

The heart and soul of the book are the 93 photographs depicting Yup'ik men and women at work and play. These photographs are organized by the seasonal harvesting activities around which Yup'ik people continue to organize their lives, including seal hunting, salmon fishing, herring harvesting, wood gathering, and berry picking. The book's title, drawn from a statement by Agnes Bostrom, refers to this seasonal round and its centrality in Yup'ik life (p. 13):

All through the year we are getting ready; getting ready for fishing, for berry picking, for potlatches, getting ready for winter. We are always getting ready to go somewhere to get foods. And because we are so religious, you know, we are always getting ready for the next life.

The book closes with photographs depicting the mid-winter dances in which the Yupiit dramatically portray these same harvesting activities, communicating their continued vitality in the face of changing times.

Although the photos are the book's *raison d'être*, the result is much more than a picture book. During his years traveling in the Yukon-Kuskokwim delta, Jim kept a journal, the best parts of which have been used to contextualize the photographs. Working in partnership with his wife, Robin, these anecdotes have been woven together into a text that is arguably the most accessible general introduction to the Yup'ik people of southwest Alaska now in print. The book also includes a fine foreword, describing both the region and the author, by Yup'ik anthropologist Mary Pete titled "On Our Own Terms."

Although now a published author, Jim consistently eschews the label "expert." He notes himself that his work does not attempt to give a complete picture of the region or its people. Rather he has responded most to people at their best, and in his photographs he reflects both his own humanity and that of his subjects.

People in Alaska will recognize many of the photographs in this book, as for years Jim's work has appeared on posters and in pamphlets, both within the region and beyond. I for one have been privileged to use his photographs in every book I have ever published, and I feel certain they have helped my words carry a weight they could not bear on their own.

The text is particularly useful in describing where these well-known images came from, when they were taken, and how the opportunities to capture such intimate views of Yup'ik lives arrived. Often these accounts focus modestly on the mistakes Jim made and the lessons his Yup'ik hosts chose to teach him. For example, on a seal-hunting trip with Paul and Simeon John of Toksook Bay, he and his hosts were pushing their boat over a piece of ice. Jim let go of the boat and stepped back to grab a camera shot: "Simeon looked back and with gentle understatement said, 'Ah, better keep your hands on the boat.' The ice wasn't solid" (p. 36).

This anecdote, like many others in the book, recounts Yup'ik knowledge in the context of the experiences of a particular person. Yup'ik readers especially will appreciate this style, as they also favor talking about events they have experienced rather than abstract, analytical accounts. Humor is another feature of the text that readers everywhere will enjoy, including the time camera-touting tourists mistook

parka-clad Robin Barker for a picturesque Eskimo while ignoring her Western-dressed Yup'ik companions.

In sum, *Always Getting Ready* is a fine introduction to the region and its people for urban readers, giving them a vivid sense of a way of life very different from their own. Arctic scholars not so familiar with the region can also learn from its visual images, while those like myself, who have known Jim's work for years, will appreciate the opportunity to learn more about the circumstances of his photographs' creation. Finally, the book's sensitive text will make it enjoyable for Yup'ik readers, many of whom will treasure the photographs of family and friends. Future generations can look back at it to see for themselves activities that form the core of Yup'ik life at the end of the 20th century. I do not doubt *Always Getting Ready* will have a long and useful life.

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COPPERMINE: CONSEQUENCES OF CONTACT WITH THE OUTSIDE. Directed by RAY HARPER; produced by JERRY D. KREPAKEVICH. Edmonton: National Film Board of Canada, 1992. Video. Colour. 56 min. Cdn\$28.84-\$32.30, depending on province.

Coppermine is a film produced by the National Film Board of Canada and based on research into oral, written and photographic records of events that occurred in Coppermine during the early 1900s (Vanast, 1991). Its main objective is to document the consequences of contact between the Copper Inuit and the white population at the settlement of Coppermine, located at the mouth of the Coppermine River on Coronation Gulf. In order to provide an audiovisual reproduction of these events, the film combines photographic and moving picture material from the early 1900s, interviews with surviving members of the Coppermine community, and reconstructions of events using actors based on archival church and government sources. Documentary material includes film footage and photographs from the first Stefansson-Anderson arctic expedition, the 1913-18 Canadian Arctic Expedition, from a government-employed photographer in Coppermine in 1930-31, and from the private collections of many other individuals. Written sources include the official records of the medical officer, the Department of the Interior, and the Roman Catholic Church. The film also incorporates interviews with Inuit elders who witnessed the arrival of whites in Coppermine and with three of the most influential white individuals at that time: the medical officer, the Hudson's Bay Company (HBC) trader, and the Anglican missionary.

The film focuses on a two-year period beginning in August 1929, when the HBC supply ship *MV Bay Chimo* arrived on its annual voyage. On board were representatives of the major sources of change for the Copper Inuit: Scotty Gall, one of the first HBC traders in Coppermine; Reverend Harold Webster, who built the first Anglican church; Dr. Russell Martin, a doctor hired by the Department of the Interior; three Catholic priests sent to establish a new mission; and

Uloqsaq, a convicted murderer sent home to die of spinal tuberculosis. Inuit elders recall that whenever the ships arrived, people became ill with ship's illness. Dr. Martin notes that everyone in the community, Inuit and white, became ill after the ships left with cold-like symptoms, typically associated with measles and influenza, that lasted several weeks.

