

BOOK REVIEWS

*Spirits of Our Whaling
Ancestors: Revitalizing
Makah and
Nuu-chah-nulth Traditions*
Charlotte Coté

Vancouver: UBC Press, 2010. xx,
273 pp. \$24.95 paper.

*The Whaling People of the West
Coast of Vancouver Island and
Cape Flattery*
Eugene Arima and
Alan Hoover

Victoria: Royal British Columbia
Museum, 2011. 271 pp. \$19.95 paper.

ALAN D. McMILLAN
Simon Fraser University

WHALING PLAYED a prominent role in the traditional cultures of the people who live along western Vancouver Island and around Cape Flattery on the Olympic Peninsula. As well as its importance in the economy, whaling featured prominently in spiritual, ceremonial, and artistic traditions, and whaling success

enhanced the power of chiefs. The cultural importance of whaling makes it a central theme that runs through these two books. The people of this area, who along with a few neighbours were the only active whalers along the entire British Columbia and Washington coastline, are generally known as the Nuu-chah-nulth (in British Columbia) and Makah (in Washington). A third closely related group, the Ditidaht (and their linguistic relatives the Pacheedaht) are at the southern end of the Nuu-chah-nulth distribution. One of the books under review refers to the “Makah and Nuu-chah-nulth” throughout, subsuming the Ditidaht in the latter, whereas the other attempts to avoid the awkward nomenclature by referring to these related groups as “the Whaling People.”

Charlotte Coté, an associate professor of American Indian Studies at the University of Washington, writes from the perspective of a Nuu-chah-nulth person, a member of the Tseshaht First Nation in Port Alberni. Using this insider perspective along with the anthropological literature, she documents the central role of whaling in their cultures and traces the continuity of whaling traditions into the present. Archaeological evidence

from the Tseshah origin village in Barkley Sound and the major Makah site of Ozette is used to show the antiquity and dietary importance of whaling. Even after traditional practices were suppressed through government policies of assimilation and whale stocks were depleted through commercial hunting, the Nuu-chah-nulth and Makah continued to see whaling as central to their identity. Although whaling had ceased, ties to “the whaling ancestors,” Coté argues, were “maintained through songs, dances, ceremonies, and religious and artistic expressions” (68). The work of the late Art Thompson, a noted Ditidaht artist and Coté’s brother-in-law, is used to show the role of art in transmitting traditions. Two dominant images in Nuu-chah-nulth art, past and present, are Thunderbird and Whale, attesting to the cultural importance accorded whaling.

A key event in Coté’s book is the successful Makah hunt of a grey whale in 1999. Unlike the Nuu-chah-nulth, the Makah have an 1855 treaty protecting their right to whale. After commercial whaling ceased, grey whale populations rebounded to sustainable levels. A resumption of whaling was seen as a way to reinvigorate cultural traditions and reaffirm identity. A Makah Whaling Commission (MWC) was formed from the families traditionally known as whalers. Coté documents the exhaustive efforts to gain national and international clearance for this hunt and the bitter battles that followed as opponents questioned Makah cultural and treaty rights, occasionally raising racist stereotypes. The hunt required lengthy preparation, including training, spiritual cleansing, and consultation with elders. Its aftermath was a joyous event in the Makah community of Neah Bay as they celebrated the survival of

their whaling heritage. As a former head of the MWC stated regarding the importance of whaling to their identity: “It’s who we are” (206). However, legal setbacks and government regulations have frustrated further whaling plans. The Nuu-chah-nulth watched these events with interest and incorporated provisions for future whaling into their treaty negotiations.

Coté also dedicates a chapter to restoring healthy communities today. Traditional foods, including whale meat and blubber, can play a key role. In addition to their cultural significance, such foods provide health benefits to communities suffering from high levels of diabetes, obesity, and heart disease.

The Whaling People, by Eugene Arima and Alan Hoover, is an updated edition of Arima’s 1983 book *The West Coast (Nootka) People*, from the same publisher. Although much remains the same, this version, with a new co-author, incorporates such recent developments as the Maa-nulth treaty signed by five Nuu-chah-nulth nations and the legal decision in the Nuu-chah-nulth fisheries case (*Abousaht et al.*). As in the earlier edition, much of the text is taken up with stories and other oral traditions drawn from ethnographic sources, particularly Edward Sapir and Philip Drucker, to present information from a Nuu-chah-nulth perspective. Once again, drawings by Nuu-chah-nulth artist Tim Paul, some recycled from the previous edition and some new here, enliven the pages. Numerous photographs also enhance the text. The organization is almost identical to the first edition. Four chapters present ethnographic information, including the economic base, social organization, and the spirit realm, while one (“The Long Past of the Whaling People”) provides a sense of history, from the time before Europeans to recent events.

Although much of the historic information is valuable, the treatment of Nuu-chah-nulth and Makah life prior to European arrival is inadequate, showing little knowledge of recent archaeological research. The discussion, which is little changed from the first edition, is largely restricted to a summary of the archaeological sequence at Yuquot in Nootka Sound. Differences in excavated materials to the south, with implications for cultural change or movements of people, are ignored. Nor is there any discussion of Ozette, despite the unique insights into late pre-contact Makah life offered by its excellent preservation of organic materials. Unlike Coté, these authors seem unaware of archaeological information relevant to whaling practices and antiquity, particularly from sites in Barkley Sound, despite the whaling theme of the book.

A few errors and problems are evident. British Columbia entered Confederation in 1871, not 1868 as stated (181). The Ahousaht are mistakenly placed in Effingham Inlet in Barkley Sound (20), when a now-extinct group with a similar name was meant. The authors name “a tribe of whalers just east of Cape Flattery” (116), apparently without realizing that the transcription refers to Ozette (a spelling they use elsewhere) on the open coast directly south of Cape Flattery. They accept without comment the claim that Chief Mokwina of Nootka Sound “ate a slave each month” (165), despite considerable uncertainty regarding the presence or extent of cannibalism. Similarly, they state that, in 1592, Juan de Fuca was “the first European to visit the territory of the Whaling People” (160), when there is little evidence for an initial encounter until Spanish ships reached western Vancouver Island in 1774. Coté also errs on this point, describing Cook’s

arrival four years later as “first contact” (103). Finally, placing precise group boundaries on maps may be inadvisable as such territories are contested. In *The Whaling People*, the Tseshaht are denied all their traditional territory along Alberni Inlet and the Somass River, where their community is located today. Both books are “good reads,” intended for a general audience. Both are attractive, well-illustrated, and reasonably priced. Numerous stories and myths (Arima and Hoover) or accounts of personal experience (Coté) add interest to the text. These volumes should do much to bring the fascinating cultures of these whaling people to wider public attention.

*These Mysterious People:
Shaping History and
Archaeology in a Northwest
Coast Community*

Susan Roy

Montreal and Kingston: McGill-Queen’s University Press, 2010. 240 pp. \$29.95 paper.

MADÉLINE KNICKERBOCKER
Simon Fraser University

IN THE SUMMER OF 1968, my grandmother would sometimes take my young aunt and uncle to the northern bank of the outflow of the Fraser River to dig for “Indian treasure” at the Marpole Midden. My aunt, then a pre-teen, remembers these sunny afternoons as leisurely, educational outings, and, like many of the other pot-hunting groups of white, middle-class children and parents sifting through the soil in the area, my family members certainly

did not know the site as *časna:m*, an ancient Musqueam village, nor did they connect the items they found with the contemporary Musqueam people living in Vancouver. This non-recognition of ongoing Musqueam connections to local territories through material culture is precisely the type of disconnect that Susan Roy explores in *These Mysterious People*.

Roy's book, coming out of her PhD dissertation, is a strong contribution to the field of Aboriginal history. Roy successfully engages with older and more recent historiography and theory, and through applying this to her sustained analysis of *časna:m*, she is able to offer new and significant insights into colonial archaeology. Like Douglas Cole's book *Captured Heritage: The Scramble for Northwest Coast Artifacts*, which is partly a springboard for some of her themes, Roy's work is positioned at the intersection of local Native-newcomer history, cultural history, and the history of archaeology and anthropology. More than Cole's work, however, Roy's is consciously political, as she succeeds in demonstrating how archaeological excavation at *časna:m* worked in the colonial paradigm to distance twentieth-century Musqueam people from their traditional territory.

To make this case, her research focuses on three eras: (1) Harlan I. Smith's mining of the site for skeletal remains in the 1890s as part of the Jesup North Pacific Expedition initiated by the American Museum of Natural History; (2) the extensive excavations by Charles Hill-Tout for the Art, Historical, and Scientific Association of Vancouver in the 1920s and 1930s; and (3) UBC professor Charles E. Borden's salvage archaeology projects during the 1950s and 1960s, which was the first to draw links between contemporary Musqueam peoples and excavated

remains. Beginning in this period, Musqueam peoples increasingly used archaeology to establish unifying symbols, foster a sense of historical consciousness, and facilitate legal victories, thus promoting Musqueam nationalism.

Though this narrative is well executed, it supports a pre-existing understanding in the field that early colonial archaeology and anthropology produced knowledge about colonized peoples in ways that dispossessed them and distanced them from that knowledge. Roy's most innovative contributions, then, come from her focused analysis of instances of Aboriginal action that contested and complicated this process. In Chapter 3, she argues that a Musqueam-curated display of objects during the 1913 Royal Commission on Indian Affairs demonstrated their historic ties to their territory; though the members of the Royal Commission may not have been wholly able to decipher the symbolism, these "ethnographic" objects, including two house posts and the *qaysca:m* stone, represented Musqueam declarations of their community's land claims and fishing rights. Chapter 4 focuses on the ways Coast Salish reburials in the 1910s and 1920s, while initiated by civic requests to free up more urban land, demonstrated Aboriginal willingness to participate in local development only if this could be reconciled with their ongoing care for the remains of their ancestors. Roy argues that, while the exhumations and reburials were interpreted by the contemporary press through the lens of the "Vanishing Indian" trope, Coast Salish participants reaffirmed their respect for ancestral remains, which symbolically represents their historic connection to their territories.

