

## EXHIBITION, FILM, AND NEW MEDIA REVIEWS

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### *Monkey Beach*

Loretta Todd, director

105 minutes. Mama-oo Productions, 2020.

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CREE AND MÉTIS director Loretta Todd's *Monkey Beach* is a long-awaited adaptation of Haisla and Heiltsuk writer Eden Robinson's classic novel of the same name. And, in many ways, the film doesn't disappoint. In Todd's capable hands, Robinson's novel is realized on the screen not only with dedication to the sense and scope of the reference text but also while imagining some of its own possibilities. Perhaps most notable is how well the film treats the setting of Kitamaat not as a canvas upon which the action happens but as a character itself. Viewers used to a more upbeat pace might find the long shots of the land and water to be boring, but what they do for the film is important. At the outset, they establish Kitamaat as one of the characters with whom the main character, Lisa, has to navigate a shifting relationship. Having just moved back from Vancouver, Lisa's relationship to place is complex and reflects bigger questions about the role of movements between urban and village spaces for young Indigenous people. Todd's integration of the BC coast ensures that its role is not only as a visual fabric but also as an integral and dynamic part of Lisa's navigation of the various worlds in which she lives.

And this navigation, much like in the novel, is what grounds the core themes of the film. Though often characterized as a navigation "between two worlds," Todd follows Robinson in creating a more

nuanced exploration of the relationships among the various worlds that live alongside, within, and between each other. Lisa's relationship to the spirit world is connected in various ways to her relationships throughout the film with others, including her mother, brother, uncle, best friend, and grandmother – all of whom also have differing relationships to that world. There are times when the visual representation of this world pulls the viewer away from the overall feel of the film a bit, but overall Todd's attempt to both integrate and differentiate between the different worlds at play works for the viewers, even for those who might not be familiar with the source material. The same is true for the themes that Todd expertly draws out of belonging to place and community, the generational impact of both structural and interpersonal violence, and the myriad ways that the land and water inform peoples' relationships to each other.

The only substantial shift that might be confusing to viewers who are familiar with and invested in the world that Robinson created in her novel is the pacing itself. Whereas from the outset the novel centres on Jimmy's disappearance, making this the overarching tension that holds the rest of the thematic qualities, in the film this is left towards the end so as to function as the climactic shift. Though this may indeed be a thoughtful way to translate the scope of the novel onto the silver screen, it does change the tone of the film since Jimmy's disappearance becomes about validating Lisa's ongoing visions and subsequent fears not only to others but also to herself. This adds tension and a sense of disconnect between the characters that leads to a necessary resolution, but those who are partial to the novel might find that this shift alters more than just the timeline of the story.

Overall, Todd's film is exciting and beautiful to watch. It contains some moments of stellar performance, especially in Shuswap lead Grace Dove's portrayal of Lisa and in scene-stealing Anishnaabe actor Adam Beach's portrayal of Uncle Mick. The musical performances from the Snotty Nose Rez Kids are also exciting and add dimension. Fans of Robinson's novel will no doubt be excited to see the cinematic story on the screen but may find the pacing and scope differs from what they expected.

## Celebrating the Indigenous-Filipino Community on Bainbridge Island and the Indigenous Women Who Brought It into Being:

A Review of *Honor Thy Mother*

Lucy Ostrander, director

31 minutes. Stourwater Pictures, 2021.

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THE FIELD OF Indigenous studies is being urgently called on to listen to, centre, and amplify the voices and experiences of multiracial, multiethnic Indigenous community members beyond whiteness, especially the important voices and experiences of Afro-Indigenous people. Relatedly, Filipino studies is being called on to stop harming and ignoring Black and Indigenous Filipinos, and to be accountable to Black and Indigenous communities. There are various books, films, and multimedia engagements that Afro-Indigenous, Black Filipinx/a/o, and Indigenous Filipinx/a/o artists, organizers, scholars, and community members are developing and leading to share their important histories, experiences, identities, and voices.<sup>1</sup> The recent documentary *Honor Thy Mother* (2021) joins these necessary interventions, drawing attention to Indigenous Asian experiences in the Pacific Northwest of what is colonially referred to as North America.