Although the stated objective of the film is to examine the role of church and missionaries in the changes in the way of life of the Copper Inuit, this topic is never fully developed and the focus quickly becomes the effect of infectious disease on the Inuit population at Coppermine. In particular, the story of an Inuit woman infected with tuberculosis becomes the central feature and symbol of this change. Jennie Kanajuq is well known to anthropologists working in the Canadian Arctic. She was born to Ipkukkuq, a respected and highly skilled hunter, and to Higilaq, a well-known *angakkuq*, or spiritual leader and healer. At the age of twelve, she was named "Jennie" in honour of Diamond Jenness, her adopted brother and Canadian ethnologist, who travelled with her family for eight months during the course of ethnographic research in 1915.

When Dr. Martin first met her family in early 1930, Jennie had already contacted spinal tuberculosis and was partially paralysed. Her painful and prolonged illness and eventual death from spinal tuberculosis provide the basis for Dr. Martin's recollections of his attempts to provide medical care for the Inuit inhabitants of his territory. Martin persuaded the family to move to Coppermine for the winter so that Jennie could be treated in the small hospital. At that time the only effective treatment for tuberculosis was prolonged sunlight; however, hospital facilities were inadequate and there was no sunlamp available. Although Martin offered to purchase one himself, his repeated requests were unsuccessful. In March 1931, Jennie Kanajuq died, shortly after the arrival of yet another plane without the hoped-for sunlamp. Martin recalls that "The fact that the sunlamp, the fact that this hadn't arrived, was her last hope gone, you see."

Martin left on that same plane to go to Ottawa and present in person his request for hospital beds and equipment, food, and nursing help. He left his patients in the care of a government-employed photographer, Richard Finnie, the son of Martin's supervisor in the Department of the Interior. Ironically enough, the department provided funds for the photographer's equipment and trip at the very same time that Martin's requests for improved medical facilities were being turned down. It is a sad commentary on the relationship between the various government institutions and the Inuit that this film is based partly on photographs taken during a time when medical care was denied Inuit on the grounds that the funding was not available.

After his arrival in Ottawa, Martin submitted a report on the condition of the Inuit in his territory and his recommendations for future medical facilities. He wrote that tuberculosis was present in all the groups under his care and that 25% of the Coppermine population was infected and a further 25% had already died. He recommended a new hospital, to cost approximately \$10 000, and some nursing help, but received an official reply that there was no money available. Martin's position was eliminated and he never returned to

the Arctic. The Inuit of Coppermine waited another sixteen years for a nursing station to be opened.

Although the main focus of the film is the effect of tuberculosis on the Coppermine Inuit and the attempts of Dr. Martin to treat his patients in spite of geographic and financial barriers, the film also refers to feuds between the resident Anglican ministers and the Roman Catholic priests. As well, the film both opens and closes with a description and visual demonstration of the cultural changes undergone by the Inuit in the last 100 years. As already mentioned, these topics are only briefly referred to and are not as well documented as the effects of tuberculosis. For example, the discussion of the religious feud relies on testimony from the Reverend Harold Webster, who was absent from Coppermine for most of the two-year period of Dr. Martin's residency. As well, the film begins and ends with the description of the "race for the souls," leaving the mistaken impression that this is the central focus of the film. The film's director appears to have followed too closely the format of Vanast's research paper (1991), and as a result, the film lacks a clear single focus.

Nonetheless, the NFB has built a solid reputation on the production of high-quality, well-researched documentaries, and this film is no exception. The quality of sound and visual production is excellent, and the narration is well paced and clear. One of the main strengths of the film is its use of archival footage and photographs from the actual period under discussion. In addition, the interviews with Inuit elders who clearly remember both Jennie Kanajuq and the Coppermine community add to the realistic essence of the film. There is little treatment in the historic and anthropological literature of the pre-World War I devastation of the Inuit by infectious diseases, and the film fills a gap in our knowledge of the medical history of the Inuit and of the impact of disease on Inuit individuals and families. A film of this calibre should be used in university and college level courses in anthropology, history, and Canadian and Native studies, both to augment what little research has been done and to put a human face on medical statistics.

REFERENCE

- VANAST, W.J. 1991. The death of Jennie Kanajuq: Tuberculosis, religious competition and cultural conflict in Coppermine, 1929-31. *Etudes/Inuit/Studies* 15(1):75-104.

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POLAR POLITICS: CREATING INTERNATIONAL ENVIRONMENTAL REGIMES. Edited by ORAN YOUNG and GAIL OSHERENKO. Ithaca, NY: Cornell University Press, 1993. xi + 276 p., 1 fig., 12 tables, appendix, index. Softbound, US\$16.95. Hardbound, US\$36.50.

Within the past decade regime theory has become one of the principal theoretical frameworks for analyzing international