The strength of Roy's politics influences the textual presentation of her arguments. Her decision to present the complexity of the hən'qəmin'əm' language unitalicized, and with diacritics instead of spelled out phonetically, visually asserts its significance and disrupts the normal assimilation of Aboriginal words into the English alphabet. Roy's consistent use of hən'qəmin'əm' words can also be seen as part of the growing project to indigenize historiography.

Through its analysis of the shifting meanings of Musqueam archaeology in and around Vancouver, Roy's excellent book will encourage readers to rethink their understandings of colonial excavations and land appropriation and to recognize and incorporate the historical presence of Aboriginal peoples and places into narratives that previously excluded them. The ongoing relevance of Roy's arguments is clear: public hostility towards Aboriginal treaty sovereignty, land claims, and more specific proposals like Squamish chief Ian Campbell's 2010 controversial suggestion that Stanley Park be renamed Xwayxway Park demonstrates that the recognition of Aboriginal history is an issue that remains fraught with political and racial tension.



*The Elusive West and the Contest
for Empire, 1713-1763*

Paul W. Mapp

Chapel Hill, NC: University of
North Carolina Press, 2011. 455 pp.
\$52.00 cloth.

BARRY GOUGH
Victoria, BC

IF I UNDERSTAND the author's intentions, the aim of this work is to explain how the west – that is, the continental interior of North America south of Hudson Bay, beyond the Great Lakes, and the area east of the Continental Divide north of New Orleans – was a place of contested concern by three rival powers: Great Britain, France, and Spain. The end date at issue, 1763, is marked in the author's estimation by the Treaty of Paris, by which France ceded captured North American territories to victorious Great Britain. By this time both Spain and France were conniving to keep Britain out of Louisiana. This subject had attracted the attention of many historians. In *The Elusive West*, of particular interest to the author are the plundering expedition of Commodore Anson of the Royal Navy to the Pacific, the energetic and iconoclastic remarks by Arthur Dobbs concerning the plausibility of a navigable passage to the Pacific Ocean from Hudson Bay, and the novel arguments of Henry Ellis, presumably a compatriot of Dobbs, who felt much the same way about a Northwest Passage.

Eschewing most possibilities that Native evidence could be of value to European explorers, a view contrary to much current thinking on the subject, we are told that internecine rivalry and warfare damaged geographical

intelligence and made it unreliable. We are also told that tribes did not make long journeys, a puzzling observation considering how Chipewyans travelled to Hudson Bay and back. There is a notable absence of concern for economic motives in this work, and hardly a mention of the fur trade, which was powerful in its influence south of the forty-ninth parallel before 1763. Had the author looked at the work of W.J. Eccles in any detail he would have discovered that the link between the St. Lawrence and Louisiana under the French flag was predicated on economic and military matters in conjoint relationship. There seems little concern for military figures here, which is strange, for army officers played important roles in reconnaissance – as well as dreaming about what the west might afford to the nation and empire that could control it. Robert Rogers and Antoine Bougainville are mentioned, but are exceptions to the general rule. Canadian connections and influences are sadly missing. An attempt is made to draw on French, Spanish, and British rivalry for the Falkland Islands/Malvinas in the 1760s, and here the author's research stops short of using my book, *The Falkland Islands/Malvinas: The Contest for Empire in the South Atlantic* (1992), and instead relies on the partisan Julius Goebel's 1927 work. And I would have thought that one work cited, Warren Cook's *Floodtide of Empire*, all about Spanish activities in the Pacific Northwest (and worries about foreign encroachments), would have revealed more about Spanish defensive measures than does the author. Of primary sources there are many references; but, truly sad to say, there is inexcusably (for a scholarly press) no bibliography for this work, which runs at great length to 455 pages.

This work consists of a number of bilateral studies – what France thought about Britain and vice versa; what France thought about Spain and vice versa; what Britain thought about Spain and vice versa. As can be imagined, this is a bewildering scenario for any reader to have to deal with. The flow of narrative is marred by the constant shifts of the endless round of possibilities. Long footnotes provide bibliographical insights punctuated by the author's preferences. There is an unease in the treatment of sources and in the giving of judgments, which are not of the greatest sobriety. Perhaps because of such a wide cast of characters, the difficulty of giving balance to the three powers leads in the end to no definitive conclusions except to say that the west was elusive, even if the contending powers had their eyes on that west for the future.

*Pioneers of the Pacific Coast:
A Chronicle of Sea Rovers and
Fur Hunters*

Agnes C. Laut

Victoria: TouchWood Editions, 2011.
144 pp. \$14.95 paper.

CHAD REIMER
Chilliwack, BC

UNTIL THE LATER decades of the past century, historical writing was by men, about men, and for men. Narratives of the past made room for a queen, and the odd Laura Secord or Florence Nightingale, but the all-important realms of war, politics, and commerce were strictly masculine. Rarer still were women who became published historians, even while literary fiction and journalism began opening their doors to them. It is in this light

that we can gain an appreciation of the life and work of Agnes Laut.

Between 1914 and 1916, Laut contributed three titles to the thirty-two-volume *Chronicles of Canada* series. *Pioneers of the Pacific Coast* appeared as the series' twenty-third volume and is here republished by TouchWood Editions, with an introduction by Rosemary Neering.

While most of the *Chronicles'* authors were established academic historians, Laut was chosen because of her ability to appeal to a more popular readership. Born in 1871, Laut grew up in the fledgling province of Manitoba and became one of the first female journalists on the Prairies. Her writing subsequently made it into publications from *Harper's* to *Saturday Night*, and while she relocated to the United States, she kept up an interest in the history of western Canada – particularly stories of its pioneer founders.

Pioneers of the Pacific Coast was a product of this interest. As with other “pioneer history” of its time, it chronicles the stories of Great Men accomplishing Great Deeds. First up is Francis Drake, who brazenly defies the gunships and arrogant presumption of Spain to be the first to sail up the far west coast of North America. More than a century later, Vitus Bering is seen venturing into a hostile North Pacific, only to be undone by the weakness of his own men. But in this English drama, it is the British – in the steadfast guise of James Cook and George Vancouver – who close the curtain on this first act, the initial “exploration of the Northwest Coast” (70).

The second act brings British invasion from the east: Alexander Mackenzie, the first to cross the continent by land; Simon Fraser, risking all in a reckless descent of the Fraser River; and David Thompson, doggedly tracing

the tortuous valleys and rivers of the Rocky Mountains to the mouth of the Columbia River. And so ends this act, “the period of discovery on the Pacific coast” (114).

The book's final chapter is a hasty sketch of the reign of the Hudson's Bay Company west of the Rockies. The Company's “feudal” hold on the region ends with the Fraser gold rush and the establishment of British Columbia as a colony. And with that, “the pioneer days of the Pacific became a thing of the past” (131).

On its own terms – those set by its publisher in 1915 – *Pioneers of the Pacific Coast* does succeed. Laut's writing is smooth and mostly effective, its florid or overblown sections more apparent to us than to its contemporary readers. Laut's treatment of the region's first peoples might make us wince, but they were liberal by the standards of the time.

But what is the value of the book for us, today? In scholarly terms the book adds little to our understanding of these familiar events and characters. Nor does Laut's retelling of these breathe new life into them. Indeed, a book about Laut herself – her fascinating, peripatetic life, her struggles as a female writer in the early twentieth century – would have been a far more interesting read and would have given us much greater historical insights.



*Measure of the Year: Reflections
on Home, Family, and a Life
Fully Lived*

Roderick L. Haig-Brown

Victoria: TouchWood Editions, 2011.
240 pp. \$19.95 paper.

DES KENNEDY
Denman Island, BC

AS PART OF its “Classics West Collection” TouchWood Editions has released a trade paperback edition of *Measure of the Year*, Roderick Haig-Brown’s celebrated collection of seasonal essays, with a foreword by poet Brian Brett. First published in 1950 (sans subtitle) as his eleventh and arguably best book, it helped consolidate Haig-Brown’s status as a top-tier Canadian author with an international readership. Haig-Brown occupies a singular position in the history of Canadian letters. Much of his writing, most famously the Governor General’s Award winning *Saltwater Summer*, focuses upon angling, a subject not enthusiastically welcomed into the canon. Discussing Haig-Brown’s outsider status with the literary “establishment” in *Canadian Literature* in 1976, W.J. Keith wrote:

The main explanation for this neglect lies in the fact that Haig-Brown works in a slighted genre. Though he has produced a number of works of fiction aimed at both juvenile and adult readers, his most significant writing has been in discursive, non-fiction prose, and those who devote themselves to this literary genre are almost invariably the last to be recognized as writers of enduring merit ... His

favourite subject matter, wild life in general and fish in particular, places him in a special category likely to earn him the devotion of enthusiasts but the neglect of others.

Since his death in 1976, Haig-Brown’s legacy as both writer and conservationist has been enshrined in a fashion few writers would dare dream of, with a provincial park and a splendid mountain now bearing his name, as does an institute, a provincial literary award, and an annual festival. The family homestead on the Campbell River is designated a National Historic Site and hosts an annual writer-in-residence program.