Through oral histories, video clips, photographs, interviews, and firsthand accounts, *Honor Thy Mother* tells the story of the Indigenous Filipino, or Indipino, community in the Suquamish territory colonially termed Bainbridge Island, Washington State. This community came into being when Indigenous girls and women travelled to Bainbridge Island to work alongside Filipino migrant workers on berry farms during the Second World War. Many of these Indigenous girls and women were escaping the brutalities of residential and boarding schools, and came to the island from British Columbia, Alaska, and other parts of Washington State. While working together on these farms, Indigenous women and

<sup>1</sup> As only a few examples, the 2015 documentary *By Blood* shares the stories and experiences of the Cherokee Freedmen. The Indigenous Filipinx/a/o educational initiative and community IKAT (Indigenous Knowledge, Art, and Truth), [www.ikatvoices.com/](http://www.ikatvoices.com/), raises awareness of Indigenous issues in the context of the Philippines. And the social media movement #MagandangMorenx, started by Black and Indigenous Filipina artist Asia Jackson, confronts colourism and celebrates the Black-Filipinx/a/o community. See “what is #magandangmorenx?” Asia Jackson, n.d., <https://www.asiajackson.com/magandang-morenx>.

Filipino men fell in love, married, started families, and made homes on the island.

As a diasporic Filipina British settler educator and community member, some of the key questions that I continually ask in my work are: How can settler Filipinx/a/os be better kin and relations to Indigenous lands and life? What are our responsibilities to these lands, and how can we work to live in these lands in a good way? How can we work towards justice and liberation for our community in ways that are deeply aligned with, and that support and work towards, Indigenous sovereignty and decolonization processes? I carry these questions with me as I witness *Honor Thy Mother*. The stories that the Indipino community shares in the film can help the settler Filipinx/a/o community to contend with, reflect on, discuss, and confront these questions.

While the documentary is a short thirty-one minutes, it is layered with complexities. The stories shared draw attention to the ongoing colonial violences enacted against Indigenous and diasporic Asian communities in so-called North America, including the genocidal residential and boarding school system, the violent supremacy of the English language, systemic forces that have led to the “model minority myth,” the widespread racism that both Indigenous and Filipinx/a/o communities have experienced in the so-called United States, and the othering narrative of “yellow peril” that drove the internment of Japanese Americans during the Second World War. Indigenous studies has historically discussed settler positioning through a largely white-Indigenous dichotomy that leaves out the unique, complicated histories and experiences of settlers of colour, which are distinctly different from those of white settlers.<sup>2</sup> These unique and complicated histories and experiences are often entangled in colonial violences that rage in our own homelands. For instance, American colonialism in the Philippines has made the archipelago unliveable for all too many Filipinx/a/os. This ongoing history has led to many Filipinx/a/os relocating to the so-called United States. Into the

<sup>2</sup> In Ashley Caranto Morford, “Settler Filipino Kinship Work: Being Better Relations within Turtle Island” (PhD diss., University of Toronto, 2021), 5, I define the positioning of settler in the following way: “I understand settlers as those of us who are not Indigenous to these lands and who do not have ancestral histories of being kidnapped from and forcibly displaced from one’s homelands through the atrocious transatlantic slave trade that brought Black peoples by force to Turtle Island. Within [diasporic Filipinx/a/o] organizing spaces I have been part of, I have, at times, encountered the misconception that only white people are settlers, that *settler* is a synonym for *colonizer*. I write from the belief that one can simultaneously be a settler and an immigrant of colour, or a descendant of immigrants of colour, who came to these territories not with colonizing intentions but rather in hopes of a better life away from the ongoing colonial atrocities in our own homelands, and who now benefits from and often unknowingly buys into settler colonialism in Indigenous lands.”

current day, American colonialism has commodified the Philippines and its peoples into what Robyn Magalit Rodriguez (2010) calls a labour brokerage state – a global enterprise that requires and normalizes Filipinx/a/os leaving their homeland en masse to take up work and produce money for their country elsewhere, including, in large part, within the colonially called United States. Many Filipinx/a/os do not realize, upon coming to the United States, that they have relocated as settlers to stolen Indigenous lands.

The stories the Indipino community shares in *Honor Thy Mother* move beyond a whitewashed framing of settler to unpack the experiences and power dynamics that shape settler of colour positionings in Indigenous lands. While the documentary importantly draws attention to the distinctive ways that colonialism enacts violence on both Indigenous and Asian communities, it does not shy away from the messiness of examining how diasporic Asians have also been complicit in colonial violences against Indigenous Peoples – what Kānaka Maoli scholar Haunani-Kay Trask (2000) and diasporic Asian scholars Candace Fujikane (Japanese Filipina), Jonathan Okamura (Japanese), and Dean Saranillio (Japanese Filipino) conceptualize and discuss as Asian settler colonialism.<sup>3</sup>

