and among the elderly. In Canada, depression and anxiety are the fastest-growing diagnoses... Millions of North American children and youths are being medicated with stimulants, antidepressants, and even anti-psychotic drugs whose long-term effects on the developing brain are yet to be determined.” He says that what we call “normal” is actually a dangerous myth.

“Health and illness are not random biological states in a particular body or body part. They are, in fact, expressions of an entire life, a life that cannot be understood in isolation,” he says and then documents his views about what it is to be healthy—physically and emotionally—and charts a pathway to health and healing.

Evelyn Lau

There’s also a half life of pain to contend with including an estranged father, friends dying, a pandemic and social distancing, and in the fourth and final part, the story of Lau’s relationship when she was 24 with a much older, famous writer. The writer leaves her to return to his wife and Lau closes with this reflection on herself and the affair: “Twenty years after the desert winter/you are middle-aged, and he is dead.”

“The essence of trauma is via disconnection from the self. People disconnect from themselves for all kinds of reasons.” GABOR MATÉ

THEN & LAU

“This late in our lives, we know enough to be grateful,” writes Evelyn Lau in Cactus Gardens (Anvil $18), her ninth book of poetry. The book is divided into four sections, and part one is a reflection of middle-aged life and enjoying the fruits of one’s work. There are lunches with friends on penthouse terraces with “potted palms, purple mountain range/pleasure boats in the distant harbour.”
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With whimsical art and gentle text, CHARLES BONGERS translates scientific knowledge about the kinship structures of the forest into a beautiful and affirming story about how trees nurture the young. Discover all the ways a mother tree protects and nourishes the forest underbelly, and show children what it means to care for a community.
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FOR TRADE: All Douglas & McIntyre titles are available from University of Toronto Press Distribution
Lisa Duncan writes like a painter and brings her trained eye to every landscape: looking down at the view from her airplane window of the Zambezi River gleaming far below or up at the red dunes of Namibia in the early morning sun. The travel diary she kept brings a charged immediacy to the serendipity of backpacker travel, those magical moments which stay in the mind’s eye forever, are wonderfully presented here. Singing “You Are My Sunshine” and “My Bonnie Lies Over the Ocean” to children while waiting hours for a bus to arrive is just one such moment. Yes, of course there are the skilled pickpockets, the romantic infatuations, the dysentery (a guaranteed romance killer), and the frustrations of dealing with bureaucrats, but there is also the sheer happiness of meeting kind and generous locals and fellow travellers. Even if your own mind and body no longer tolerate overnight twelve-hour bus rides or long hikes down unlit roads to find a campground in the pouring rain, you can still enjoy the thrills of intrepid and thoughtful adventurers like Duncan.

Lisa Duncan now lives with her family in Squamish where she hikes, cycles, paddles and writes. She continues to travel widely, often on long-distance bicycle adventures.

Caroline Woodward, author of Light Years: Memoir of a Modern Lighthouse Keeper (Harbour, 2015), hikes, paddles, skis and writes from New Denver, BC.
A multi-generational story of Tibetan exiles reveals all the things that colonization and history have torn away from them.

The world refugee crisis is almost inescapable. The refugee population is in excess of 80 million, currently worsened by Russia’s attack on Ukraine. Tsering Yangzom Lama’s debut novel, *We Measure the Earth with Our Bodies*, dramatizes the human cost of exile and displacement, based on the case of Tibet.

The Chinese Communist military attack on Tibet, starting in the 1950s, culminated in 1959 when tens of thousands of rebellious Tibetans were killed, and Buddhist monasteries and other cultural treasures were destroyed. Lama’s fictional saga covers over 50 years in the lives of a Tibetan family subjected to forced exile, deprivation, limited opportunities, aging and death. In 1960, the family from western Tibet flees southward into Nepal to escape danger. From the beginning, it’s a harsh existence. During the journey across the Himalayas, two sisters, Lhams and Tenkyi, are faced with the demise of their parents by starvation and disease, and the privations of refugee camps. Death stalks the exiles frequently, but the consolations of their deeply spiritual Tibetan beliefs offer some measure of solace. “In the next life,” one sister muses to herself, “we can both go wherever we please. In the next life, we will be free and safe and happy.” The natural world is a bedrock too, and Lama has lively, lyrical descriptions of the mountains, the clouds, the animal life.

The novel’s title derives from religious prostrations as described by one of the exiles: “… how the pilgrims would stretch their arms forward, mark the earth with their fingers, stand up, walk to that mark, and lie down again.” This exile reflects on their bond with the land: “To measure the earth with my body, to know our country with my own skin.”

The spiritual and mystical assets of Buddhist Tibetans are symbolized by the family’s possession of a small six-hundred-year-old mudstone statue of a “Nameless Saint.” The statue travels with the exiles, locked in a safe. “And here he is. Our camp’s lost Saint. So humble, so precious,” Dolma thinks to herself. “Look ing up with teeth bared, eyes wide, as if struggling to speak ... you once sat in the sun of my ancestors’ time.” Dolma purloins the statue, and Tenkyi, her aunt, assumes possession. Thus does the valued spiritual and cultural legacy remain with Tibetans while in exile. In one of Lama’s most incisive scenes, Samphel, who had sold the Nameless Saint to dealers, laments, “What I do know is that survival is an ugly game, and our objects are all the world really values of our people. Our objects and our ideas. But not us, and not our lives... It doesn’t matter to anyone else, not really.” Dolma replies, “People find our culture beautiful. But not our suffering. No one wants to put that in a glass case. Nobody wants to own that.”

These bitter but realistic reflections on what’s left of Tibet may leave readers thinking about parallels with the material culture of Indigenous peoples, or murdered European Jews.

The landscape descriptions are sometimes repetitive, and some readers may find the love interest a bit too sentimental for their taste. But the narrative effectively carries readers to a sober conclusion that reinforces the powerful Tibetan attachment to homeland. The novel has been shortlisted for three prizes (including the Scotiabank Giller Prize) and was a *New York Times* Summer Books Pick.

Tsering Yangzom Lama was born and raised in Nepal, the child of nomads who left Tibet after the 1959 invasion and settled in refugee camps amid painful memories. She says that *We Measure the Earth with Our Bodies* is “an act of cultural recovery — of building a bridge to all the things that colonization and history have torn away from me.” Canada, she adds, is home to the second-largest community of Tibetan exiles in the Western world. By telling the story of a largely invisible people who she asserts “have not yet been heard,” Lama has put Tibetan people, whether in Asia or Canada, on the map. The novel has been shortlisted for three prizes (including the Scotiabank Giller Prize) and was a *New York Times* Summer Books Pick.

*We Measure the Earth with Our Bodies* by Tsering Yangzom Lama (McClelland & Stewart $24.95)

BY GENE HOMEL

Tsering Yangzom Lama is an activist and, currently, a Storytelling Advisor at Greenpeace International, where she guides and trains offices around the world in narrative strategy. She holds an MFA in Writing from Columbia University and a BA in Creative Writing and International Relations from UBC.
Gold, Grit, Guns
Miners on BC’s Fraser River in 1858
Alexander Globe

Only four extensive miners’ journals are known to have survived from 1858. Quoting generously from the diaries, Globe brings the miners’ authentic voices back to life, revealing their hardships, dreams of glory and the fortunes won and lost. Richly researched and packed with rarely seen illustrations of life on the Fraser in 1858.

“Eureka. Alexander Globe has hit a literary jackpot … the diaries in Gold, Grit, Guns are foundational.”
—ALAN TWIGG, author of Out of Hiding

978-1-55380-584-7 | EBOOK: 978-1-55380-585-4 | 356 pp | $26.95

Crow Stone
Gabriele Goldstone

It is January 1945. Katya joins thousands trudging to the Baltic Sea hoping to escape the Red Army.

“Goldstone paints the horrors of war vividly and comprehensively. Crow Stone is difficult, harsh, and worthy of attention.”
—KIRKUS

“An engaging story from the start.”
—BOOKLIST

When he is given a “special” poppy, Teddy travels through time to the trenches of WWI, then aboard a ship evading submarines and finally on an air force bomber on a mission. Will Teddy ever get home?

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A groundbreaking roadmap to how we build transformative change, and patterns of just and harmonious relations between Indigenous and non-Indigenous peoples at all levels of society across Canada.

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**“A touching exploration of identity and culture.”**

—Kirkus, starred review for Weird Rules to Follow

**WEIRD RULES TO FOLLOW**

“Like a photo album but in text rather than in pictures... providing the reader with a layered, nuanced picture of Mia’s life.”

—Booklist

**Be a Good Ancestor**

“A stunning, holistic body of work (both text and art) which is grounded in the teachings of many Indigenous Nation’s worldviews... Highly recommended for home, school and public libraries.”

—Canadian Children’s Book News

**I HOPE**

“Comforting, encouraging sentiments that adult readers and their little ones will appreciate.”

—Kirkus

**THE WITNESS BLANKET**

Tells the story of the making of the Witness Blanket, a work by Indigenous artist Carey Newman that includes items from every residential school in Canada and stories from the Survivors who donated them.
In 1992, Vancouver’s Yosef Wosk, a rabbi, writer, philanthropist and art collector shared cigars and strong coffee in a Jerusalem apartment with Nachum Tim Gidal, a pioneer of photojournalism. Wosk wanted to purchase one of Gidal’s photographs. Four years later he would become the owner of the largest Gidal collection outside of the Israel Museum.

Born in 1909 in Munich, Nachum Tim Gidal accidentally fell into photography as a university student while looking for work. He was introduced to a magazine editor who asked, “Can you take photos?” Gidal said he “supposed so,” to which the editor replied, “Everybody can take photos. But do you have ideas? Can you transmit your impressions visually to me?”