Although he can’t keep himself entirely away from his beloved river and tideflats in *Measure* (nor would one want him to after reading his brilliantly evocative descriptions of them), this book typically ranges much farther afield to encompass reflections on freedom, justice, and national identity. But primarily it is an engaging description of his family life on the homestead where he and his wife Ann spent almost their entire married life and raised their four children. The book’s first sentence states unequivocally: “Marriage and family are immeasurably the most important things that can happen to any man” (5).

Describing himself (and his wife) as “a romantic with minor modern trimmings” (110), Haig-Brown is a profoundly experiential writer. In his hunting and fishing expeditions, his tasks around the homestead, or his presiding as an untrained country magistrate, he demonstrates acute observational skills; a prodigious talent for describing what he has seen, heard, smelt, and felt in prose of lucid simplicity; and a deceptively effortless

ability to reveal the universal lurking within the particular. A humanist as much as a naturalist, he writes with genuine compassion for his fellow creatures but without a whiff of self-congratulation or pomposity; rather, gentle irony and charming self-deprecation slide quietly beneath much of what he describes.

In his foreword, Brian Brett calls *Measure* “a classic of its time, and a book for the future” (4). Although dated in its masculine language, the book remains startlingly contemporary. Its reflections on conservation, community, compassionate justice, and the mistreatment of Aboriginal populations are, sadly, every bit as relevant today as they were six decades ago. By John Ruskin’s measure, this is not a book of the hour but a book of all time.

*A Walk with the Rainy Sisters:
In Praise of British
Columbia’s Places*
Stephen Hume

Madeira Park, BC: Harbour Publishing, 2010. 224 pp. \$32.95 cloth.

HOWARD STEWART
University of British Columbia

FOLLOWING IN the footsteps of Roderick Haig-Brown’s *Measure of the Year*, Stephen Hume has chosen to tell many tales, some celebratory and some cautionary, to the rhythm of a passing year. Like Grant Lawrence’s recent *Adventures in Solitude*, this is another unabashed love story. Hume’s ongoing affair is mostly with the south coast of British Columbia and a few more distant places. The affair has been long and eventful; the book contemplates both the good and the

bad of it. Along the way, Hume reminds himself and us not to take for granted those things we hold dear. Some of his precious, fragile icons – our children, long sweet springtimes, dragonflies, steelhead trout – will convince just about everybody. Others, like the joys of the Wet Coast’s rain, may be a harder sell. Some readers could also trip over the contradiction of this avowedly devout nature lover’s driving an SUV. Others will be irked by his geography: Hume embraces all of British Columbia but mostly he talks about the south coast, and even then, more often than not, just the far southern Gulf Islands, with “Saturna ... [being the] outermost of all Canada’s Gulf Islands” (29). I wonder how he would describe Lasqueti then?

Hume asks us to “take ownership of the hurtful side of our past” (28) – surely a valuable admonition and one that he has certainly followed in his columns with the *Vancouver Sun*. Yet in *Walk with the Rainy Sisters* Hume mostly depicts First Nations peoples, for example, who occupy either the past or distant places. These damaged peoples, who have surely felt the sting of our “hurtful side” more than most, have somehow disappeared from the earthly paradise of British Columbia’s south coast.

On many issues, Hume scores perfectly, like when describing the transformations that come upon west coast urbanites in summer or the fact that each of the many islands of the strait, from the US border to Discovery Passage, has its “own mood, ecology and culture.” It’s a shame he didn’t dwell a bit longer on the less travelled ones, like Texada, Cortes, or Lasqueti, with their unique and powerful personae, so different from the southern islands. He missed a chance to compare our summer seasons of modern “transhumance”

with the traditional annual movements of people on this coast between their winter and summer homes – every year over untold centuries. Finally, it was frustrating to be introduced to a woman like Melda Buchanan then be told so little about this fascinating character and her work.

All this is to say, of course, that Hume has not written the book that I would have written; but he has still written a good summer read for those of us who share his love of the place and his concerns about its future.

*Geography of British Columbia:
People and Landscapes in
Transition 3rd ed.*

Brett McGillivray

Vancouver: UBC Press, 2010. 328 pp.
\$55.00 paper.

DANIEL CLAYTON
University of St. Andrews

I WAS INTRIGUED by this textbook and I agreed to review it for two reasons: first, because it is more than fifteen years since I lived in British Columbia and I was keen to discover how the province had changed in that time; second, because introductory course textbooks with a regional focus like this one have not existed in British geography for many years (teaching and associated texts tend to be hewn by disciplinary subfield, and with regional geography almost extinct, or by research specialty). The third edition of Capilano College professor Brett McGillivray's text takes a thematic approach to the geography of British Columbia and stems, he notes, from calls from his students for more up-to-date information.

The text is comprised of sixteen chapters, a glossary, and an index; and it is copiously illustrated, with over two hundred maps, figures, tables, and other graphics. McGillivray starts with the idea of British Columbia as a "region of regions" and then considers physical processes and environmental hazards (with an emphasis on climate change, floods, avalanches, and forest fires). Yet the bulk of the book deals with the human geography of the province, with chapters on the Aboriginal and colonial past, nineteenth-century immigration and racism, and twentieth-century tourism and urbanization. Befitting the character of British Columbia, eight of the chapters deal with the province's resource economy and society (forestry, fishing, mining, energy, agriculture, water, resource communities, and management) in the past and present.

This is an admirable textbook, and I would recommend it to students taking courses on the historical and contemporary geography of British Columbia in the highest terms. It is well-organized, clearly written (with the geographical and technical terminology deployed unpacked in the glossary), and elegantly produced by UBC Press. Each of the chapters provides an overview of the topic in question, alights in detail on recent developments, and has its own reference list (with many useful links to internet sources as well as academic material). McGillivray displays a wide-ranging and thorough knowledge of the province's current travails, and he traverses a range of complex issues in an open-minded and sensitive fashion.

I was not entirely convinced by the "region of regions" idea. British Columbia's distinctiveness in relation to the rest of Canada is asserted more than it is demonstrated, and thorny questions about "Cascadia" (geographic similarities and differences between

British Columbia, Washington, and Oregon) are brushed to one side. Anyhow, McGillivray takes a predominantly thematic approach, and the text excels in its detailed coverage of regional variations in economic, environmental, social, political, and technological dynamics, and in how various geographical issues (of location, diffusion, migration, and time-space compression) have influenced (and continue to influence) such dynamics. The intricate and fraught interplay of geography, history, culture, and politics is particularly pronounced in Chapter 5, which deals with Aboriginal rights and the treaty process, up to and including the recent Nisga'a, Tsawwassen, and Maa-nulth agreements. The treaty process has seemingly come a long way, and the future seems brighter than it did in the early 1990s when court judgments on Native land claims, such as McEachern's famous Delgamuukw decision, did nothing to rectify centuries of injustice towards Aboriginal people. McGillivray is good at weighing up the positive and negative impacts of the modern treaty process on the economic life of the province (in energy initiatives, resource industries, and the development of Crown lands), although more might have been done with how a new non-Native readiness to negotiate with First Nations might be connected to wider international discourses of reconciliation and democratic protest (in southern Africa, Southeast Asia, and now the Arab world).

However, when it comes to resource industries and communities, the overriding tone of the text is one of doom and gloom. Economic growth and vitality is concentrated in the southwest (and predominantly urban) corner of the province, and the economic mainstays of the hinterland interior are all beset by major difficulties, a good portion of

which have been either generated by or exacerbated by the 2008 global economic downturn and the entanglement of the province's economy with that of its American neighbour. Reliance on what Harold Innis termed "staples" has long made British Columbia acutely sensitive to continental and global economic perturbations, and McGillivray is good at showing how many of the problems facing particular sectors and their "fragile settlements" (Chapter 15) flow from unforeseen and uncontrollable economic, political (provincial, federal, and international), and cultural dynamics – price fluctuations, changing tastes (British Columbia has a considerably stronger environmental consciousness than my native United Kingdom), and legislative imperatives. McGillivray's discussion of the asbestos mining town of Cassiar (in Chapter 10) is a poignant example of how such dynamics are intertwined.

These chapters on the province's contemporary economic woes could have been more sharply theorized (for instance, the important work of Roger Hayter on the forest industry is used but in a largely descriptive manner), and the last chapter on urbanization would have benefitted from a fuller discussion of Vancouver and of David Ley's work on the middle class and "millionaire migrants." But these are just quibbles. I learned a huge amount from this dexterously and fastidiously assembled text, and it will surely serve its students' purpose with aplomb.

*British Columbia's Magnificent
Parks: The First 100 Years*

James D. Anderson

Madeira Park, BC: Harbour Publishing, 2011. 264 pp. \$24.95 cloth.

J. KERI CRONIN
Brock University

JAMES D. ANDERSON'S *British Columbia's Magnificent Parks: The First 100 Years* is a tribute to the first century of the provincial park system in British Columbia. This thoroughly researched and richly illustrated history, sensitive to ongoing environmental and cultural issues, joins the growing list of titles chronicling the histories and legacies of "protected" landscapes within North America.

It is apt that both the book's foreword (by Stephen Hume) and one of the opening chapters consider in detail the 1910 expedition that led to the founding of British Columbia's first provincial park, Strathcona. This tale not only captures the spirit of adventure that has defined these parks for the past one hundred years but also emphasizes the multitude of perspectives and personalities characteristic of such ventures. Led by Price Ellison, the expedition was joined by an eclectic group of adventurers, including a photographer, a number of military men, Ellison's daughter, and a chef. Their six-week expedition to the interior of Vancouver Island was a tremendously difficult trek made even more challenging by rough waters, treacherous trails, and swarms of insects. The group's guide, Hugh Francis Bacon, the self-appointed "Lord of Vancouver Island" – an eccentric character with a little terrier called

"Man" as a travelling companion and a penchant for reciting Kipling in logging bars – proved to be an excellent guide for the group even in the face of the difficult terrain. By all accounts, however, it was Ellison's twenty-year-old daughter, Myra, who showed the most pluck and determination of the group, and it was entirely fitting that she was given the honour of placing the Union Jack at the summit of Crown Mountain, symbolically marking what would become a key landmark within Strathcona Provincial Park (Myra Creek and Myra Falls are named after her).