In a poem entitled “Settlers, Not Immigrants,” Trask writes, “Settlers, not immigrants, / from America, from Asia. / Come to settle, to take. / To take from the Native / that which is Native: / Land, water, women, sovereignty” (quoted by Fujikane and Okamura). While Trask was writing of her homelands of Hawaii, this poem is reflective of the Asian-owned and Asian-run berry farms in Bainbridge Island as well as of the stories shared in the documentary. As we learn in *Honor Thy Mother*, “by 1941, Bainbridge Island Japanese-American farmers owned over 500 acres of strawberry fields and controlled 80% of the agricultural industry,” an industry built on stolen Indigenous lands (Corpuz and Ostrander 10:52–11:04). Furthermore, throughout the film, Indipinos share how, growing up, they were encouraged to reject and be silent about their Indigeneity. As a result, Indipino children often grew up connected to Filipino cultures but removed from their Indigenous cultures and nationhoods: indeed, some Indipinos discuss how they did not realize that they were both Indigenous and Filipino until later in their lives. The film

<sup>3</sup> For more on Asian settler colonialism, see Haunani-Kay Trask, “Settlers of Color and ‘Immigrant’ Hegemony: ‘Locals’ in Hawai‘i,” *Amerasia Journal* 26, no. 2 (2000): 1–26. See also Candace Fujikane and Jonathan Y. Okamura, *Asian Settler Colonialism: From Local Governance to the Habits of Everyday Life in Hawai‘i* (Honolulu: University of Hawaii Press, 2008). See also Dean Itsuji Saranillio, “Why Asian Settler Colonialism Matters: A Thought Piece on Critiques, Debates, and Indigenous Difference,” *Settler Colonial Studies* 3, nos. 3–4 (2013): 280–94.

opens with the genocidal atrocities of the residential and boarding school system, and connects these atrocities to the intergenerational experiences of shame and dismissal that Indipino children would face. In the film, Indipinos recognize that, even within the Filipinx/a/o community, it was commonly considered taboo to be Indigenous. In this way, the settler Filipinx/a/o community extended genocidal harm against Indigenous Peoples, nationhoods, and sovereignty.

But, as Anishinaabe scholar Niigaanwewidam James Sinclair importantly emphasizes, colonialism is only one branch of the tree of Indigenous experiences and territories (305)<sup>4</sup> – and survivance,<sup>5</sup> joy, love, and futurity beyond colonialism are at the heart of the stories shared in *Honor Thy Mother*. As the title of the documentary suggests, *Honor Thy Mother* is ultimately a film that honours the Indigenous women – the Indigenous mothers – who came to Bainbridge Island to build a future that was free and who are so integral to the Indipino community. In one particularly powerful scene, shíshálh-Ilocano community member Yetaxwelwet (Anna Rinonos Hansen), daughter of Grace Augustine Rinonos, recalls the beauty of hearing her mother and her aunts speaking the Sechelt language – of the deep joy and happiness that they embodied and radiated when they spoke the language. And the film ends with deep joy and happiness too – by blending photographs of the Indigenous mothers smiling and laughing with video footage of the intergenerational Indipino community sharing and passing on their Indigenous cultures, traditions, and knowledges through drum-making, dancing, singing, and laughter. These closing images signify the strong, rich, liberated future of the Indipino community.

Despite being a Filipina who lived in the Pacific Northwest for the first twenty-five years of my life, prior to watching this film, I had no idea about the rich Indigenous Filipino community that Indigenous women from colonially termed “British Columbia,” “Washington State,” and “Alaska” helped to bring into being with such care, love, and dedication

<sup>4</sup> Here Sinclair draws on Creek-Cherokee scholar Craig S. Womack’s use of tree metaphor to discuss Indigenous literatures in *Red on Red: Native American Literary Separatism* (Duluth: University of Minnesota Press, 1999). See Niigaanwewidam James Sinclair, “Responsible and Ethical Criticisms of Indigenous Literatures,” In *Learn, Teach, Challenge: Approaching Indigenous Literatures*, ed. Deanna Reder and Linda M. Morra, 301–8 (Waterloo: Wilfrid Laurier University Press, 2016).