Gidal borrowed his brother’s Leica, first marketed in 1924, which were new portable cameras that would give rise to photojournalism. Thus did Gidal become a professional photographer, capturing images over the First and Second World Wars, the Great Depression of the 1930s, the Holocaust and the establishment of modern Israel. He earned a PhD, immigrated to Palestine in 1936, travelled internationally for magazines like Life, Picture Post and Parade, lived abroad in New York (where he lectured at the New School for Social Research) and produced books with his photos for young people that sold more than 500,000 copies.

He eventually returned to Jerusalem in 1970 and taught at Hebrew University for many years while exhibiting his work internationally in over two dozen shows. He also published more books of his photography (in total, more than thirty volumes). His images include Mahatma Gandhi, Winston Churchill, Carl Jung and Anna Freud, as well as royalty, actors, labourers, political refugees and people in the street. One of Gidal’s better-known series contains rare images of Polish Jews and their poverty before they were annihilated in the Holocaust.

Gidal was known for his intuitive approach. “I leave it to the object to express itself with the help of my camera, rather than the photographer expressing himself with the help of the lens,” Gidal famously said.

Gidal died on October 4, 1996 but not before he and Yosef Wosk developed a deep friendship, keeping in touch across continents at a time before email had been introduced. “He and I exchanged letters and packages, floated airmails, couriered special delivery envelopes and had friends drop off items,” writes Wosk in Gidal: The Unusual Friendship of Yosef Wosk and Tim Gidal, Letters and Photos edited by Alan Twigg (D&M $39.95), “We were among the last of the old school correspondents.”

With Gidal, Wosk breathes new life into the work and words of a master photographer who covered pivotal moments in the 20th century.
after two years of CO-
VID-19 isolation and social dis-
tancing, the BC
and Yukon Book
Prizes held a
much-welcomed,
in-person gala at the
UBC Golf Clubhouse banquet room,
September 24 in Vancouver.

Hosted by spoken word poet Jillian
Christmas, the gala’s first award an-
ounced was the Jim Deva Prize for
Writing that Provokes, which went to
immigrant rights activist and author
Harsha Walia for Border and Rule:
Global Migration, Capitalism, and
the Rise of Racist Nationalism (Fern-
wood). The judges noted that Walia
“disrupts easy explanations for the
migrant and refugee crises,” showing
them to be “the inevitable outcomes
of conquest, capitalist globalization,
and climate change generating mass
dispossession worldwide.” Walia ended
her acceptance speech on the hopeful
note that she is “looking to build a
world that has a home for everyone.”

The surprise of the evening came
when street poet Henry Doyle
was awarded the Dorothy Livesay Poetry
Prize for his collection, No Shelter
(Arcvill), which covers Doyle’s early years
as a runaway from foster homes, an
incarcerated youth, and a homeless
wage-earner, to a labourer in Vancou-
ver’s construction pools and, finally,
to a labourer in Vancouver, New York,
and Cortes Island.

Tara Borin, whose most recent book
in the poetry collection, The Pit (Night-
wood), earned the Horealis Prize, which
recognizes excellence in contributions
by the writers, publishers, editors, and
literary community builders of Yukon.

Jordan Abel won the Hubert Evans
Non-Fiction Prize for NISHOA (Mbh). The
Roderick Haig-Brown Regional Prize
was awarded to Luschim Ar-
id Charlie and Nancy J. Turner
for Luschim’s Plants: Traditional
Indigenous Foods, Materials and
Medicines (Harbour). Robbie Wais-
man and Susan McClelland won the
Sheila A. Egoff Children’s Literature
Prize for Boy from Buchenwald: The
True Story of a Holocaust Survivor
(Bloomsbury/Raincoast). The Christie
Harris Illustrated Chil-
dren’s Literature Prize
went to Julie Morstad
for Time is a Flower
(Tundra). The Bill Duth-
ie Booksellers’ Choice
Award was presented to
Finding the Mather Tree: Discovering the Wis-
dom of the Forest (Allen Lane) by
Susan Simard.

To close the evening, the Lieutenant
Governor’s Award for Literary Excel-
lence by a BC writer was presented to
Audrey Thomas. Since 1967, Thomas
has written eighteen books of fiction
and more than twenty plays. Often
concerned with gender politics, secrets,
language and identity, her stories
concern the struggles of women, op-
pressed, or bitter with disappointment,
with few happy endings. Thomas is the
only writer to have won the Ethel
Wilson Prize for Fiction three times.

At the 19th Annual Victoria Book Prize
Gala, Esi Edugyan won the City of Vic-
toria Butler Book Prize for Out of the
Sun: On Race and Storytelling (House
of Anansi), an exploration and medi-
tation on identity, art and belonging.
The book offers new perspectives that
examine Black histories through the
lens of visual art, literature, film and
the author’s lived experience. The gala
took place at the Union Club, where the
prize is awarded to a Greater Victoria
author for the best book published in
the categories of fiction, non-fiction or
goetry.

Wendy Proverbs took home the City
of Victoria Children’s Book Prize for her
novel Aggie & Mudgy: The Journey of
Two Kaska Dene Children (Heritage
House). This novel for young readers
traces the long and frightening journey
of two Kaska Dena sisters as they are
taken from their home to attend resi-
dential school.

At the Whistler Independent Book Awards,
Rae Knightly received the Children’s
prize for her science fiction title Ben
Archer and the World Beyond
(Self-published), which is one of six titles in
Knightly’s Alien Skill Series.

“Ben Archer does what any Middle
Grade adventure story should do—it
hooks the reader in and pulls them
along to the end of the book,” said the
judges.

We lived in a little house on the alley at 646 1/2
East Cordova Street, a few blocks from Oppen-
heimer Park. In 1996, Vancouver rents were still
cheap, and for the first time in my life, I had health
insurance, which gave me the security and free-
dom to write. — RUTH OZEKI, Ethel Wilson Fiction Prize winner

For more information, visit
www.bcbookworld.com

Harsha Walia, winner of the Jim Deva Prize for Writing that Provokes, for Border and Rule, with BC & Yukon Book Prizes board member Simah Rao.

Audrey Thomas, Lieutenant Governor’s Award for Literary Excellence.
Voices of the West Coast

Find these & other books at the new www.caitlin-press.com

From intriguing history & inspiring memoirs...

...to powerful poetry & poignant stories

Create, innovate, and theatre make:
Deep the smallness of the stack
With the greatness of your daring

Edwin Wong’s first book opened magical literary history by saying that it is the dramatic fabric of the action. It also launched an international playwriting competition (playwright.com). His second book expands on how theatre creates the action, both on and off the stage.

Inside you will find three risk theatre triumphs he sculpted playwrights: In River (Gutai, June, Dust), The White (Dolceluna Dust), and Children of Creek and Wodeau Chame (Kandy McGlase). From the prepy Side of Afghanistan to the novel event and diverse offices facing intense experiences, three physically-sensitizing plays will show you how theatre is a true relevant for life.

For risk theatre owners read off this volume. In a daunting journey from Aeschylus to Shakespeare, Thomas Hardy, and Arthur Miller, Wong reimagines theatre through chance and probability theory. After risk theatre, you will never look at structure in the same way.

Tomorrow, whoever says drama will say pain.

Edwin Wong (1975) is a dramatist and theatre practitioner specializing in the impact of the highly appropriate. He has been invited to talk at venues from the National Centre and the University of Cambridge in Portugal to international conferences held by the National New Play Network, the Canadian Association of Theatre Research, the Society of Classical Theatre, and the Canadian Association of the Middle East. His first book, The Risk Theatre Model (Friesen, 2017), is catalyzing an international movement. He is currently Associate Professor at the University of Victoria and director of Friesen Press and theatre of Edwin Wong. Followfis at playwright@friesenpress.com and Twitter/EoinPoynter

Cautionary Note:

When Life Gives You Risk

Edwin Wong

Make Risk Theatre

Because theatre is life’s dress rehearsal

Dean Dunn McClain

Whats next...?
The mystical anthropologist


BY TREVOR CAROLAN

Wilson Duff, Coming Back: A Life by Robin Fisher (Harbour $39.95)

“Displacement City is exactly what we need to better understand why the status quo on homelessness has been so cruel.”

DR. ANDREW BABACK BOOZARY
Primary Care Physician and Founding Executive Director, Qattare Centre for Social Medicine at UHN

“Essential for anyone concerned with equitable access to quality education for all.”

CHRISTOPHER LUBIENSKI
Indiana University

Now Available from University of Toronto Press
fact acknowledged by Bill Reid, Robert Davidson, Roy Henry Vickers and others who understood the significance of studying these globally important monuments up close.

We learn that emotionally constricted and insecure with acclaim, despite his achievements, Duff suffered from depression. While their teenagers looked on, he and his wife, Marion, drifted apart. As the Sixties moved on, Duff moved out. Social behaviours shifted, and Duff had affairs that included students. An insightful poet, he read works from the Human Potential Movement of the period that often paralleled with explorations into psychodelics. Duff's interpretive interest in the consciousness—which he believed underpinned much of the work by Northwest Coast artists that he admired, the Edenshaws, increased, and his idiosyncratic concepts of reincarnation and sexuality in Indigenous art became entangled, Duff's writing powers began failing. Academic views of his ideas dimmed; former students forged careers around him. Fisher sensitively handles Duff's suicide in 1976. This edition consolidates knowledge of a complex figure central to our evolving understanding of Northwest Coast Indigenous art, and Duff concludes appropriately in quoting Duff's long-time friend Roy Henry Vickers: "You know, you will figure out a lot about Wilson, but you will not figure it all out." 9781550179750

Trevor Carolan’s most recent book is Road Trips: Journeys in the Unspoiled World (Mother Tongue, 2020).