The book opens with a discussion of the years following the founding of Strathcona Park in 1911 and devotes considerable emphasis to the legislative changes that allowed parks like Mount Robson (1913), Garibaldi (1927), and Tweedsmuir (1938), to come into existence. Among the most notable legislation was a 1939 amendment to the Forest Act that provided for the ranking of parks according to uses permitted within their borders. Under this system, a park that received an "A" status was awarded the "highest degree of protection from exploitation" (67), while activities such as mining could occur in parks with a "B" status. This discussion also highlights just how much influence private industry had in the shaping of British Columbia's provincial parks. For example, Hamber Provincial Park (created in the autumn of 1941) had originally been designated "Class A," but within four short years that designation had been changed to a "B" thanks to pressure by the logging industry, and the park was drastically reduced in size.

Subsequent chapters follow park development in the province through specific historical periods and trace evolving ways of thinking about the value of these spaces. From

marine parks to historic parks, these landscapes encompass many different terrains and ways of interacting with the environment. This book offers fascinating insight into the shifting and diverse goals of BC parks over the years. While today many would see these parks as an important way of protecting flora, fauna, and landscapes deemed to be environmentally significant, this was not always the case. For example, in the postwar era, the government focused much more on providing such amenities as “picnic areas, lookouts, and roadside parks” for visitors in automobiles. A letter issued to forest rangers in the late 1940s underscores a much different perspective on the significance of BC provincial parks than exists today: “in a province as large and as rugged as BC, there is some question as to whether wilderness parks are necessary” (83). Such glimpses into the history of BC parks serve as an important reminder that these landscapes are not static or timeless entities; rather, they are shaped by dominant cultural ideas that themselves are also in flux.

This book is certainly a fitting tribute to the past one hundred years of provincial park history. Anderson does a good job of situating the provincial park movement in British Columbia alongside the national park movement (both in Canada and the United States), but this is a somewhat uncritical history. For example, while he notes that the lands around Hamber Provincial Park had traditionally been hunting grounds for the Beaver, Sikanni, Nahanni, and Dog Rib peoples (72), his discussion stops at this description. What was the situation for these First Nations peoples when this park was created? Were they still using this land? If so, did the creation of the park change their access to the land? I was very glad to see, however, that Anderson discusses

contemporary First Nations rights and concerns regarding park land in a later chapter entitled “Approaching the Centennial, 2001 to 2011.”

In addition to expanding some of the critical discourse around the conception, use, and creation of park spaces in British Columbia, I would also like to see some more attention paid to the images. As mentioned above, this is a lavishly illustrated book, and yet there is almost no discussion of the images themselves. Photographs are texts shaped by social, technological, environmental, and economic factors. They are never neutral documents, and, as such, I find it troubling when they are treated as mere illustrations, support material for the written word. The way a landscape is depicted has far-reaching implications for the way it is valued, and recognition of this aspect of park history would further strengthen this book.

*Voices from Two Rivers:
Harnessing the Power of the
Peace and Columbia*

Meg Stanley

Vancouver: Douglas and McIntyre,
2010. 320 pp. Illus. \$50.00 cloth.

JENNY CLAYTON
University of Victoria

Voices from Two Rivers explores W.A.C. Bennett’s “Two Rivers” policy of hydroelectric development on the Peace and Columbia rivers from 1962 to 1985. Clearly written and based on extensive research into academic and archival sources, this book is divided into two sections, one on each river system, in which chapters focus on the history of the

ivers before dam construction, visions of power, remaking the rivers, camp and community, and impacts on local residents and environments. Integrating an impressive 140 oral history interviews with engineers, builders, First Nations elders, farmers, and others makes this a compassionate and intimate study of the human experience of the dams, one that is richly illustrated with photographs of people, landscapes, rivers, and construction sites. *Voices from Two Rivers* will appeal not only to those directly or indirectly affected by the projects but also to readers interested in the history of the postwar labour experience and hydroelectric mega-project construction. Stanley's goal is not to "present the Two Rivers policy as good or bad" but "to draw out the voices and acknowledge the various ways in which the Two Rivers policy was understood and experienced" (5).

Stanley provides a detailed examination of the planning, engineering, technology, and labour involved in choosing dam sites, moving earth, clearing reservoirs, excavating and assembling underground generating stations, and building transmission lines. The large workforce created communities that flourished temporarily – such as Mica Creek with its popular ski hill, swim club, and ice-sculpting contest. One might expect, from a study sponsored by BC Hydro and written for the BC Hydro Power Pioneers, that information on negative aspects of dam construction would be minimal. Instead, this book offers a more balanced perspective, paying attention to the individuals and ways of life that were displaced in the process. The last chapter in each section explores how long-term residents dealt with the loss of homes and familiar landscapes and how they preserved what was important to them.

Hydroelectric mega-projects change ecosystems upstream and downstream. As Stanley shows, the Peace River dams led to dust storms and a decline of wildlife at Williston Lake, and they also contributed to a drying trend downstream in the Peace-Athabasca Delta. Opposition to damming for environmental reasons was minimal at first but gained momentum in the 1970s and 1980s. I would be interested to hear more from the voices that questioned the necessity of the dams and why they did so. In relation to the Columbia River dams, Stanley raises two issues that could be discussed in further detail: the arguments presented to the water comptroller not to flood the Arrow Lakes in 1961 (230) and the opposition to the Revelstoke Dam by the BC Wildlife Federation and other organizations in 1976 (244).

To tell the story of dam construction and power generation on the Peace and Columbia rivers is a giant project. Meg Stanley has succeeded in this endeavour by presenting a narrative that captures the nuances of political, cultural, technological, and social history. This polished and engaging study will provide historians and the general public with a solid understanding of the peak period of dam construction in the province, the communities that came into being with these projects, landscapes that were lost, and older societies that were resettled.



Carvings and Commerce: Model Totem Poles, 1880-2010

Michael D. Hall and Pat Glascock, with contributions from Robert Davidson, Kate Duncan, Aaron Glass, Aldona Jonaitis, Christopher W. Smith, and Charlotte Townsend-Gault

Saskatoon, Mendel Art Gallery.
Seattle and London: University of Washington Press, 2011. 224 pp.
\$60.00 cloth.

ALAN HOOVER

Royal British Columbia Museum

IN 2010 THE Mendel Art Gallery in Saskatoon held an exhibition of 194 Northwest Coast style model totem poles. This handsome book is the catalogue for that exhibit. The model poles are presented chronologically in five defined “phases” and, within each phase, by cultural or tribal group. Information is given for each piece, including artist’s name, birth and death dates, tribal affiliation, date of manufacture, media, dimensions, comments, and collection of origin. Michael Hall and Pat Glascock have included essays by academics Aaron Glass and Aldona Jonaitis, Kate Duncan, Charlotte Townsend-Gault, and an interview with Haida artist Robert Davidson. In addition to the excellent images of the model poles are black-and-white and colour photographs associated with the essays and interview as well as portraits of nine of the carvers featured in the book.

In a concluding, well-illustrated essay, Hall and Glascock discuss model poles as a commodity produced for consumption by non-Natives. The essay is supplemented by four short

sections illustrating nine model poles by non-Northwest Coast carvers, eight by non-Native carvers, seven utilitarian objects and object pairs such as salt and pepper shakers in the form of model poles, plus seven model poles that are either reproductions in non-traditional media or were carved offshore. The final section consists of Christopher W. Smith’s useful and informative checklist of 150 model totem carvers, giving their name(s), cultural group, “production locale,” birth and death dates, and comments.

The book’s purpose is to redress the dismissal of model totem poles as objects made for sale to tourists and with little cultural or aesthetic value. For example, at the Royal British Columbia Museum, only one model pole is included in an exhibit case devoted to presenting a particular Northwest Coast art style; the rest, a total of forty-nine, appear in displays devoted to tourist art. However, model poles have been included in mainstream exhibitions and publications going back to Franz Boas’s 1897 essay “The Decorative Art of the Indians of the North Pacific Coast,” which included nine line drawings based on wood and argillite Haida model totem poles. The 1967 Arts of the Raven exhibit included three model poles, two by Henry Hunt and one by Tony Hunt. In both instances, model poles were included because they illustrated the continuation of art styles that can be traced back to the late eighteenth and early nineteenth centuries. Hall and Glascock make available the work of many less well known and often less accomplished artists, giving the reader a more complete exposure to an important Northwest Coast artefact type. Robert Davidson, while recognizing that the quality of work of many Haida artists in the early and mid-twentieth century

was for the most part “a shadow of what Haida art was,” also observes that “their work was very important because it documents that time” (31). Similarly, Glass and Jonaitis refer to model poles as “significant documents of the colonial encounter” (12).

This book must be seen within the context of a significant body of work – most notably Steven C. Brown’s *Native Visions* (1998) – that has, in varying degrees, discussed model totem poles by artists other than those who have been celebrated in the literature as carriers of “traditional” Northwest Coast art styles. *Carvings and Commerce* is a compendium of the full range of model poles, with excellent photographs and available documentation. It is a useful reference book for collectors and museum curators and a companion to the comprehensive tome by Aldona Jonaitis and Aaron Glass, *The Totem Pole: An Intercultural History* (2010).