<sup>5</sup> Anishinaabe scholar and writer Gerald Vizenor, *Manifest Manners: Narratives on Postindian Survivance* (Lincoln: University of Nebraska Press, 1999) first claimed this concept for Indigenous Peoples, defining it as “an active sense of [Indigenous] presence, the continuance of [N]ative stories ... Native survivance stories are renunciations of [colonial] dominance, [Indigenous] tragedy and victimry” (vii). Thus, joy, love, and futurity are inherent aspects of survivance.

to a future that was free and joyful. I'm heartened to see the growing commitment that settler Filipinx/a/os are making to be better kin to Black and Indigenous communities in these lands: scholars and community organizers like Katherine Achacoso, Karla Villanueva Danan, Adrian De Leon, May Farrales, Jovie Galit, Kuttin Kandi, Josephine Ong, and Kaitlin Rizarri are asking difficult questions of our community, leading calls-to-action, and creating spaces for learning about what it means and would look like for our community to be better and to have more accountable relations. *Honor Thy Mother* is a necessary and urgent film that must become part of our advocacy and educational work. This documentary can help us further deepen our understandings of where we have failed as kin and of the power, strength, beauty, and futurity inherent to Indigenous and Filipino cultures. And this, in turn, can enable us to respectfully and responsibly support, deepen, and ensure the liberated future that the Indigenous mothers of the Indipino community helped bring into being.

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## Altering the Landscape of Our Memories: A Review of *Indigenous Cities (Vancouver)*

NAC Indigenous Theatre, Savage Society, and Gordon Tootoosis  
Nikaniwin Theatre (co-presenters)

Indigenous Cities: The Stories Here, 2021. <https://nac-cna.ca/en/indigenousties/city/vancouver>

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I CAME TO ɣ̌w̌ay̌ɣ̌w̌ay̌ as a child, not knowing her name, but knowing she had the strength to hold out sharp city noises and the tenderness to hold onto the shy wood duck. To me, a timid child wildly in love with animals, ɣ̌w̌ay̌ɣ̌w̌ay̌ radiated every sense of home.

It wasn't until later in life that I learned ɣ̌w̌ay̌ɣ̌w̌ay̌ (also known as Stanley Park) had indeed been home to many generations of Indigenous families. And yet the city of Vancouver, along with provincial and federal governments, took extensive actions to forcibly remove them from this home, their houses burned to "erase any indication of their longtime presence."<sup>1</sup>

Now, when I stand in this "park," I wonder where those houses stood, where the children played. In which direction did the canoes pull people, hearts, and memories away from the soil in which they were rooted? How close did the fire feel to the spirits, let alone to the eyes, the flesh of those who witnessed that day?

It is not a coincidence that today Stanley Park is abuzz with many other noises while I whisper these questions to myself. As people who live in a settler-colonial nation, we are immersed in spaces in which both the physical erasure of Indigenous presence *and* the narrative erasure of Indigenous (hi)stories (like that of ɣ̌w̌ay̌ɣ̌w̌ay̌) work to transform Indigenous homelands into colonially usurped places.

And yet, as Billy Ray Belcourt (Driftpile Cree) asserts, "What happened isn't nowhere; it wasn't disappeared."<sup>2</sup>

Cultivating a generous artistic space for decolonial resistance, *Indigenous Cities: The Stories Here* enlivens Belcourt's assertion through a collection of "place-based podcasts," asynchronous storytelling grounded in Indigenous territories, co-presented by the National Arts Centre,

<sup>1</sup> Jean Barman, "Erasing Indigenous Indigeneity in Vancouver," *BC Studies* no. 155 (Autumn 2007): 3–30.

<sup>2</sup> Billy-Ray Belcourt, *NDN Coping Mechanisms: Notes from the Field* (Toronto: Anansi, 2019), 31.





Figure 1. *Sasquets at s̓x̓ʷéy̓əməl* by Ronnie Dean Harris. Commissioned and created for *Indigenous Cities*, presented by National Arts Centre, Indigenous Theatre.

Indigenous Theatre, Savage Society, and Gordon Tootoosis Nikaniwin Theatre. Those who enter the *Indigenous Cities* website enter a digital space visually and aurally encoded with guidance for interacting with this work. First acknowledging the place-based specificities of the cities currently featured (i.e., Vancouver, Saskatoon, and Ottawa), each city's webpage is adorned with a unique piece of visual art. Created for the Vancouver feature, *Sasquets at s̓x̓ʷéy̓əməl* (Figure 1) specifically orients witnesses to a realm of “wondrous things,” where that which is familiar and foreign are confounded.<sup>3</sup> A city edge that beckons to New Westminster's sasquatches betwixt trees and half-light disrupts any pre-formulated certainty that you knew this city, and so it beckons to you too. Prior to gaining access to any of the project's podcasts, we are guided to hold our current understandings of Vancouver loosely and asked to approach with our hands and hearts held in postures of openness.