Most books about working from home are written for the businesses and employers managing others. This book is for the employees and the self-employed, the workers and the entrepreneurs, who are often overlooked when it comes to handling a ‘work from home’ lifestyle.

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The world as we know it has changed. If your business needs more employees but you don’t have the office space to accommodate them; if someone on your staff had to do, Managing Remote Staff may be the answer.

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Carve Out Your Personal Work Space

Wilson Duff and the Tsimshian stone masks

The mystical extent to which Wilson Duff devoted himself to his work is legendary among those who knew him. Following his preparation of the 191-page Arts of the Raven catalogue for a Vancouver Art Gallery exhibit in 1967, Wilson became obsessed with the notion of bringing together the only two stone masks known to exist from the Northwest Coast: one Tsimshian mask with closed eyes was kept in Ottawa, and the other with open eyes was kept in Paris.

In 1975, Duff and art gallery director Richard Simmins succeeded in obtaining permission from France to transport their priceless mask to British Columbia. Duff retrieved the twin mask from the Musée de l’Homme for a one-year period, Duff's interpretive interest on ‘Raven.’

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In 1975, Duff and art gallery director Richard Simmins succeeded in obtaining permission from France to transport their priceless mask to British Columbia. Duff retrieved the twin mask from the Musée de l’Homme for a one-year period, bringing it to his home in Vancouver; Hilary Stewart transported the mask from Ottawa to the National Gallery, where it was reunited with the mask from Ottawa. "The sightless mask was lifted carefully and placed over the face of its seeing twin," Stewart recalled. "The two nested together in a close, snug fit. It was a deeply moving moment as the two masks came together again for the first time in a hundred years or more."

The mask from Ottawa had been collected by I.W. Powell at the Tsimshian village of Kitkatla in 1879; the ‘open-eye’ mask was donated to the French Museum of Man by Alphonse Pinart, said to have been collected at Metlakatla or on the Nass River. After consulting with Musqueam Della Kew, Duff ensured the twin stone masks were henceforth stored together—one cradled by the other, each an equal part of a whole. He later wrote, "Life is a pair of twin stone masks which are the very same but have opposite eyes." The masks represented the "living paradoxes in myth and life" that Duff believed were near the source of Northwest Coast Aboriginal art.

— Excerpt from ABCBookWorld.com author entry for Wilson Duff.
Evening clouds move like an immense, quiet army, all dressed in purple and gold. They march steadily northward over the top of nearby Conkle Mountain. It is April, and I am consummating my first outdoor patio supper of the year, under this referential sky. It is a full auditory evening: hungry coyote pups yip from somewhere on Conkle, as they anxiously await mother’s return from her hunt. Neighbourhood dogs respond in kind. Then cheers go up for a home run at our small town’s softball field. Pacific tree frogs in a slough nearby add their separate chorus. Earlier in the day I heard the season’s first sandhill cranes: harbingers of oncoming spring. These great birds are heard long before they are seen, on their migratory journey from Texas to Alaska. Yard work comes to a halt while you (literally) crane your neck to look for them. Sandhills are always far higher in the sky than first assumed. Sometimes you don’t see them at all because they are flying above the clouds. But they do return, every April, and I am humbled by that.

I am confident the natural forces that govern the lives of sandhill cranes, coyotes and tree frogs also compelled me onto our patio this first spring night. ... The word patio is nominally from the Spanish language, but the word’s linguistic roots go far back into Old Provençal and Latin, signifying variously ‘a communal pasture,’ ‘a covenant,’ or ‘to lie open.’ The Arabic equivalent is the enclosed courtyard or fana, and the patio concept appears in many other building styles and cultures. Our patio functions as a human communal pasture when we gather there with friends to enjoy food, wine and conversation. The long Covid shutdown reminded us just how life-sustaining that companionship is.

PAEAN TO THE PATIO

Don Gayton’s deep dive into animals, wine, history, recipes and dinner.

Don Gayton of Summerland muses (in a seemingly effortless way) from animals and scenery to etymology, poetry, wine, recipes, history, memoir, geography, and back to animals in one story. Yet it all holds together as evidenced in his latest collection of essays, The Sky and the Patio: An Ecology of Home. Here is an excerpt from the essay that gives the book its title, which tells of a spring dinner hosted on the family balcony and feeling close to nature.—Ed.

The word patio is nominally from the Spanish language, but the word’s linguistic roots go far back into Old Provençal and Latin, signifying variously ‘a communal pasture,’ ‘a covenant,’ or ‘to lie open.’ The Arabic equivalent is the enclosed courtyard or fana, and the patio concept appears in many other building styles and cultures. Our patio functions as a human communal pasture when we gather there with friends to enjoy food, wine and conversation. The long Covid shutdown reminded us just how life-sustaining that companionship is.

A patio is a refuge, but one that is exposed and slightly daring. Perhaps it is a tacit acknowledgment that we humans have spent more evolutionary time outside than inside. To my mind, the Argentine poet Jorge Luis Borges (1899–1986) captured the patio’s fundamental essence when he wrote: “El patio es el declive por el cual se derrama el cielo en la casa.” “The patio is the channel down which the sky flows into the house.”

The Sky and the Patio: An Ecology of Home by Don Gayton (New Star $18)

Don Gayton’s deep dive into animals, wine, history, recipes and dinner.

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The Sky and the Patio: An Ecology of Home by Don Gayton (New Star $18)
t’s 1964. The groundbreaking guidebook Europe on Five Dollars a Day by Arthur Frommer has only been on the market for seven years. Independent travel is just coming into its own, and most Canadian travellers still take guided tours when venturing overseas. But in a growing rite of passage for youth, 19-year-old Jim Kerr and his 18-year-old friend Blair Campbell leave Kelowna with nothing more than two canvas knapsacks and intentions to spend several months travelling through Europe. The audacious part of their plan is to outdo Frommer and make the trip on $2 a day.

Over the past year they had become accomplished hitchhikers, a popular mode of free travel back then. Being young, they were willing to sleep in cheap digs like hostels and sleazy hotels and occasionally for free on the roadside. Also, in the months leading up to their departure, they fostered a number of pen pals in various countries that they could drop in on for free accommodation—as well as distant relatives they had not previously met. Their adventure lasted from June 26, 1964 to March 17, 1965. They took odd jobs along the way to earn a little extra cash; bought and sold an old Saab, making a tidy $50 profit; and even sold their blood in Beirut and Athens. They also hawked two stolen blankets for $3. Unethical at times, certainly, but usually the two depended on their resourcefulness and wit, as related by Kerr in his memoir, Meet Me in Cairo.

It was a different world then, such as the differences Kerr witnesses between East and West Germany before reunification. “West Berlin was an economic miracle, considering the devastation it saw in the war, with bright lights, nightclubs and a high standard of living,” writes Kerr. “East Berlin was grey-toned, with few lights, bleak and boring. It looked like a prison, a collective punishment by the Soviet Union for war crimes committed by the Third Reich on the Eastern Front. No one we met smiled, almost as if smiles were forbidden.”

Heading to the south of France in the fall to escape the cold, Kerr and Campbell stopped over in Paris. “We soon discovered that Paris was not a place for those with little money,” Kerr writes. “We saw the sites and nursed an espresso in a café for hours, poring over a copy of the International Herald Tribune I found on an empty table.” After Paris, the two found paradise in Nice. It was warm, the wine—in five-litre jugs—was cheap and, coupled with delicious bread and cheese, made for relaxing afternoons. The larger evening meals were often “salade niçoise and then plates and plates of fish with hot, salted French fries,” recalls Kerr.

While hitching in Spain, Kerr and Campbell hear stories about how cheap and entertaining Morocco is and make a detour through North Africa enroute to Athens. Luckily, they were road savvy when they arrived in Tangier, which was “the craziest place that Blair and I had ever been,” writes Kerr. “All of our survival experience gained over the last months of hitching was put to the test.” Through their own naivety, however, they almost get thrown in jail in Marrakesh, but an understanding policeman lets them off with a warning. After traveling through Algeria and Tunisia on their way to Egypt, the two travellers finally have their first big argument and almost part ways. As Campbell starts heading back to Tunisia, Kerr yells back at him, “Meet me in Cairo.”

Fortune on their side, the two reunite and head across the Middle East and Greece before flying back to New York. They hitchhike home to Kelowna. Kerr arrives back with just forty-five cents. But the treasure trove of stories he gained have lasted a lifetime.

9781989467527

BC BOOKWORLD • WINTER 2022-2023

BC BOOKWORLD • WINTER 2022-2023
Bewildered by the wild

A family discovers that ‘wildness’ means many different things to different people.

Fifty years ago, the Gaia hypothesis, named after the ancient Greek goddess of Earth, posited that Earth and humans are part of Nature isn’t new. Fifty years ago, the Gaia hypothesis, named after the ancient Greek goddess of Earth, posited that Earth and its biological systems function as one huge single entity. This entity has closely controlled, self-regulatory feedback loops that keep conditions on the planet within boundaries favourable to life. Introduce in the early 1970s, the theory was conceived by chemist James E. Lovelock, who recently passed away at the age of 102.

So why the enduring split? Gabriel rola Island–based ethnographers and filmmakers Phillip and April Vannini set out with their preteen daughter, Autumn, on a five-year series of world trips to explore just what the terms wildness differs from person to person, with an understanding of wildness in a new light. In their book, In the Name of the Wild, they recorded many dramatically different perspectives, other than the usual “something remote and untouched.” The Vanninis’ findings are surprising and thought-provoking. “The idea of wildness differs from person to person,” they write. “What a wilderness is to you is not the same as what it is to us. And what it means to us differs dramatically from what it means to a polar explorer or the average city dweller.” In New Zealand, for example, “a volcano might seem wild to a visitor, but to a Māori, it is an ancestor, it is family.”