*Shore, Forest and Beyond:
Art from the Audain Collection*

Grant Arnold and
Ian M. Thom, eds.

Vancouver: Douglas and McIntyre,
Vancouver Art Gallery, 2011. 160 pp.
\$55.00 cloth.

MARIA TIPPETT
Cambridge University

AT THE BEGINNING of the twentieth century British Columbia had a reputation for being a place where, as one journalist at Vancouver’s *Province* (16 October 1904) put it, there was little support for the province’s “gallant little band” of artists. Within a few decades, however, all of this would

change. By the end of the First World War every town and city in British Columbia had an art society – some even had an art gallery. All of this had required time and money. The names of the tireless volunteers who helped build the infrastructure of artistic activity in the province have largely been forgotten. Art patrons like Harry Stone, who helped found the Vancouver Art Gallery, have, on the other hand, been celebrated. The book under review, *Shore, Forest and Beyond: Art from the Audain Collection*, shows the extent to which the tradition of giving to the art community is still very much alive.

As the great-great-grandson of the coal baron Robert Dunsmuir, and the great-grandson of BC premier James Dunsmuir, it is not surprising that Michael Audain is committed to public service. Audain and his wife Yoshiko Karasawa have not only used the profits from Polygon Homes – a company Audain founded in 1980 – to support contemporary artists by purchasing their work. They have repatriated Aboriginal works of art. They have donated artworks to the province’s leading institutions. They have funded curatorial courses at our universities. They have created curatorial positions at the Vancouver Art Gallery and the National Gallery of Canada. And they have encouraged their wealthy peers to follow their example by establishing the BC Arts Renaissance Fund.

The public face of Michael Audain’s commitment to reinforcing the cultural heritage of British Columbia has a personal side: that of private art collector. “Living with art,” Audain writes in a lively essay that accompanies illustrations from his collection, “has been one of the great joys of my life” (20). That interest, he tells us, began early. Childhood visits to the Cowichan Reserve on Vancouver Island along

with his encounter with Mungo Martin sparked an early interest in and respect for First Nations art and culture. A teenage bus trip to Mexico heightened his fascination for “the social relevance of Mexican art” (27). And while the paintings of Emily Carr were initially “the source of uneasy dreams,” by the time he reached adulthood they evoked “intense feelings” (23). Audain writes less passionately about the work of other twentieth- and twenty-first-century artists that forms the bulk of his collection and about which Vancouver Art Gallery curator Ian Thom contributes two brief essays. Indeed, Audain admits that photoconceptual art – about which Grant Arnold writes so intelligently in his essay on photoconceptual art in Vancouver – was initially “intimidating” (24).

The strength of a good collector lies not only in possessing a good eye but also the ability to purchase something that, in Audain’s words, “involves a period of adjustment.” *As Shore, Forest and Beyond: Art from the Audain Collection* demonstrates, Michael Audain has plenty of both.

Feeding the Family: 100 Years of Food and Drink in Victoria

Nancy Oke and Robert Griffin
with Greg Evans

Victoria: Royal British Columbia
Museum, 2011. 192 pp. Illus.
\$29.95 paper.

CHRISTOPHER J.P. HANNA
Victoria

Feeding the Family: 100 Years of Food and Drink in Victoria by Nancy Oke, a volunteer at the Royal British

Columbia Museum, and Robert Griffin, a curator at the museum, traces the history of the food industry in Victoria from the founding of Fort Victoria in 1843 to the mid-twentieth century. Greg Evans, historian of Victoria’s brewing industry, has drawn upon his master’s thesis to contribute a concise chapter on Victoria’s early brewing industry.

The book is the product of eight years of research conducted by Oke and Griffin into the histories behind the many food containers in the RBCM’s Human History collection. Ten thematic chapters covering subjects such as grocers, bakers, butchers, and public markets comprise most of the book, while an appendix provides sixteen pages of colour photographs of labels and containers.

The book is printed on heavy coated paper and illustrated with a fine selection of photographs. The quality of the photographic reproduction is excellent, though the captions provided in the appendix are in most cases only the RBCM’s inventory numbers.

While the production quality of the book is outstanding, the text is largely anecdotal rather than analytical. This approach reflects the fact that much of the initial research for the book was centred on tracing the history of artefacts in the RBCM and not on producing a general history of the food trade. Some statistical notes are provided in little sidebars, but dates and sources are often omitted. Sources such as trade and liquor licences, trade and credit indices, customs records, and census returns have not been used to provide any quantitative analysis of Victoria’s food industry.

Perhaps because of a scarcity of artefacts, the extensive and important Chinese agricultural hinterland of Victoria does not receive sufficient attention, though the importance of

Chinese peddlers in the retail produce trade is noted. Chinese involvement in the greenhouse industry is completely overlooked. Anti-Chinese sentiment among European producers is noted, perhaps too briefly. First Nations food suppliers are noted, but their role as agricultural labourers is not discussed. Too much attention is paid to the generally unsuccessful public markets in Victoria and not enough to the cooperatives and associations formed to process and market local produce. There are also some curious omissions, such as the Porter family in the butchering trade and the Todd family in the salmon-packing industry.

Readers familiar with early Victoria will find many errors in both the text and the photograph captions. In the latter case, many of the mistakes are simply repeated from captions provided by the BC Archives website. While not a scholarly history of Victoria's food trade, this book provides readers with an attractive, entertaining, and informative introduction to the subject.

The Drive: A Retail, Social and Political History of Commercial Drive, Vancouver, to 1956

Jak King

Vancouver: Driver Press, 2011.
284 pp. \$25.00 paper.

DANIEL FRANCIS
Vancouver

ON THE MORNING of 8 April 1949, a nattily dressed crook named Robert Harrison visited the Bank of Commerce at the corner of First Avenue and Commercial Drive and relieved it of \$3,000. Armed with a nine-

millimetre pistol, the agitated Harrison sprayed the interior of the bank with gunfire, wounding the manager and an accountant. Stepping back into the street, he was making his escape using a young boy as a human shield when Constable Cecil Paul, a member of the Vancouver Police Force assigned to the motorcycle squad, dropped him with one shot to the middle of the forehead.

This scene does not conform to our modern image of Commercial Drive as a place where progressive politics, ethnic diversity, and coffee-drenched hipness converge. But it is clear from Jak King's excellent history of the Drive that, in its origins, the neighbourhood was a much different place than it is today, much more Main Street (and occasionally Mean Street) than arty bohemia.

The Drive began to take shape as a distinct neighbourhood with the arrival in 1891 of the interurban streetcar line linking New Westminster to Vancouver. There was a stop at Largen's Corner (Venables and Glen), and a scattering of houses appeared. Development was stalled by the economic downturn of the 1890s but resumed its steady pace during the boomtime that preceded the Great War, until, by the time King picks up the story in 1935, the area was a settled neighbourhood with its own identity in the constellation of Vancouver "suburbs."

The book's subtitle promises retail, social, and political history, and King delivers on all three. His encyclopaedic cataloguing of every storefront between Venables and Seventh Avenue may try the patience of some readers, but generally he keeps the story moving at a brisk pace. The social is epitomized by the Grandview Lawn Bowling Association, whose greens were at Victoria Park. Among its members, the club counted everybody who was

anybody in Grandview. It was the glue, remarks King, that kept the local elite together.

As for the political, King argues that the good burghers of the Drive invented a master narrative to get the improvements they needed for their neighbourhood. According to this narrative, Grandview was the victim of discrimination on the part of the City Fathers, who habitually neglected the needs of the east side in favour of the downtown and the west side. “They positioned Grandview as the neglected colony of the indifferent Vancouver empire,” writes King, “and pitched their demands as requests for deserved equal treatment” (80). King does not always agree with this point of view, but he argues that it usually worked, especially when it came to obtaining important communications links to the downtown.

King explores several subjects that affect the larger city. To take an example, now that the future of the viaducts has come up for debate, it is interesting to read about the role that Commercial Drive boosters played in the planning of the First Avenue Viaduct in the 1930s. As well, King’s description of the end of the ward system, abolished by the voters at the end of 1935, adds useful background to another perennial debate in the city.

The Drive is the first of a projected series of books about the neighbourhood. If this one is anything to go by, residents of the area are lucky to have found such an intelligent and entertaining guide as Jak King.

*Vancouver’s Bessborough
Armoury: A History*

R. Victor Stevenson

Vancouver: The Fifteenth Field
Artillery Regiment, RCA Museum
and Archives Society, 2010. 112 pp.

Illus. \$25.00 paper.

JAMES WOOD

University of Victoria

VICTOR STEVENSON’S long-standing personal and professional attachment to Vancouver’s Bessborough Armoury is reflected in his concise and well-researched account of the building’s history. Having served as both honorary colonel of the Fifteenth Field Artillery Regiment, RCA, the primary reserve unit housed at the Bessborough, and as the founder, director, and curator of the regiment’s museum and archives – the first official Canadian Forces militia artillery museum of its kind in Canada – his book is presented as the collective product of Stevenson’s leadership and the work of several university students sponsored by the Directorate of History and Heritage and the Royal Canadian Artillery Heritage Fund (10). A significant strength of the resulting work is the primary research this group has assembled, from military correspondence at Library and Archives Canada to legal, municipal, and architectural records as well as local newspaper coverage from the 1920s to the late 1990s. The group worked in consultation with UBC history professor Peter Moogk, who carried the book through to publication after Stevenson became fatally ill.