The reciprocal flow between a posture of openness and the welcoming voices of generous storytellers allows *Indigenous Cities* to (re)negotiate our sense of place. To listen to the podcasts themselves, I am instructed to first travel into the spaces where these stories originate, the website giving me directions to these localities as well as access to the podcasts in mp3, script, and video formats. Alternatively, I can interact with a digital figure on the project's website, moving her into luminous blue

<sup>3</sup> Daniel Heath Justice, *Why Indigenous Literatures Matter* (Waterloo: Wilfrid Laurier University Press, 2018), 53.

rings spread across a map of Vancouver. I am, for the first time, living away from the city in which I grew up. So, this latter option is my only one, and I come to think my engagement with *Indigenous Cities* will be limited. Yet, as I begin receiving these stories, I find that my mind's eye can wander Vancouver's streets and walkways, sensing without actually seeing the ground where I anticipate bog laurel to bud, the pavement that still yields to delicate dandelions. Through these imaginings, I also begin to revel in the distinction between "space" and "place." In particular, *place* describes the layered meanings we ascribe to *space*. Thus, place is an embodied knowledge that we carry with(in) us, a message about the land that is connected, yet not tethered, to it.

As I surface from my own imaginings, my ears become attuned to Quelema and Chrystal Sparrow's laughter in "Məθkʷəy," and I become immersed in *their* embodied articulations of place.<sup>4</sup> Laughter here is a profound act of "presencing," a "reminder that Indigenous peoples carry the knowledge of our ancestors, homelands, language and other realities with us in our bodies."<sup>5</sup> So, although colonial forces have worked to displace Indigenous bodies from cities, I am reminded that Vancouver has not ceased to be Indigenous homeland. Embodied knowledges – like those about Indigenous homelands – are inherently mobile, carried with those who hold them across nations and space. The mobility of these knowledges becomes further emphasized when I again remember that I am listening to the Sparrow cousins through flimsy wire earphones. The digital medium of *Indigenous Cities* exists as an example of "web topology" that is "removed from the physical environment yet deeply ingrained with messages about homelands and sovereignty movements."<sup>6</sup> With these revelations, the expansive decolonial implications of these fluid homeland knowledges also come into focus: they persist despite colonial dispossession and will exist as long as Indigenous Peoples do. So, I come to imagine that laughter also materializes Leanne Betasamosake Simpson's (Michi Saagiig Nishnaabeg) understanding of resurgence into the city atmosphere, "celebrat[ing] that after everything, we are still here."<sup>7</sup>

<sup>4</sup> "Məθkʷəy," *Indigenous Cities*, <https://nac-cna.ca/en/indigenouscities/city/vancouver/story/meokwey-Quelema-Sparrow>.

<sup>5</sup> Lindsay Lachance, "The Embodied Politics of Relational Indigenous Dramaturgies," PhD diss., University of British Columbia, 2018, 55.

<sup>6</sup> Marisa Elena Duarte, "Decolonizing the Technological" In *Network Sovereignty: Building the Internet Across Indian Country*. First ed., 26 (Seattle: University of Washington, 2017).

<sup>7</sup> Leanne Betasamosake Simpson, *Dancing on Our Turtle's Back: Stories of Nishnaabeg Re-Creation, Resurgence and a New Emergence* (Winnipeg: Arbeiter Ring, 2011), 12.

I remove my earphones to feel a sudden yet altered silence. I am again on the land, understanding her differently now. My spirit asks, "What is the responsibility of those who hear these messages about city homelands?"

I am drawn to think about how these messages must transform our interactions with this city. As Robin Kimmerer reflects, "When we call a place by name it is transformed from wilderness to homeland."<sup>8</sup> So I also wonder, by the same practice, can we transform a cityscape into decolonized land? Listen to "skwtsa7s (Deadman's Island)," and learn to call the land skwtsa7s. Then her fire flowers are no longer red but the colour of sea water stained with blood.<sup>9</sup> We may not be tearing down skyscrapers or in any way altering the physical landscape of Vancouver, but by engaging Indigenous place names I believe that we can "[alter] the landscape in [our] memory" and so work to envision decolonial realities for this city.<sup>10</sup>

In answering the question of my spirit, I also come to a final thought about the practice of witnessing. Algonquin Anishinaabe scholar Lindsey Lachance speaks to this practice by contextualizing it within both the intentions of Indigenous storytelling and oral cultures. For Lachance, witnesses are dually meant to be "[grounded] in who and where they are" by receiving the stories they hear, and to actively maintain these knowledges about identity and place by carrying them forward into community.<sup>11</sup> Here, the words spoken in "The Promise (1864)" echo inside me, where I hope they leave an enduring signature on my ways of being in this world: "You are asked to witness the work that this time and space has in its intention. Please put these words on your heart and mind."<sup>12</sup>

I imagine a day when you and I stand in this city, together creating places abuzz with resurgent and decolonial stories.