Closer to home, Mary-Jane Johnson, heritage manager for the Khiamne First Nation in Yukon Territory, said, “When you say ‘wilderness’, why are we excluded from that idea of wilderness? People are part of the wilderness; people are part of the land. My body does not survive day to day without being part of that land or without being part of that water…Why are we putting ourselves outside of the idea of wilderness?”

And speaking of family, there’s a young reader’s viewpoint throughout the book too. When asked what “wild” meant to her, daughter Autumn’s answer came to her while hiking New Zealand’s Hollyford Track: “Alone with the forest.”

In fact, this entertaining and educational book takes along not only the family but readers too: you go traveling with the authors and share their scenery and experiences, including their trepid moments. You can enjoy the journey, ponder and philosophize, and then decide what your answer might be.

Freelance writer Graham Chandler has visited 50 countries and has over 800 magazine articles to his credit. He lives in the wilderness of Vancouver’s West End.
Newly discovered diaries reveal the brutal lives of miners during the 19th-century Fraser River gold rush.

Miners rocking for gold: A technique capable of processing between two to six cubic metres of material per day.

AG: At that time, the average North American worker earned a dollar a day with no hope of social or economic advancement. Lucky Fraser River miners reported daily finds of over $50 a day. Suddenly a house and family or business opportunities were within reach. Those dreams drew 33,000 people to the Fraser River. Paddled by Indigenous guides, the trails along the Fraser Canyon beyond Yale were so dangerous that only a few thousand of the 33,000 arrivals ventured there.

BCBW: How difficult was it to build the Lillooet Harrison Trail?
AG: Governor James Douglas had a great deal of experience working in the wilderness, so he thought that 500 road cutters would be able to complete around 70 miles of roads reasonably quickly. However, the poor people skills of some supervisors led to contradictions and poor morale. There were supply chain issues feeding 500 people, particularly since gouging prices made it impossible to purchase the number of mules needed for transport. Many miners get up the Fraser to find gold?

After much diligent sleuthing, UBC professor emeritus Alexander Globe found the only known diaries of some of the early gold miners who came to BC in 1858 to seek their fortunes along the Fraser River.

BCW: I’m a compulsive adventurer. Through the words of these entrepreneurial miners, Globe becomes a witness to their hardships and dreams of glory, as he details in Gold, Grit, Guns: Miners on BC’s Fraser River in 1858. Globe excels in describing the mechanics of the life of a miner, including the cost of food, travel, supplies and living quarters. The book also includes copious maps and rarely seen images of life on the Fraser during these times.

Globe rocking for gold: A technique capable of processing between two to six cubic metres of material per day.

Miners’ Own Book:

Gold, Grit, Guns: Miners on BC’s Fraser River in 1858
by Alexander Globe
(Rorata Press $26.95)

After much diligent sleuthing, UBC professor emeritus Alexander Globe found the only known diaries of some of the early gold miners who came to BC in 1858 to seek their fortunes along the Fraser River.

BCW: Do you think the lessons learned from the Fraser River gold rush are still applicable today?
AG: Yes, the Fraser River gold rush played a major role in the development of the country. It was the catalyst for the development of infrastructure such as roads, bridges and railroads, which allowed for the transportation of goods and people.

BCBW: How difficult was it to build the Lillooet Harrison Trail?
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Despite struggling against a music business that largely ignored him, Art Bergmann created an indelible body of work and established himself as a Canadian counterpart to Lou Reed or David Bowie.

He does, however, bungle some of the finer points of Vancouver cultural trivia—calling the apollitical holigons of Vancouver's Clark Park Gang “revolutionaries,” and labelling radio-rockers Prism “prop.”

Where Schneider's biography shines—and this is not surprising, given his co-authorship of Have Not Been the Same (ECW, 2001)—is a survey of alternative rock in Canada, and his Whispering Pines: The Northern Roots of American Music from Hank Snow to the Band (ECW, 2009), a review of Canadian contributions to the “Americana” genre—in its coverage of Bergmann's middle years. Conducting a near-mythical and decidedly Sisyphean struggle against record-company indifference, ill-conceived production strategies, and his own bad decisions, Bergmann created an indelible body of work and established himself as a Canadian counterpart to Lou Reed or David Bowie. This is not hyperbole: his songwriting holds up, even if comparable fame didn't follow.

Bergmann has recently done some of his best work and has even been rewarded for it. In 2020 he was inducted into the Order of Canada. He has never seen that coming? My bet is that the old guy still has some life left in him, and that there's room for a more comprehensive Bergmann bio on any music-lover's shelves.

Also regrettable is that title. No doubt Anvil Press felt it appropriate, given that illness, injury and addiction had brought Bergmann to death's door more times than even the hardest feline. But The Longest Suicide was announced at roughly the same time that the musician’s wife, muse, and de facto manager, Sherri December, died in the couple’s home as the result of a fall. Bergmann’s friends effectively mounted a suicide watch following the March 20, 2022 accident, knowing how devastated he would be; for many, the book’s name seemed in the worst possible taste.

According to reports from a recent memorial for December, Bergmann is bearing up surprisingly well, but the astonishingly intimate song and music video he recently dedicated to his late partner, “Death of a Fire,” finds the singer breaking into tears at his kitchen table as he remembers their union. Frankly, it left me a little teary as well.

While The Longest Suicide isn’t entirely the book Bergmann’s admirers wanted to see, it is better than expected. Much better. Drawing heavily on Bergmann’s friend and occasional bandmate John Asher Armstrong’s memoir Guilty of Everything (New Star, 2001)—itself enjoying an expanded and updated reissue this fall—Schneider does a fine job of conveying the peculiar mix of post-hippie debauchery and pre-punk abandon that Bergmann grew up within.

(He does, however, bungle some of the finer points of Vancouver cultural trivia—calling the apollitical holigons of Vancouver’s Clark Park Gang “revolutionaries,” and labelling radio-rockers Prism “prop.”)

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Bergmann has recently done some of his best work and has even been rewarded for it. In 2020 he was inducted into the Order of Canada. He has never seen that coming? My bet is that the old guy still has some life left in him, and that there’s room for a more comprehensive Bergmann bio on any music-lover’s shelves.

Also regrettable is that title. No doubt Anvil Press felt it appropriate, given that illness, injury and addiction had brought Bergmann to death’s door more times than even the hardest feline. But The Longest Suicide was announced at roughly the same time that the musician’s wife, muse, and de facto manager, Sherri December, died in the couple’s home as the result of a fall. Bergmann’s friends effectively mounted a suicide watch following the March 20, 2022 accident, knowing how devastated he would be; for many, the book’s name seemed in the worst possible taste.

According to reports from a recent memorial for December, Bergmann is bearing up surprisingly well, but the astonishingly intimate song and music video he recently dedicated to his late partner, “Death of a Fire,” finds the singer breaking into tears at his kitchen table as he remembers their union. Frankly, it left me a little teary as well.

While The Longest Suicide isn’t entirely the book Bergmann’s admirers wanted to see, it is better than expected. Much better. Drawing heavily on Bergmann’s friend and occasional bandmate John Asher Armstrong’s memoir Guilty of Everything (New Star, 2001)—itself enjoying an expanded and updated reissue this fall—Schneider does a fine job of conveying the peculiar mix of post-hippie debauchery and pre-punk abandon that Bergmann grew up within.
Far from being a never-was trying to be a has-been, as he memorably described himself in 1990, Bergmann has recently done some of his best work and has even been rewarded for it. In 2020 he was inducted into the Order of Canada. Who would have seen that coming?

Art Bergmann, the last Young Canadians show, The Lotus Gardens Hotel, Dec. 13, 1980.

The Young Canadians This Is Your Life (Quintessence Records, 1980). In addition to Art Bergmann, The Young Canadians had Jim Beecott on bass and Barry Taylor on drums. The trio only recorded two EPs and a single before breaking up. Their song “Hawaii” (co-written with Ross Carpenter) is one of the band’s most memorable tracks.


Art Bergmann, 1970s.
Building democracies with co-operative movements gets better results.

Civilizing the State: Reclaiming Politics for the Common Good (New Society $19.99)

BY BEVERLY CRAMP

This new series of prose and poems, anchored by woodcuts by the author, explores extinctions, species interdependence, environmental justice, soul loss in modernity, the natural and Supernatural worlds, and animal rights and power, always keeping peace and love for Mother Earth in view.

Grazia
by Lucia Frangione

Graziano’s life has been turned upside down. With no stable ground to stand on, she returns to the land of her ancestors in search of healing. In Graziano’s absence, her stepfather Herman has been saddled with Hazel, his wilful, creative, and thoroughly neglected granddaughter.

Some People Fall in the Lodge and Then Eat Berries All Winter by Annie Ross

This new series of prose and poems, anchored by woodcuts by the author, explores extinctions, species interdependence, environmental justice, soul loss in modernity, the natural and Supernatural worlds, and animal rights and power, always keeping peace and love for Mother Earth in view.

Medusa
by Martine Desjardins
translated by Dana Avaiilghoaei

“Medusa is like a poison you ask for”—Aurane Gélinas, Les Libraires

“Terrifying ... a powerful indictment of patriarchal power”—Marion Dumais, Le Devoir

978-1-77201-385-6; $19.95; Fiction Now Available

978-1-77201-439-6; $16.95; Poetry Now Available

Tracery
by Edward Byrne

The poems in Tracery enact a lyric condensation. Often written in transit: on the bus, on a bicycle, on foot, in the endless to and fro of work life—they are primarily governed by the music of reason: “the ear’s judgement” (Joachim du Bellay), the “natural music” of poetry (Eustache Deschamps), “music at the heart of thinking” (Fred Wah).