The introduction to *Vancouver’s Bessborough Armoury* notes that it is “intended to inform military personnel

and civilian community members alike of the armoury's rich history ... It is not an indulgence in nostalgia, but rather an attempt to objectively and accurately relate the history of the Bessborough Armoury" (10). Stevenson has succeeded in achieving this goal. The various military units that have occupied the building and their training activities, their reorganization in response to changing requirements over time, early struggles to fund the construction and maintenance of the armoury, its unique late Art Deco architecture, and the wide range of military and social functions that have characterized its existence – all are carefully outlined in this book. Of particular interest is the chapter portraying the complex financial, legal, and leadership challenges faced by the Vancouver Overseas Artillery Association in attempting to have the armoury built in 1932–33, faced as it was by a crippling economic depression and a decline in both federal and community support in an era of decidedly limited interest in military affairs. Urban historians might look for a broadening of the analysis here to further establish the context of this fascinating chapter, perhaps by drawing comparisons between the isolationism and financial restraint of the 1930s as opposed to Vancouver's pre-1914 martial enthusiasm and the community spirit that had once led to the formation of militia units such as the Sixth Regiment Duke of Connaught's Own Rifles or the Seventy-Second Seaforth Highlanders.

By focusing his research on the building itself, Stevenson has written a valuable account that presents the Bessborough as a microcosm of the city's history, "a living symbol of our past" (81). Although the book falls slightly short of the introduction's promise to examine the armoury's

"wide-ranging effects on the men and women who have called it home, and its relationship with its surrounding community" (10), those looking for more detail here will continue to look to Peter Moogk's 1978 work, *Vancouver Defended: A History of the Men and Guns of Lower Mainland Defences*. Although Stevenson's book is dedicated "to the reservists and cadets who have marched through the portals of the Bessborough Armoury," his book should be regarded first and foremost as a history of the building itself rather than of those who served within it or their place in the community.

The concluding portions of the book highlight Stevenson's dedication to the preservation of the armoury against the threat of new and "creative" uses of community structures that emerged in the 1990s. At that time, Stevenson opposed a local campaign backed by Liberal MP Hedy Fry to establish a family recreation centre at the Bessborough that would have undermined the building's military function. After gathering the support of municipal and provincial backers, Stevenson was instrumental in discrediting a citizen advocacy group's contention that the armoury was "underused" by its military occupants. Pointing to the almost insurmountable "difficulty of moving guns and vehicles within a structure containing a swimming pool" (75), Stevenson led the campaign to achieve both federal and municipal heritage status for the Bessborough Armoury. As a result of these efforts, the building will be preserved as a heritage structure, and the publication of *Vancouver's Bessborough Armoury* stands as an admirable written and photographic record of its past. Though now deceased, Stevenson's efforts have helped preserve the Bessborough "not

just [as] a historical artifact, but [as] a functioning testament to Vancouver's history" (83), and he leaves us with a book that may inspire continuing research into the place of this historic armoury in the Vancouver community.

*Militant Minority: British
Columbia Workers and the Rise
of a New Left, 1948-1972*
Benjamin Isitt

Toronto: University of Toronto
Press, 2011. 424 pp. \$35.00 paper.

RON VERZUH
Simon Fraser University

LABOUR HISTORIANS have been arguing about the left in BC politics and labour for ages. Now, through a skilful conversion of his 2008 University of Toronto dissertation "Tug of War," University of Victoria scholar Ben Isitt adds his analysis of the province's often fractious working-class politics and what they might mean today.

Militant Minority does not explore totally new territory. Historians have been fascinated by British Columbia's left-labour politics since at least the 1960s work of Martin Robin (*Radical Politics and Canadian Labour, 1880-1930* [1968]) and Paul Phillips (*No Power Greater* [1967]), or the 1990s work of Mark Leier (*Red Flags and Red Tape* [1995]). But these earlier volumes do not fully cover the time period of this welcome new work.

Isitt revisits and challenges some long-held truths and cites some hard facts about the fragile nature of the province's left from its early Cold War

years to its brief electoral victory in 1972. However, as with any attempt to write contemporary history, the living may take issue with Isitt's facts and arguments, especially those veterans in the ranks of the Anarchists, Maoists, Trotskyists, Marxist-Leninists, and social democrats that populate his volume. To his credit, Isitt has courageously leapt into that breach, penning a portrait of the BC left, warts and all.

In some cases, not enough space is devoted to key left events. For example, the historic 1950s Peace Arch concerts that fought back against McCarthyism get only light treatment. In other cases, *Militant Minority* shines with a full discussion of the left debates that took place outside the Lower Mainland, notably in the Kootenays, with their history of electing left politicians and dissenting from party policy.

Through a reading of personal papers and the labour and left press, Isitt shares some amusing anecdotes about the back-biting and clamour on the BC left. One incident, though not new to labour historians, involves an expletive-filled speech drunkenly delivered by Mine-Mill district director Harvey Murphy, an arch-Communist. The so-called "underpants speech" got Murphy expelled from the labour movement for two years and began what became a major purge of the "Reds" in union ranks.

Tied to the purges were the political fortunes of the Co-operative Commonwealth Federation-New Democratic Party (CCF-NDP) and the Communist Party of Canada, and Isitt pays much attention to the details in convention proceedings and press reports (both labour and mainstream). Most interesting are the skirmishes within the CCF between dissidents like Colin Cameron and Dorothy Steeves,

on the one hand, and avowed anti-Communists like future NDP federal leader David Lewis and well-meaning moderates like Angus and Grace MacInnis, on the other.

"The MacInnises, and their allies in the 'moderate' faction were no less committed to improving the conditions of BC's working class," notes Isitt, "but they objected to the strident statements and radical resolutions of the left wing, which they considered harmful to the CCF's electoral objectives" (91). With that statement, he captures the essence of what was to guide left debates for the foreseeable future and into the new century, including those in the late 1960s involving the dissident Waffle group. Indeed, some would argue that the same debate rages now on the eve of another BC election in which the NDP has high hopes of regaining power after ten years of Liberal rule.

Like many historians of the left, Isitt concludes that, had the labour movement and the CCF-NDP not culled its radicals, we might have had a more effective and even more voter-friendly platform for resisting the worst corporate excesses that followed the Second World War. As Isitt puts it: "By the 1970s, institutionalized collective bargaining and an institutionalized social-democratic party distanced workers from the locus of economic and political decision-making. Militant agency – their historic weapon against capitalist exploitation – had been paradoxically rendered essential and obsolete" (203).

A mild warning to the non-academic reader or those not schooled in left ideology: *Militant Minority* might prove a taxing read with its detailed explanations of the various internecine wars on the left and its over-abundance of footnotes. Academics, on the other

hand, will find the painstaking attention to detail of much use.

For now, Isitt's book will dominate the shelves of BC left histories. But hot on its tail is a forthcoming volume by Vancouver city councillor Geoff Meggs and *Globe and Mail* reporter Rod Mickleburgh that promises fresh insights into the province's political past. Hopefully, it will also let some new skeletons out of the BC NDP closet through an examination of the Dave Barrett government, which won power in 1972.

*British Columbia Politics and
Government*

Michael Howlett,
Dennis Pilon, and
Tracy Summerville, eds.

Toronto: Emond Montgomery,
2009. 324 pp. \$63.00 paper.

ALLAN CRAIGIE
University of British Columbia

BRITISH Columbia's unique geographical location and relative isolation within Canada makes for an interesting study of how politics can be conducted differently in the federation. The contributors to *British Columbia Politics and Government* highlight the province's individuality in great detail. Divided into four thematic sections of approximately five chapters each, this work is as valuable to those new to BC politics as it is to those well versed in the subject.

A thorough overview of BC politics is presented in the first substantive section. The contributions by Telford and James are of particular interest to scholars of federalism. Telford argues that British Columbia has typi-

cally punched well below its weight in intergovernmental relations because successive premiers, of all parties, have neglected to build a strong and capable department dedicated to this endeavour. He claims that what success British Columbia does achieve is the result of the premier's taking an active hand in the file rather than of the ongoing work of a department of intergovernmental affairs. This creates a situation in which, through the lack of investment in intergovernmental relations, the province has little corporate knowledge to fall back on if the premier directs his or her attention to other files. The reviewer found it surprising that, given the resentment towards the rest of the federation and the sense of isolation that some claim characterize politics in British Columbia, so little emphasis is placed upon building a dedicated bureaucracy in this area.

James's contribution offers an intriguing explanation – federalism – as to why British Columbia has been slow to recognize its historic faults vis-à-vis First Nations and other minorities. He argues that the federal government's apologies for past wrongs allow British Columbia to simply "pass the buck." The province is able to deny that it or its people are at fault, even though the provincial government often lobbied the federal government in favour of discriminatory policies that were driven by the demands of British Columbians. James's account helps explain the settler/majority population's slow response to claims that it has historically acted in a discriminatory manner. This contribution reveals yet another area of Canadian politics in which federalism influences the debate.

The next section explores democracy in British Columbia. Pilon leads the section with a study of an interesting experiment in citizen engagement –

the BC Citizen's Assembly. His chapter examines the experiment and the resulting referenda as well as the history of electoral reform within the province. Though more historically based than the other contributions, Pilon's chapter fits well within the overarching themes of the volume and paves the way for subsequent chapters, which deal with the unique and highly polarized political situation in British Columbia. The other chapters in this section deal with a variety of issues in BC politics, from party competition and media ownership to the role of interest groups and NGOs. The contributors address issues common throughout the federation but demonstrate how they are either handled or manifested differently in British Columbia.