<sup>8</sup> Robin Wall Kimmerer, *Braiding Sweetgrass* (Minneapolis, MN: Milkweed Editions, 2013), 34.

<sup>9</sup> "skwtsa7s (Deadman's Island)," *Indigenous Cities*, <https://nac-cna.ca/en/indigenoucities/city/vancouver/story/skwtsa7s-deadmans-island>.

<sup>10</sup> Simpson, *Dancing on Our Turtle's Back*, 98.

<sup>11</sup> Lachance, "Embodied Politics," 61.

<sup>12</sup> "The Promise (1864)," *Indigenous Cities*, <https://nac-cna.ca/en/indigenoucities/city/vancouver/story/the-promise-1864>.

*Sounds Japanese Canadian to Me*

Raymond Nakamura and Nikkei National Museum staff hosts

*Sounds Japanese Canadian to Me*, 2021. [https://centre.nikkeiplace.org/podcast\\_shows/sounds\\_jc\\_to\\_me/](https://centre.nikkeiplace.org/podcast_shows/sounds_jc_to_me/)

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*Sounds Japanese Canadian to Me* is a monthly podcast on Japanese Canadian history and culture. Produced and hosted by Raymond Nakamura and staff of the Nikkei National Museum, the episodes are structured as a casual conversation between two hosts on a specific topic. As much of the content focuses on BC people and events, *Sounds Japanese Canadian to Me* should be of interest to a *BC Studies* audience.

Season 1 ran from 2013 to 2017. Its twenty-eight episodes covered topics as diverse as Episode 3's picture brides (described as "the early twentieth-century's version of extreme online dating"), various aspects of the internment of Japanese Canadians during the Second World War, the Redress Agreement, and strawberry farming in the Fraser Valley. Other episodes looked at aspects of Japanese Canadian culture, including episodes on *taiko* (Japanese drumming), baseball, and Japanese Canadian food. Each of these instalments had some surprising insights, including the connection between *taiko* and Japanese Canadian and Japanese American activism, the significance of the Nikkei baseball teams and leagues that existed throughout British Columbia in the pre-Second World War period, and the history of *furikake* (the dry Japanese condiment sprinkled on rice). The diversity of the topics alone makes the series worth exploring.

Several of the episodes highlight important Japanese Canadians like Hide Hyodo Shimizu, the first Japanese Canadian to teach in British Columbia's public school system, and Cumberland BC's Aiko Saita, who was an international music star from the mid-1930s until her death in 1954. An early episode describes the life and impact of Thomas Shoyama. During the Second World War, Shoyama was a reporter for the Japanese Canadian newspaper the *New Canadian*. He became a prominent and highly respected public servant first in the Saskatchewan government and later in the federal government. The Johnson-Shoyama School of Public Policy at the University of Saskatchewan is named after him. A particularly entertaining episode, entitled "Pidgin ... Bamboo English ... Japlish?," explores historical examples of the mixing of Japanese and English. Nakamura described how his Nisei (second-generation Japanese

Canadian) parents used words he always thought were Japanese but turned out to be English words said with Japanese pronunciation. Two amusing examples were *haikara* ("high collar"), describing something fancy or high class, and *donbiro* ("down below"), referring to the basement.

As would be expected, the episodes vary in quality. The hosts have a relaxed and friendly manner, but, as the episodes appear to be taped live and were not extensively edited, they sometimes veer off on tangents or do not flow all that smoothly. Overall, *Sounds Japanese Canadian to Me* offers interesting insights into both the history and present-day lives of Japanese Canadians. The host producers draw on material in the Nikkei National Museum and Cultural Centre archives and the many oral histories collected over the years. This material provides details and individual stories that are not well known. Even those familiar with the topics addressed in the series are likely to acquire some new and interesting nuggets of information. Nakamura's comments, and sometimes those of the co-host, on family experiences enhance the episodes. On the podcast website, there are short descriptions of each podcast along with a glossary of Japanese words (if applicable) and either a list of sources or further readings for those who wish to explore the topic further.