978-1-77201-435-8; $16.95; Poetry Now Available

Talonbooks
WINTER 2022
BY BEVERLY CRAMP

Hazel Wilson (1941–2016) was playing on a beach with her cousins, when she was approached by Haida elders, including her mother and aunt, who informed Wilson her destiny was to create button blankets.

“They took me to the house and showed me blankets with shells and handmade beads and they told me that’s what I would be making … I felt like I was floating. To be called like that—it was the greatest day of my life.” Wilson told gallery owners and journalists in later years, as noted in Glory and Exile: Haida History Robes of Jut-ke-Nay Hazel Wilson.

The elders’ pronouncement came with great responsibilities, and Wilson dedicated her life to fulfilling her community’s wishes by maintaining the oral histories and social values she had learned as a child in Haida Gwaii.

Wilson’s traditional Haida name was Jut-ke-Nay, and within her matrilineal society, she was Haida royalty, says her daughter Dana Simeon. “My Mama was a Knowledge Keeper,” she writes in her touching recollection, “She was matriarch of the house of Sgaan 7iw7waans of St’Lang7laanaas.

In the beginning, Wilson created pieces such as vests, jackets, dance aprons and robes specifically for her family as gifts. “Hazel’s apprenticeship was not an easy one,” writes art critic Robin Laurence in her elegant biographical essay of Wilson. “Commitment was total; teachings, both oral and through demonstration, were stern; and she often sat inside working while her friends and cousins played or learned other skills.”

Although a post-contact item, button blankets feature clan or family crests (usually worn as feast attire) and therefore are important for asserting the wearer’s hereditary rights and places in their communities. Hazel’s family crest was a killer whale, and it appears in many of her button blankets. ❧

In 1960, at the age of nineteen, Hazel Wilson married and within thirteen years she had eleven children. In the early 70s, she moved to the Vancouver area to get away from her abusive husband. As a single mother Wilson continued to make blankets and ceremonial regalia for family members, but additionally, she began to supplement her income by selling button blankets to non-Indigenous buyers. She also organized re-enactments of Haida legends with her children at the Pacific National Exhibition (PNE) in Vancouver. At Expo 86, Wilson recreated Potlatch ceremonies for thousands of visitors. She also took her children back to Haida Gwaii to attend formal Potlatches. Moreover, Wilson attended powwows of Indigenous peoples across North America. “We started travelling because we were interested in native culture, and curious about Prairie Indians and the way they were,” Wilson said. “We brought our stuff to wear, showed them what we had, and we were accepted as their people.”

These cross-country trips were subsidized by Wilson’s son Marion Scott Gallery, Wilson’s gallerist, documents the robes with many coloured panels of this series and texts about each robe written by Wilson herself. This coffee table-style book, with a foreword by Haida artist Jisgang Nika Collison and an afterword by Wilson’s youngest brother, Chief Sgaan 7iw7waans Allan Wilson, is a fitting tribute to the unique and breathtaking art of a woman who, in Robert Kardosh’s words, “fought to maintain Haida identity and values in the face of an assault on their traditions, lands, and ways of being.”

Hazel Wilson models a cape with the family crest that she made for her brother Allan, circa 1985.

Beverly Cramp is the publisher of BC BookWorld.

Haida artist
Hazel Wilson

Haida artist Hazel Wilson dedicated her life to making button blankets, reaching a zenith with “The History Series,” comprised of 51 robes depicting Haida origin stories.

In 1986, Hazel participated in the VRC Museum of Anthropology show Robes of Power: Totem Poles on Cloth, the first exhibition to highlight button blankets and their place in Northwest Coast Indigenous culture. At this time, most blankets were designed by men and sewn by women. Wilson’s pieces were significant because she did both. ❧

In the last decade and a half of her life, Hazel Wilson’s artistry took another direction. Laurence writes that Wilson’s work evolved from long-standing Haida designs to images of both historical and contemporary events and “revealed the influences of folk art and popular culture on Hazel’s imagery.” Wilson started using unexpected materials, including sequins, crystals and precious objects such as Métis beadwork. She also incorporated patterned fabric and acrylic paints.

It was to bring Hazel Wilson to wide popular and critical attention. In 1997, when news broke that a 300-year-old rare Golden Spruce tree, revered by the Haida, had been chopped down by a non-Indigenous logger in an act interpreted as eco-terrorism, Wilson was moved to tell the traditional Haida story of the sacred tree, which they called K’iid K’iyaas. She created seventeen narrative robes that were collectively called The Story of K’iid K’iyaas. This new work drew comparisons to other worldwide symbols such as the Tree of Life, and Mexican folk art and outsider art.

By now, Wilson was 64 years old and about to begin what would be the grand finale of her life, The History Series. It is this achievement that takes up more than half of Glory and Exile, for it is Wilson’s largest and arguably most important work. According to the book, Wilson always saw these 51 robes as public art to be widely seen and understood. Robert Kardosh of Marion Scott Gallery, Wilson’s gallerist, documents the series with many coloured panels of this series and texts about each robe written by Wilson herself.

Detail from Hazel Wilson’s “Together” (2005), a button blanket made with Melton cloth, crystals, glass beads, oyster shell buttons, tiger eye beads, brass, plastic components and thread.
**ROUND-UP**

Graphic novels tackling racism, identity, healing, queer coming-of-age, the fragility of life and moon creatures.

**Johnnie Christmas** creates his first middle-grade graphic novel with **Swim Team** (Harper Collins $15.99), which follows Bree at her new school, where she is stuck with an elective she never wanted: the dreaded Swim 101. Bree must face her fear of swimming with the help of an elderly swim team captain. Johnnie Christmas is best known for co-creating the series *Angelfish* with Margaret Atwood and adapting William Gibson’s lost screenplay for *Alien 3* into a graphic novel.

Twelve-year-old Victoria is burnt-out from the high pressure of high-stakes horse riding in *Ride On* by Faith Erin Hicks (First Second $22.99). She withdraws to the simple joys of riding for pleasure and the love of horses. But can she survive without friends? Suitable for ages 10-14. Faith Erin Hicks lives in Vancouver, and is noted for creating *The New York Times* best-selling *Pumpkinheads* (Rainbow Rowell; $17.95).

Under the Banner of King Death: *Pirates of the Atlantic*, A Graphic Novel (Beacon Press $17.95) is an exhilarating tale of rebellion in the 18th century, as common sailors overthrow their oppressors and create, against all odds, a democratic and egalitarian social order—if only for a short time. The book was drawn and co-written by David Lester and historian Marcus Rediker.

**Yellowknife’s Jay Bulkeart**, a filmmak-er, Erika Nyusuon, a playwright, and Lucas Green, a Vancouver illustrator, joined together to create *Kin-Maru*, a modern horror graphic novel about the love of horses. But is burnt-out from the high pressure of high-stakes horse riding in *Ride On* by Faith Erin Hicks (First Second $22.99). She withdraws to the simple joys of riding for pleasure and the love of horses. But can she survive without friends? Suitable for ages 10-14. Faith Erin Hicks lives in Vancouver, and is noted for creating *The New York Times* best-selling *Pumpkinheads* (Rainbow Rowell; $17.95).

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**A lyrical narrative that contemplates**

**to the fragility of human interactions.**

**and sensations from the natural world**

**to undo Sleeves’ actions and save the village.**

In Kwândîs (Conundrum $25), Cole Pauls celebrates the cultural practices and experiences of Dene and Arctic peoples. In this very personal work, we really learn about Paul’s family, racism and identity, and Yukon history but also learn how to Kwândîs Hop, acknowledge and respect the Indigenous land we’re on, and be an ally to Indigenous people.

Karen Shangguan’s *Quiet Thoughts* (Avery Hill $22.50) captures moments and sensations from the natural world to the fragility of human interactions. A lyrical narrative that contemplates what it means to be alive.

Rave by Jessica Campbell (D&Q $27.95) is a queer coming-of-age story that follows 15-year-old Lauren, who is shy, ashamed of her body, and a devout member of an evangelical church.

Vancouver’s *Adonis de Sousa* has created *Ish* (Silver Sprocket $14.99), a poignant collection that explores grief, from despair to surprise joys and healing.

Madeline’s *Good Dirt and Junk Collection* by Madeline Berger (Cloudscape $20.00) is a celebration and reminder of the many things we often take for granted or don’t notice in our communities. Berger is a non-binary comic artist in Vancouver who finds inspiration in other artists, queer life and art culture.

Outbreak Diaries by Jason Turner. (Cloudscape $22.99) is a collection that explores the day-to-day experiences of Vancouver-based Turner and his partner, Manien, who are both frontline workers, from March 2020 through to September 2021 during the COVID-19 pandemic.
A graphic novel by Michael Kluckner, covers the early 1970s when young wannabe members of what was then called the 'New Generation' formed the city's hip community centered around a few blocks of West Fourth Avenue. They lived in nearby communal houses and crash pads in Kitsilano's many large old homes that had been converted into rooming houses for revenue because taxes were low and the properties weren’t worth developing. This may be hard to imagine for anyone born after 1980, but if you’re of an age to remember those times, The Rooming House is an excellent book to give to children (or grandchildren) who ask “What was Vancouver like when you were my age?”