The third and fourth substantive sections of the volume offer a great deal of insight into the province. The individual chapters offer valuable reading on issues ranging from institutional accountability and the structures of the office of the premier and the cabinet to issues of health care, social policy, the environment, and culture. The topics examined in these chapters provide a broad understanding of the issues in the province and would serve as an excellent starting point for further exploration.

British Columbia Politics and Government offers a valuable overview of BC politics, clearly explaining the character of politics within the province and indicating what sets British Columbia apart from the rest of the federation. The volume is broad enough to be used as a text for an undergraduate course in BC politics, but it also offers a level of insight that would be useful to more senior students and researchers.

*Indigenous Women and
Feminism: Politics,
Activism, Culture*

Cheryl Suzack, Shari M.
Huhndorf, Jeanne Perreault,
and Jean Barman, eds.

Vancouver: UBC Press, 2010.
344 pp. \$34.95 paper.

TINA BLOCK
Thompson Rivers University

THE UNIQUE circumstances of indigenous women are often overlooked in the literature on both mainstream feminism and indigenous activism. *Indigenous Women and Feminism: Politics, Activism, Culture* is thus a welcome addition to the existing scholarship. This volume brings together scholars and activists from various disciplines, including English, women's studies, law, history, and ethnic studies. Despite varied approaches, the authors share a commitment to taking indigenous women's distinct experiences seriously in their own right. Pamela McCallum notes that indigenous feminism "has sometimes been characterized as a contradictory positioning that asks women to choose between their ancestry and their gender" (254). This book moves beyond this either/or characterization by revealing the complex and multifarious relationship between indigenous women and feminism in both past and present.

The book opens with a section on politics, in which Rebecca Tsosie explores Native women's leadership in contemporary Canada and the United States, and Minnie Grey reflects upon her involvement in Inuit society and politics. In this same section, Patricia Penn Hilden and Leece M. Lee probe indigenous feminist work within the

academy, while Laura E. Donaldson traces the struggle for sovereignty reflected in early Cherokee women's writing. The second section on activism includes a chapter by Cheryl Suzack on the gendered implications of the Indian Act in Canada and one by Jean Barman on the agency of Northwest Coast Aboriginal women "on the cusp of contact." Ann Elise Lewallen departs from the North American focus in her analysis of the activism of indigenous Ainu women in Japan. Kim Anderson traces her personal journey to feminism, grounded as it was in her personal experience of motherhood and indigenous traditions. Teresa Zackodnick examines the call for coalitional feminism embodied within Anna Julia Cooper's 1891 essay "Woman versus the Indian." In the final section on culture, the authors explore indigenous women as both producers and subjects of art, fiction, and other cultural media. Shari M. Huhndorf and Katherine Young Evans reveal how theatre has been used to expose the links between patriarchy and colonialism, and to disseminate indigenous feminism. As Patricia Demers shows, documentary film has also been ably used to challenge conventional representations of indigenous women. Native art and poetry, examined by Pamela McCallum and Jeanne Perreault, respectively, have figured significantly in efforts to reclaim and give voice to indigenous memory and history. No discussion of indigenous feminism would be complete without attention to the violence that was (and is) perpetrated against indigenous women; the representations and realities of such violence are addressed by Julia Emberley in her analysis of Wiebe and Johnson's *Stolen Life* and by Elizabeth Kalbfleisch in her exploration of Rebecca Belmore's *Vigil*.

This collection is cross-disciplinary and collaborative, containing chapters by both indigenous and non-indigenous authors. Taken together, the chapters illustrate the deeply gendered character of colonialism and its aftermath, and offer rich examples of indigenous women's agency today and in history. The editors aptly note that a "single, normative definition of indigenous feminism remains impossible" (2). Because the contributors do not ascribe to any unitary notion of indigenous feminism, this collection captures multiple definitions and perspectives; this also means, however, that the guiding questions that are meant to lend cohesion to the collection are, at occasional points, difficult to discern. The volume is also somewhat uneven in tone, certain of the chapters being more formal and research-oriented and others more personal and reflective. As with all cross-disciplinary collections, this one presents organizational challenges, and the division of the book into sections on politics, activism, and culture seems arbitrary given the considerable overlap between them. These are, nonetheless, minor points about a very impressive volume that embraces and engages with the diversity and complexity of its subject matter.

This collection reveals the importance of indigenous women to the ongoing struggle for both indigenous rights and gender equality. It brings to light many examples of indigenous feminist practice and compels a broadening of conventional understandings of feminism. *Indigenous Women and Feminism* will surely help to fuel ongoing, critical conversations on the meanings, priorities, and practices of indigenous feminism in Canada, the United States, and beyond. As such, this volume is sure to be of great interest to scholars and activists alike.

*After Canaan: Essays on Race,
Writing, and Region*
Wayde Compton

Vancouver: Arsenal Pulp Press,
2010. 232 pp. \$19.95 paper.

KARINA VERNON
University of Toronto

IT HAS BEEN three years since we have seen a major critical monograph published in the field of black Canadian cultural studies. The last was Katherine McKittrick and Clyde Wood's significant edited collection *Black Geographies and the Politics of Place*. Yet in the last decade there has been no shortage of critical black intellectual work published for, in Canada, black poets and novelists do double-duty, publishing creative work that offers innovative methodologies for critically reading the complex space of black Canada. Compton's two previously published collections of poetry (1999, 2004), along with his anthology of black British Columbia, *Bluesprint* (2001), profoundly transformed our inherited understandings of British Columbia by recovering it as a black space. In *After Canaan: Essays on Race, Writing, and Region*, Compton brings to the essay form all his gifts as a poet, an archivist, an activist, and an intellectual. The result is a beautiful and intelligent collection of essays – a major contribution to black cultural studies in Canada.

As the title of this collection suggests, Compton is interested in exploring what Canaan – the promised land of African-American spirituals, Canada – means to black people today, 180 years after the abolition of slavery in this country, forty years after the institution of multiculturalism as an official state

policy, and two decades after the end of strategic essentialism as a viable cultural politics.

Compton opens by observing, in his characteristically lyrical way, that Canada has always been an ironic space for blackness: it is “the appendix of the epic and the echo of the odyssey” (16) to African America. Canada, once the site and centre of so much longing, quickly diminished in the heroic narratives of the flight north. But what is admirable about Compton as a theorist is that he never seeks to recentre any form of blackness – Canadian or British Columbian – as dominant; rather, he theorizes what the “Afroperipheral” spaces of black Canada make possible. These essays prove British Columbia to be fertile ground for rethinking the orthodoxies of both “race” and anti-racism, and they prove Compton to be one of the most important theorists of critical mixed race working today.

The first essay in the collection, “Pheneticizing Versus Passing,” is daringly original and is the piece that will make this collection canonical. The author articulates the problematic of “race” succinctly: “the body of the phonograph, like the racialized body, is never closed” (199). In other words, the racialized body can never blink to interrupt the gaze of those who would arrange a body’s features into a semblance of a pattern, a racialized text. This phenomenon is particularly vexing for mixed-race people whose polysemic features are perennially “open” to scrutiny and racial misperception. Yet the only term available to talk about the ways mixed-race people are mis-seen is “passing” (a concept developed in the far-off American South after the Civil War), which only reinforces the misperception that mixed-race people are responsible for what others see –

or think they see. As Compton lucidly explains:

When a person with mixed Cree and Norwegian ancestry, for example, walks down the street and is seen by someone who assumes she is only white, our inadequate phraseology – that she is “passing for white” – is much like saying that because a man finds a woman attractive, she is flirting with him. Both formulations are dangerous for the way they lift the viewer wholly out of any implication and responsibility. (23)

But Compton does not stop with this insightful critique of the language of racialization. The triumph of this essay is that it offers a new discourse, borrowed from biology, that relocates race from the body to language. Instead of “passing,” Compton suggests the term “pheneticizing,” which he defines as “racially perceiving someone based on a subjective examination of his or her outward appearance” (25). This term effectively shifts responsibility for racialization back to the agent doing the looking, and it transforms the racialized person from object to subject. In other words, Compton offers a way of allowing the racialized body, the “I,” to blink.

“Pheneticizing versus Passing” elevates critical writing about race to the level of poetry. Compton’s “Glossary of Racial Transgression” includes this definition of race: “A folk taxonomy; a pseudoscientific demographic categorization system. Like a national border or a literary genre, race is only as real as our current social consensus” (25). Throughout the collection, Compton’s prose is limpid and beautiful, making this not only

a necessary but also a highly readable collection of essays.

“Seven Routes to Hogan’s Alley,” about the diverse black and multi-ethnic neighbourhood in Vancouver’s East End, is the longest, most wide-ranging essay in the collection. And, like Hogan’s Alley itself, it functions like passageway or bridge, connecting the essays about British Columbia’s black history in the first part of the collection to those towards the end (like his essay “Obama and Language,” which speculates about the future). By offering seven “routes,” or readings, of Hogan’s Alley – including a comprehensive history, a social history, a poem, a visual installation, a “retro-speculative” reading of history, and a found poem – Compton is careful never to overdetermine Hogan’s Alley or to reduce its meanings to a single story. The meticulously researched history of the neighbourhood and its production as a “slum” by journalists, city councils, and urban planners will be most valuable to teachers and historians. But for me the most powerful moments of the essay come when Compton shifts into the autobiographical mode to consider why this vanished neighbourhood has become a surrogate imagined home to a current generation of black British Columbians. Compton writes: “I sometimes find my own circumstances strange; that I, a person who has more white than black biological ancestry, have devoted so much of my time to the project of recovering blackness in this place” (109). Ultimately, the essays in this collection reveal that to be black in British Columbia is to occupy a space of irony: we live somewhere between here and history, between absence and the archive. Living in the Afroperiphery, it is no wonder that Hogan’s Alley and its vanished spaces speak to us so seductively.