This is how it was. Vancouver was a haven for young Americans dodging conscription to fight an immoral war in Vietnam as the richest and most powerful nation on Earth expressed its frustration at being unable to defeat a haven for young Americans dodging conscription to fight an immoral war in Vietnam as the richest and most powerful nation on Earth expressed its frustration at being unable to defeat one of the smallest and poorest in a district and Toronto's Yorkville were counter-culture meccas to which young hippies made pilgrimages, hitchhiking or driving old vass painted like “gypsy” wagons, criss-crossing North America in the steps of legendary 50s Beat Generation rebel writers Jack Kerouac, Neal Cassady and Ken Kesey. In economical compressed prose in the form of diary entries that are paired with his illustrations, Kluckner zooms in on the adventures of four earnest young people, two men and two women, who typify the callow idealism of the time. He tracks the emotional consequences of their quests to find a meaningful alternative to becoming conformist 'drones in the hive.'

They drift from Kitsilano communes to cramped rooms in small towns and back to Fourth Avenue to reconnect. There is drama—attending a peaceful 'smoke-in' in Gastown ends in beatings by riot police; tenants of the rooming house have to search for a dope stash left by a former dealer; and one rooming house resident has to be cool when encountering a naked housemate who has obviously spent the night with a guy she thought was her lover. And so it goes, very much as it did at the time.

An ensemble cast allows Kluckner to cover a lot of issues from different points of view at the risk of reducing the reader's emotional investment in a particular protagonist, but that's obviously not the point. Long-running ensemble TV shows provide 'drama without cathar- sis' and in their nouveau roman novels of the 1950s, French authors Nathalie Sarraute, Michel Butor and Alain Robbe-Grillet deliberately disregarded fictive conventions of deep characterisation, suspense and dramatic resolution. Most of their meticulously gesture novels aren’t nearly as readable as The Rooming House, which owes more to Jack Kerouac’s On the Road, the Subterraneans and British writer Colin Wilson’s Adrift in Soho.

Michael Kluckner’s success as an artist has tended to overshadow his parallel career as a journalist and writer—large. In the 1980s, his books of paintings and illustrations, Vancouver The Way It Was, Victoria The Way It Was, Vanishing Vancouver, etc., were on everyone’s brass-and-glass coffee tables in living rooms where Kluckner prints shared the walls with Peter Margrave’s west coast serigraphs. Unlike most historical photographs, Kluckner’s paintings captured and celebrated the scruffy ambiance of Vancouver’s old houses and buildings, conveying the warmth of long human use the way an ancient cracked leather jacket or weather-battered hat comforts the soul.

His interest in Vancouver's fragile neighbourhood architecture could hardly have been more timely. When he began publishing his books, Vancouver was entering the infamous Decade of Greed—city governments were pursing mega-projects and money-pit extravaganzas like Expo 86 at the expense of the modest human skylines Kluckner was trying to record and preserve. In 1991, Kluckner became the first president of Heritage Vancouver, the beginning of a long public career as an advocate for the preservation of historic structures.

The sign of a real artist in any medium is that they're always evolving, so it's no surprise that in his 60s Michael Kluckner began combining his literary and illustrative skills in a series of graphic novels: Toshiko, Julia, 2050, A Post Apocalyptic Murder Mystery and now The Rooming House. At 71, he’s far from done.

John Moore drove a taxi in the early 70s. His forthcoming book, The Last Reel, will be published by Ekstasis Editions.
Finally made a formal apology for the Purge and its injustices.

In 2017, the federal government attempted to get them out of the military, RCMP and civil service.

In 1939, Canada refused to accept a ship of Jewish refugees attempting to take them from Hamburg, Germany, to safety in Cuba. But the Cuban government was fueled by the rise of Hitler and Nazism in Germany.

Job opportunities increased. Anti-Semitism, prejudice against Jews, rose in Canada and the United States, the ship then appealed to the Canadian government for admittance. Canada refused to accept the refugee ship and it returned to Germany.

Until recently, Canadian laws criminalized LGBTQ+ people. This highly visual book presents the struggle for LGBTQ+ rights and the story of how Mounties, military and others fired by Ottawa for their sexual orientation got compensation and an apology.

Based around the events of the Lytton wildfire, this novel for young readers is a climate change adventure story for our time.

“The finely detailed plot unwinds slowly, but make no mistake—it’s a page-turner.”

— Kirkus Reviews

In the literary tradition of The Outsiders, a coming-of-age novel about teen boys and indigenous gangs.

“This...an important read for a better understanding of gang power and life in an Indigenous community plagued by poverty and a lack of opportunities.”

— YA Dude Books

Corporations and their lobbyists have captured control of most Canadian regulatory bodies. How this happened is documented by field experts, insiders, academics and whistleblowers.

This classic book revealed the web of corporate ownership and land development in 1970s Vancouver — and readers 50 years later will see how the power of big property owners, major corporations and developers then continues today.

Revisionist historian Jacques R. Pauwels challenges readers to reconsider what they know about key events in the last 250 years of world history.

“Groundbreaking, critical, well researched and readable books...which follows in the finest traditions of the works of Howard Zinn and Noam Chomsky”

— Inderjeet Parmar, Professor of International Politics, City, University London.
A collection of poems spans two decades of grief leavened with humour and hope.

I've been here, but the orga-

nine wrestling with the particulars of

The pleasure and attendant terror of

decades of caring for children and partners. How we lost love is pined for and yet, in some disloyal yet necessary way, utterly unmissed.

We've all been here. "Love Minus One" forces the grieving speaker out of her experience: his child's stroller at the nursery school pickup, shopping for something to throw on the stove for tea, bedtime—a life so ordinary, so present is its attendant opacity against the occasional brutishness of even the natural world.

There are five sections in Allow Me, but the organisation is loose. Batchelor tries different poetry forms and indulges herself in occasional wordplay, as in "At the Party for All the Capricorns": "I stand on the cup and reach for cake." She even reproduces the misspelled phrasing of online personals in "Plenty of Fish," which is—what else?—a found poem.

These flashes of humour leaven Batchelor's melancholy mood.

Toward the end of the book, the poem "Maybe He Loved the Wild Grasses" ends with a couplet that, one suspects, might describe the 'I' of these poems as Batchelor herself: "Modest and slender, they bow down / but only seem to succumb." It could also be a fitting description of a collection that amply rewards rereading.

Corellin Brooks’ most recent poetry book is Learned (Book*hug, 2022), a chronicle in verse of the writer’s experiences at Oxford University and in the fleshpots of London.

Rhonda Batchelor is a former assistant editor of The Malahat Review. She lives in Victoria.

**Struggle, Books One to Six** (Farrar, Straus and Giroux, 2010-2019), the ironically named, exhaustive six-volume chronicle of the writer's quotidian wrestling with the particulars of his experience: his child’s stroller at the bottom of the stairs to their flat, the nursery school pickup, shopping for something to throw on the stove for tea, bedtime—a life so ordinary, so recognizable, that it assumes a kind of fierce urgency almost despite, if not because of, Knaussgard’s insistence on recording the most banal of details.

Batchelor’s work, distilled crystal-like from her impressions of the world she both experiences and, sometimes, observes from afar, covers a similar span, in her case in miniature. These poems offer the reader the same sort of gathering force as would a more exhaustive chronicle.

Grief, certainly, even despair, forms the keynote in this collection: but also present is its attendant opposite. Hope emerges here, small and newly formed, yet with a fragility unsuited to the occasional brutality of even the natural world.

Tender minutes the song reminds us that sorrows can be healed, before the telephone rings and the door is blown open by a merciless wind.
A little sister can be really annoying.

If only Bea would just be gone!

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A little sister can be really annoying.
If only Bea would just be gone!

Now distributed in Canada by Orca Book Publishers Victoria B.C.  
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The hit song “Still This Love Goes On” by Buffy Sainte-Marie was inspired by the singer/songwriter’s attachment to her ancestral Cree homeland in Canada. “I wrote this song in a cabin in Alberta, in the wintertime,” she writes in a new children’s picture book of the same name. “For me, it was like taking photos with my heart of the things that I see on the reserve. The geese, the ice, the snow, and the people are all there. But I was also thinking about how it is in the other seasons, when everything looks so different. The one thing that stays the same is my love for it all, day after day and year after year—especially the people and our Cree ways, precious like the fragrance of sweetgrass.”

Still This Love Goes On by Buffy Sainte-Marie, art by Julie Flett (Greystone Kids $22.95).

Julie Flett illustrates Buffy Sainte-Marie’s song about a Canadian Cree reserve.

Precious Like the Fragrance of Sweetgrass

“Wildness is power. The power of wildness is inefable, indomitable. It wants to escape an ultimate definition. It wants to be something else, and then something more, and then something more. It is alive, powerful, and has a will of its own.”

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with son’s
deviant

behavior.

The Deviant Son

By Edith Baranyay

The Deviant Son is a short story collection called Work, a 4-Letter Word for adult learners as part of a National Literacy project.
A IS FOR ACKER

Victoria writer, poet and environmentalist Maleea Acker heeded the advice of an elder poet who told her that activities like walks in the woods, meditating on brackish pools, wandering streets—just getting out and taking it all in—was better than chain-ing herself to a desk. In her third collection of poems, Hesitating Once to Feed Glory (Nightwood $19.95), Acker writes of going to buy tacos in Mexico, watching a waiter hand-feed pelicans with broken wings, cypresses bending in the wind, remembering a teacher with broken wings, cypresses bending and memory and melancholy. “Acker summons a sad, mysterious music,” says fellow poet Jas Zewicky of these new poems. “A book of mesmerizing lamentations, at once precise and new poems. “A book of mesmerizing lamentations, at once precise and

B IS FOR BURTINSHAW

Canada’s first professional hangman, John Robert Radcliffe (also known as Ratcliffe), was hired in 1892, two years after he emigrated from England. He proved to be a reluctant hangman and initially did the job to ensure that death came quickly to convicts sentenced to hang. But he also came to question the Canadian justice system and his role within it, as revealed in Julie Burtinshaw’s first creative non-fiction title, Hangman: The True Story of Canada’s First Official Executioner (Tidelaker $22.95). A previous author of six young adult novels, Burtinshaw did extensive historical research, including poring over old newspaper accounts to trace the ambivalence of public attitudes toward capital punishment. Radcliffe is said to have had an alcohol-related illness in 1911 at the age of 55.

C IS FOR CASSIDY

In a slim novel told in verse for young readers 12+, Sara Cassidy’s Union (Orra $12.99) is the story of a teenage boy dealing with sexual abuse trauma. Tuck’s abuser is his mother’s ex-boyfriend. When someone calls the boyfriend Tuck’s “father,” he blows up: “Not my dad, I smart/Right/your mom’s fling/that stayed/do you miss him?” Tuck self-harms as a way to deal with his inner pain: “I pour hot tea/on my wrist/to feel/relief/that will leave/a scar.” Tuck’s courage is evident when he organizes employees to join a union to improve working conditions at the fast food outlet where he works. He also starts a romance with a childhood friend, although he is conflicted by the shame he secretly carries: “if she loves me/she has to know me/but if she knows me/how can she love me.” Without using direct language, Cassidy depicts the damage done by abusive adults but also the healing offered by others—from compassionate friends and work colleagues to professional caregivers.

D IS FOR DOROTHY

Fourteen-year-old Jack is happy to spend time with his friends in Lytton despite the hot dry summer of 2021. His sister is away planning tree, his dad is fighting wildfires up north, and his mother is visiting family in Victoria. The next-door neighbour, Glenda, drops by to check up on him. Then flames consume his home, and Jack barely gets out. This is the back-drop to the YA novel Escape from the Wildfire (James Lorimer $14.95) by Dorothy Bentley, based on the real-life facts of the wildfire that destroyed the town of Lytton. Also covered is the period after the disaster, as Jack and his family grapple with trauma and starting all over after losing everything. This page-turner lays out the consequences of climate change for middle school readers.

E IS FOR ESSIg

Known in Canada as an important roots musician and songwriter with an international following. David Essig began writing short stories based on the narratives of his songs four years ago. Now published in Fair Days (Perigrin $20), the thirteen stories tell the personal histories of Canadians from rural Ontario to small coastal villages in BC and New Brunswick. His stories are full of despair, punctuated periodically by hope. The book was initially released in a limited edition of 200 copies that included a CD of the music, and the album is available online for streaming and downloading at soundscloud.com/ David-essig. Essig grew up on the stolen grounds of a residential school in rural Alberta and has conducted interviews with more than 150 residential school survivors from across the country, including fellow survivor and author Randy Fred. Essig is a past winner of the Western Canadian Book Prize and has been nominated for several other literary awards. His work has been translated into several languages and is published in several countries around the world.

F IS FOR FRED

One of the first books to reveal the horrific abuses endured by Indigenous children at the former Kamloops Indian Residential School (KIRS) was Celia Haig-Brown’s Resistance and Re-awakening (Tillicum/ Pulp Press, 1988, Arsenal Pulp, 2014), which contained interviews conducted with 13 former students. Now a follow-up co-authored by Nuu-chah-nulth Elders Randy Fred, Secwépemc poet Gary Gottfriedson, and Haig-Brown has been released, Tsqelmucwílc: The Kamloops Indian Residential School—Resistance and a Reckoning (Arsenal Pulp $22.95). This revised edition includes new text by Fred (who was himself a residential school survivor), Gottfriedson and Haig-Brown. There are also first-hand recollections from additional KIRS survivors and children of survivors. The book takes its title from the Secwépemc phrase “Tsqelmucwílc,” which loosely translates as “We return to being human.”

G IS FOR GUNN

In her first poetry collection in fourteen years, Accidents (Signature Editions $17.95), Italian-born Genni Gunn writes of life-altering upheavals that change people. The first section, “Absences” is about accidents of birth that define “why we are where we are.” Gunn says her journeys back to Italy to explore her childhood have reca-librated her perspective through the lens of absence and time. The second section, “Artifacts,” is an exploration of the childhood objects we cling to. The final section, “Accidents,” considers the coincidences and miseries that lead to family strife, love and desire, and unrest and unease. Gunn previously published three novels, three short story collections and two other poetry volumes.
H IS FOR HOLDSTOCK

In Pauline Holdstock’s ninth novel, Confessions with Keith (Biblioasis $22.95), Vita, a mother and writer, goes through a mid-life crisis at the same time as her husband, as told through her journal. Holdstock says that the story has its roots in her own life. “It did actually keep a journal through some of the rocky years of raising a family and this voice began to creep in,” says Holdstock. “It was Vita’s voice, this sort of pretense of being in control. Rather than sitting down at a desk to open a journal and bursting into tears, which I could have done at times. I had this persona of Vita who would look at things as if it was all perfectly manageable.” 0777296667

K IS FOR KNOX

Victoria’s funny man Jack Knox has released his fourth collection of stories about the absurdities of island living, Fortune Knox Once: More Musings from the Edge (Heritage House $22.95), based on the humour columns he wrote for the Times Colonist newspaper for more than 25 years. Two of Knox’s previous titles were longlisted for the Stephen Leacock Medal for Humour. Clearly Knox can write laugh-out-loud stories. Fellow writer Susan Lundy advises Knox readers to be prepared for sudden “spit-your-coffee-out” outbursts of laughter. Knox’s material covers the sappiness of the Canadian accent, the lost art of handwriting, the Rogue Cow of Metchosin and ugly trucks, and includes a parody of end-of-school announcements and a letter to Prince Harry.

I IS FOR IAN

Ian Gibbs’s third collection of ghost stories, Vancouver’s Most Haunted: Supernatural Encounters in BC’s Terminal City (TouchWood $20) finds him prowling Waterfront Station, the Orpheum Theatre, Gastown, Grouse Mountain, and West Van in search of the paranormal. Readers will be creeped out by the footsteps at the Irish Heather; the haunted washrooms at the Alibi Room; ghostly pranksters at Irish Heather, the haunted washrooms at the Alibi Room; ghostly pranksters at the Alibi Room; the footsteps at the Irish Heather; the haunted washrooms at the Alibi Room; and the lost art of handwriting, the Rogue Cow of Metchosin and ugly trucks, and includes a parody of end-of-school announcements and a letter to Prince Harry.

L IS FOR LIPSEN

In 1996, Christopher T. Brayshaw published Plant Collecting for the Amateur (Royal BC Museum). The book includes approaches to plant collection, practical advice and the latest updates to best practices for recent issues—such as navigating complex cultural and conservation considerations. Linda Lipsen is the collections curator at UBC’s Herbarium, Beaty Biodiversity Museum. Derek Tan is the digital producer at the Beaty Biodiversity Museum and won the 2019 Governor General’s Award for Excellence in Museums.

J IS FOR JACOB

Statistics Canada reports that youth aged 12-17 spend an average of four hours per day on screen time, including TV, computers and video games. It is not good for their over-all health nor development of their senses. Adults may be in even more dire straits as some studies show the average Canadian with up to 11 hours of screen time. The Book of Nature Connection: 70 Sensory Activities for All Ages (New Society $24.99) by Jacob Rodenburg may provide an antidote with its many ways to reconnect with the outdoors and nature (and unplug from screens). From camouflauge games to scent scavenger hunts, this book presents “sensory activities” for all ages that “promote mindfulness and nature connection,” according to the publisher. A good way to get in touch with your inner tree hugger (note: the book contains tree hugging exercises).

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**WHO’S WHO**

**M IS FOR McCLURE**

Melia McClure’s second novel, *All the World’s a Wonder* (Radiant $25), tells of three people who intersect through their vulnerabilities: a playwright possessed by her muse; an actress desperate to succeed; and a doctor haunted by a lost love. The three people cross time and space to meet through the playwright’s bizarre creative process: the playwright must become her characters; the actress must speak from the grave to tell her tragic story; and, to heal his harrowing past, the doctor must surrender to his patient—the playwright. Melia McClure’s debut novel was *The Delphi Room* (Chizine, 2013). She is also a performer for stage and screen.

Melia McClure

**N IS FOR NELSON**

When Randy Nelson retired in 2012 as the most decorated fishery officer in the history of BC, he began collecting poaching stories. Such as the one about the ex-RCMP officer who made millions of dollars selling illegal narwhal tusks until he was caught, fined, and jailed in the US. Nelson’s nickname for poachers: “Schopenhauer.”

Randy Nelson, the most decorated fishery officer in the history of BC, retired after thirty-five years.

**P IS FOR PEARKES**

In 1956, the Canadian Government declared the Snayx̱kst (Sinixt) extinct. Historically, this First Nation’s traditional lands covered the upper Columbia River region in BC and the US. Thus, with the stroke of a pen, the Sinixt were no longer allowed to access 80 percent of their homeland. That changed on April 23, 2021, when the Supreme Court of Canada held that the Sinixt are an Aboriginal People of Canada.

Eileen Delhanty Pearkes covers the tragic story of the Sinixt in Canada in *The Geography of Memory: Reclaiming the Cultural, Natural and Spiritual History of the Snayx̱kst (Sinixt) First People* (RMB $30). “Boundaries are dissolving on a global scale,” she writes. “The people are coming home.”