Several of the essays in *After Canaan* include such lovely autobiographical moments. But in *After Canaan* Compton also makes it clear that he considers theorizing black British Columbia to be a collective, not an individual, project. Throughout the book he thinks with and through the work of a wide range of BC writers and artists: Mifflin Gibbs, Isaac Dickson, Melinda Mollineaux, Jason de Couto, Fred Booker, and Alexis Mazurin. For these last two writers, Compton includes stirring elegiac essays that both analyze and celebrate the cultural contributions they made during their lifetimes. The elegiac mode is, after all, an aspect of Compton’s poetics, as announced by the book’s epigram (taken from Heraclitus): “Everything flows and nothing abides; /everything gives way and nothing stays fixed.” It seems true that, in black British Columbia especially, nothing abides, but it can nevertheless be *archived*. By writing careful essays about their work, Compton enters Fred Booker and Alexis Mazurin as important figures into the black BC archive. This is compassionate criticism.



*City of Love and Revolution:
Vancouver in the Sixties*

Lawrence Aronsen

Vancouver: New Star Books, 2010.
208 pp. \$24.00 paper.

MATT CAVERS

University of British Columbia

LAWRENCE ARONSEN'S handsomely illustrated *City of Love and Revolution* examines a period of Vancouver's history that still resonates. The latest contribution to a growing literature on the sixties in Canada, the book also contributes to contemporary debates about Vancouver's history and identity. Scholars of Vancouver and the sixties may find some of the book's generalizations unsatisfying; nevertheless, Aronsen writes engagingly, and the book provides an entertaining introduction to a lively chapter in the city's history.

The sensual spectacle of the counterculture era features prominently in *City of Love and Revolution*, but more elusive is the *meaning* of the city's "extended summer of love" (10). Early on, Aronsen argues that "the 1960s in Vancouver were not unique because of the style of dress, music, or variety of drugs enjoyed by hippies, yippies, and other youth, but because of Vancouver's focus on environmentalism, Native rights, and neighbourhood-based political reform" (8). Despite this, Aronsen spends little time on these apparently unique happenings. Amchitka and Greenpeace receive a few pages in the last chapter; Aboriginal activism gets a short paragraph in the conclusion; and "neighbourhood-based political reform" receives little explicit discussion. Instead, the book's textual and visual focus on the familiar trio

of sex, drugs, and rock 'n' roll tends to undermine Aronsen's argument that the sixties happened uniquely in Vancouver.

Though the book is written for a popular audience, Aronsen obliges scholarly readers by providing pages of useful endnotes. However, Aronsen sometimes makes unwarranted claims, such as his statement that, in pre-sixties Vancouver, "gay males remained hidden, only indulging their impulses late at night in a West End after-hours club near English Bay" (57); or his improbably precise breakdown of Vancouver hippies into "angries," "freaks and heads," "cynical beats," "hip capitalists," and "love hippies" (16). For the most part, Aronsen's position as a veteran of Vancouver's sixties enriches the text, but lapses such as these will alienate readers hoping for more detail.

Here and there Aronsen ventures beyond hippies and yippies. His chapter on the Vancouver Free University stands out in that it traces the ways through which an experimental educational institution left its mark on the city's social landscape. But otherwise *City of Love and Revolution* does a better job of drawing attention to the strange and wonderful aspects of Vancouver's sixties than it does of listening for their untold stories and later reverberations.



*The Third Crop:
A Personal and Historical
Journey into the Photo Albums
and Shoeboxes of the Slocan
Valley, 1800s to early 1940s*

Rita Moir

Winlaw, BC: Sono Nis Press, 2011.
180 pp. \$28.95 paper.

COLE HARRIS
University of British Columbia

THE SLOCAN VALLEY is quirky and isolated, and its past can be told in many ways. The valley has been a site of conflict between capital and labour on an industrial mining frontier, a haven for refugees from Czarist Russia, a locus of family life on semi-subsistent farms, a set of camps during the Second World War for Japanese evacuated from the coast, a favoured resort in the late 1960s and early 1970s for young Americans fed up with their country, a place where the economy stalled, many left, and in various ways the remainder managed to get by. None of these tellings is wrong. The modern Slocan began in a mining boom but thereafter became home to a variety of people and to sputtering economies. Such consistency as there has been has to do with a sense of a place apart, a refuge from the insanities of the larger world.

Rita Moir arrived in the Slocan in the early 1970s and became a central figure at the Vallican Whole, a community hall that emerged out of the lower Slocan Valley's then vibrant counterculture. Since, she has become a staff journalist (for the *Nelson Daily News*) and freelance writer, and has written three previous books, one of which, *Buffalo Jump: A Woman's Travels*,

won the Hubert Evans award for non-fiction.

A third crop is a rare extra crop of hay, harvested in the fall and laboriously fixed to drying poles. Moir intends it as a metaphor for those who put the hard extra work into making life and community in the Slocan, but it is also a metaphor for her work for this book. Her third crop is photographs, some from public collections, more from family albums, shoeboxes, and attics. This book began with conversations around kitchen tables.

Many of the pictures she has found are marvellous, and she has let them "do the talking." Hers is not a representative collection, nor, probably, could it be. There is much more on the lower valley, where she lives, than the upper valley; much more on the years that albums and attics in the lower valley might be expected to uncover – from about 1910 to the early 1940s – than on the mining boom. Almost all the pictures of the latter are from public collections. The strengths of her collection are these: intimate views of rural life in the lower Slocan Valley, previously unknown or little-known pictures of logging operations and sawmills in the lower Slocan Valley, intimate views of Japanese life during the internment. The Doukhobors also figure, and there are remarkable pictures of sporting life, particularly of two young women in long skirts on the trail to the New Denver glacier and of an outlandish party of four roped together on the Kokanee Glacier.

Enjoy this book for the pictures. It is not academic history, nor is it always accurate. But taken for what it is, an affectionate gleaning of tucked-away photos, it is delightful and fascinating.

*Talk-Action=Zero: An
Illustrated History of DOA*

Joe Keithley

Vancouver: Arsenal Pulp Press, 2011.
224 pp. \$27.95 paper.

ADELE PERRY

University of Manitoba

SOMEWHERE IN a Vancouver basement is my copy of *Expo Hurts Everyone*. The seven-inch EP record came out in 1986, the same year my unimpressive high school career drew to a close and Vancouver entered a new phase in its infatuation with grandiose capitalism. The album had a grainy black-and-white cover that gestured to local and wider politics of the day: photos of US president Ronald Reagan, a smiling BC Social Credit premier Bill Bennett, and Olaf Solheim, the old miner who threw himself out of his single-occupancy room in Vancouver's Downtown Eastside when he heard that he would be evicted to make way for tourist dollars. *Expo Hurts Everyone* included songs by a number of Vancouver's alternative bands, most of all DOA.

Formed in 1978, DOA was by then firmly established at the centre of a thriving and seasoned local punk-rock scene. *Talk-Action=Zero: An Illustrated History of DOA* is written by the band's founding member and lead singer Joe Keithley. In addition to being a musician, Keithley is a failed Green Party candidate, a political activist, a record-label proprietor, and, in his 2003 *I, Shithead: A Life in Punk*, an autobiographer. *Talk-Action=Zero* is a handsome, substantial, and almost stately book published by Arsenal Pulp Press, and it makes it clear that Keithley is also a remarkable recorder and

preserver of more than three decades of DOA's history.

In many ways, *Talk-Action=Zero* is an archive. For all the salty language, Keithley's prose is plain and sometimes even dour. Keithley offers a remarkably conventional historical narrative that focuses on who was in the band; where they travelled; what they wrote, played, and recorded; and the causes and movements they allied themselves with. Documenting the changes in line-up is no easy task, and the hand-drawn "family tree" at the end of the book reminds readers just how many musicians joined the band, left it, or died. Keithley's narrative carefully traces DOA's engagement with and vocal support for a remarkably wide range of causes. DOA didn't just protest Expo: it also lent its support to campaigns to preserve British Columbia's environment, to protest war and militarism, and to raise awareness of the threat of house fires in Vancouver's eastside. Keithley's narrative also suggests some informal social politics that are far from uncomplicated. Casual violence is everywhere. A roadie becomes "One-Punch Bernie" (113) and a broken beer-bottle stabbing becomes "the Winnipeg handshake" (164).

It is the visual archive in *Talk-Action=Zero* that steals the show. The bulk of the book is made up of posters, playbills, photographs, set lists, and other ephemera from Keithley's collection. Some of the most visually striking posters are designed by artist, author, and musician David Lester, a member of Mecca Normal, one of the other bands featured on *Expo Hurts Everyone*. Bev Davies' photographs are another highlight. These images document DOA's ability to celebrate and recontextualize some of the most enduring symbols of white, masculine

working-class BC culture – the mack jacket, beer, and hockey.

People interested in the early days of punk rock in Vancouver might read Keithley's *Talk-Action=Zero* alongside Suzanne Tabata's remarkable 2010 documentary *Bloodied But Unbowed*. As the teenagers of the 1970s and 1980s become middle aged, we will see more and more cultural products that recall, recast, and sell the memory of punk rock. At worst these will be cloying and nostalgic, while at best they will give readers tools and resources with which to have a discussion of punk and the work it did and did not do. DOA is not itself history. The band, anchored by the now venerable Keithley, plays, records, and tours still, and this book is a revealing window onto the history of punk rock and a testament to the resilience of some of its most enduring practitioners.