**Q IS FOR QUEDNAU**

Toronto-born Mari-on Quednau raised her daughter in Mission before moving to the Sunshine Coast. It’s where she wrote her short story “Sunday Drive to Gun Club Road” about a family that takes car outings when owning a car was still a big deal, and gas and real estate were cheap. The family starts going to open houses, not to buy but as a voyeur’s treat. Of course, the story is more about family dynamics than buying property. It has been shortlisted for a Carter V. Cooper Short Fiction Award, funded by the late Gloria Vanderbuilt and published in the anthology, *CVC9 - Carter V Cooper Short Fiction Anthology: Book Nine* (Exile $22.95). It was also the title story in Quednau’s short story collection published by Nightwood in 2021.

**R IS FOR RICHARDSON**

When a little girl, Flippa, learns her beloved grandmoth-er is going to die in a week, she carefully counts down the last hours and minutes in *Bill Richardson’s Last Week* (Groundwood $14.99), for young people ages 9–12. Flippa knows when her “grann” will die because she has opted for medi-cal assistance in dying (MAiD). Illustrated in black and white by Emilie Leduc—with one unexpectedly joyful splash of colour—“Last Week examines what death with dignity can mean to a whole family, with an afterward and additional resources by MAiD expert Dr. Stefanie Green.”

Bill Richardson

**S IS FOR SAMUEL**

Dr. Samuel LeBaron has spent more than thirty years working with children and adults dying from cancer. In his memoir, *Ordinary Deaths: Stories of Memory* (U. of Alberta Press $26.99), LeBaron reveals his time of vital, intimate connection with others during his employment at a morgue during medical school, his early years as a clinical psychologist, and later careers in primary care and hospice. He wrote the memoir while facing his own terminal illness from Stage IV lung cancer. LeBaron is professor emeritus of medicine at the Stanford University Medical Center and splits his time between Victoria and San Francisco.

Bill Richardson

**SHRIMPERS**

I Shrimpers Records Bamboo Dart Press

Distribution by Revolver USA and Grapefruit.
Ecology Stories Rescue Memoir

Rescue Me: Behind the Scenes of Search and Rescue by Cathalyn Labonté-Smith (Caitlin $26)

Whether adventuring in deserts or woods, mountains or swamps—whatever the locale—there’s likely a Search and Rescue team nearby, ready to help if called upon. What SAR units accomplish is often hair raising but so too is what survivors endure as told in Labonté-Smith’s collection of easy-to-read stories that, she says, “will leave you shaken and in awe of people’s will to survive.”

T IS FOR TARIQ

Born and raised in Pakistani Punjab, Vancouver-based Tariq Malik lived for 20 years in Kuwait before immigrating to Canada in 1995. Following a book of short stories and one novel, Malik has published his debut collection of poetry, Exit West (Caitlin $20), covering the impact of his migrations and life experiences—from the partition of India in 1947 to the Iraqi Kuwait war and, finally, Canada. His poems are gleaned from the various cultures he has physically inhabited, he says. What central theme is “the search for home, both in the spatial and temporal sense.”

U IS FOR UNDER

As in, Under the Swastika in Nazi Germany (Bloomsbury $27.95) by Kristin Semmens, who tells of five different perspectives of life in Hitler’s Third Reich (1933–1945). She includes insiders and outsiders—accomplices, supporters, racial and social outsiders and resisters—that capture the complexity of Germans’ lives under Hitler. The stories emerged from recent research and the voices of those who often remain silent in histories of this period. The book also contains images, some familiar, others rarely seen. Semmens is an associate professor of history at UBC, UBCILS150147294

V IS FOR VINC

Vince R. Ditrich’s first novel, The Lager Vicar (Dundurn, 2021), introduced failed musician Tony Vicar who is suddenly rocketed to fame in the small town of Tyee Lagoon (said to be based on NanOOSE Bay). In the sequel, The Vicar’s Knickers (Dundurn $19.99), Tony Vicar is still famous. He still lives in Tyee Lagoon. His girl friend, Jacquie O, is still with him. Now, Tony has turned his attention to renovating an old hotel and converting the shabby beer parlour into a lavish pub, which he plans to name the Vicar’s Knickers, but there are many unforeseen challenges. Ditrich is the semi-retired drummer and manager of the band Spirit of the West. He lives on Vancouver Island.

W IS FOR WHITE

Calvin White’s fourth collection of poetry, Facing the Sweating Horse (Now Or Never $19.95), embraces all life and matter—humans, fellow species, rocks and water, the air and light. “All that graces our finate days,” his publisher writes. Yet White recognizes the problem of being born into the world “looking outwards and seeing others.” “They become them,” he notes in his introduction. That separation continues to grow, but every time we feel compassion, empathy, pity or share with others, “we are recognizing the truth, which is that there is no them,” he concludes. Calvin White lives in Salmon Arm.

X IS FOR XSAN

Gitxsan member Hetxw’m Gyetxw, also known as Brett D. Huson, has published the sixth title in his award-winning series Mothers of Xsan. The Raven Mother (Highwater $24.95) follows Nox Guaq (the mother) as she and her flock teach her chicks how to survive. Ravens have many roles, both for the land (being important to their ecosystem) and in Gitxsan story and song, which Huson describes for readers in grades 5–7, although the books can be used for younger children too. Huson has worked in film and television, specializing in connecting science and Indigenous knowledges. Artwork by Natasha Donovan.

Y IS FOR YEATMAN

Victoria is an unhappily married woman burying her melancholy in books and daydreaming in Robin Yeatman’s debut novel, Bookworm (Harper Perennial $21), about obsession. One day, in Victoria’s favourite cafe, she notices a handsome man with the same book she is reading. She fantasizes that this stranger must be her soulmate. Remembering she is married, Victoria’s mind retreats to darker places and ways of getting rid of her “dreaded husband” for “coffee man.” Will Victoria get what she’s wished for? Vancouver-based Yeatman composed her first novel at the age of twelve. Bookworm will be released on Valentine’s Day in 2023.

Z IS FOR ZILM

In seeking to answer Pontius Platel’s troubling question, “What is truth, Jennifer Zilm turns to a variety of sources and discourses in her poetry collection First-Time Listener (Guernica $20). Her replies are inspired by (but never limited to) God, Gilgamesh, CNN, the Cloud, the Bible, hypochondriac hay fever sufferers, Bob Dylan, Benjamin Moore paint swatches, Tarot cards, Ancestry.com as well as her own memories and senses. Zilm splits her time between Surrey and Ecuador. She has a BA and MA in Religious Studies from UBC.

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**Kudos to Wayman**

Tom Wayman played a major part in my life. Back in the days when Macmillan of Canada was a major Canadian publisher, with a kid named Doug Gibson learning about books by having fun publishing them, we brought out Tom’s poetry book in 1974, called *For And Against*.

The title was *Free Time: Industrial Poems* by Tom Wayman. To stress the importance of his theme, Tom persuaded us to take the cover photo for his book in our warehouse, with the staff gathered around, grinning in delight at Tom. I still peek at that remarkable cover as my 13 colleagues from those days pass away. It’s wonderful to see my old friend deservedly win the Woodcock Award.

**Doug Gibson**

Toronto

I met Tom Wayman through a Creative Writing course at Okanagan College in the 70s. Through him, I was introduced to some of our most notable BC writers and publishers of the time. And what a time it was in those earlier days! I’ve long been a fan of Tom’s poetry and have always admired him so very much. This recognition—congratulations, Tom!

**Nancy Wise**

Kelowna

**Hooray for Morton**

I’m so thrilled to see *Not on My Watch* has received this year’s George Ryga Award for Social Awareness in Literature. Alexandra Morton’s 20+ year struggle with the fish farm industry and the business-as-usual BC government (all of them), for ecological common sense, for common decency, and for our salmon relatives themselves has been one of the great BC ecology battles of this century. The destruction of their habitat, from spawning streams to the fish farm fiasco, is one of the great crimes of this century, and Ms. Morton’s work is one of our greatest stories of citizen action.

**Rex Weyler**

Cortes Island

I am elated to see Alexandra Morton, a hero among those fighting to protect natural environments, receive the Ryga award for her book, *Not on My Watch*. Her battle to protect BC’s wild salmon is an inspiration for all Canadians to speak up for the ecosystems around us. This recognition is well deserved and a long time coming.

**Natalie Virginia Lang**

Abbotsford

**Coastal History**

July 4, 1936 – September 26, 2022

UBC historical geographer Cole Harris, who wrote extensively about European settlement in Canada and colonialism’s impact on Indigenous peoples, died, aged 86. Harris spent eight years editing his award-winning classic, *Historical Atlas of Canada, Vol. 1: From the Beginning to 1800* (LTP, 1987). In 2003, Harris was nominated for the Hubert Evans Non-Fiction Prize for *Making Native Space: Colonialism, Resistance, and Reserves in British Columbia* (UBC Press, 2002). In 2018, he wrote *Ranch in the Slocan: A Biography of a Kootenay Farm* (Harbour, 2021) about the transformation of his grandfather Joseph Colebrooke Harris, from an upper-middle class gentleman to a socialist-leaning Slocan Valley rancher.

**Rebecca Godfrey**

December 2, 1967 – October 3, 2022

Rebecca Godfrey conducted over 300 interviews for *Under the Bridge: The True Story of the Murder of Reina Vik* (HarperCollins, 2005). It received the BC Award for Canadian Non-Fiction in 2006. Godfrey’s debut novel, *The Tom Star* (HarperFlamingo, 2001), about a teenager in the Victoria underworld was a finalists for the Ethel Wilson Fiction Prize. She was the daughter of David Godfrey, co-founder of House of Anansi Press, and mystery writer Ellen Godfrey. She moved to Victoria, age nine, when her father took over UVI’s creative writing department, and she left for New York as an adult. Her book *The Dilettante*, about Peggy Guggenheim, is forthcoming from Knopf.
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