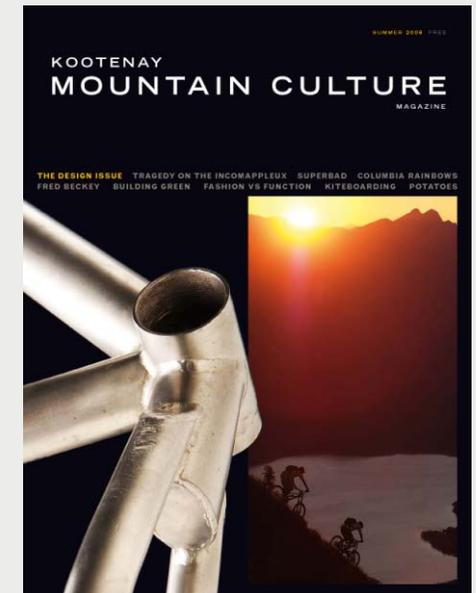
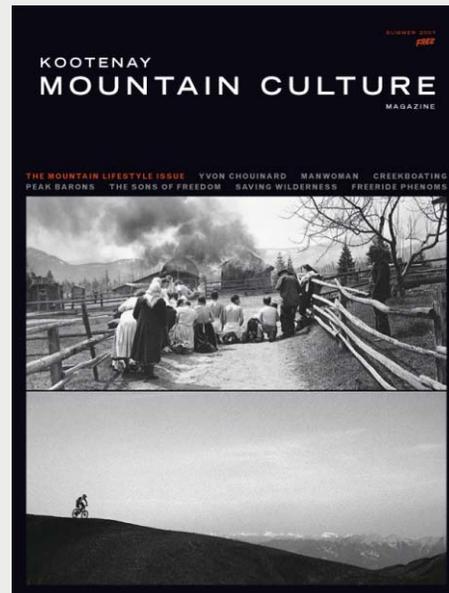


KOOTENAY MOUNTAIN CULTURE

MAGAZINE



Kootenay Mountain Culture Magazine (KMC) is about inspiring people: to climb, to ski, to ride, to think, to create, to explore the world and themselves. Ultimately, our goal is to motivate readers to interact with mountainous landscapes and their associated cultures. We do this by celebrating, documenting and investigating mountain lifestyle in the Kootenays and abroad.

We inspire people by ensuring everything associated with our publication is produced respectfully, beautifully and intelligently. Our readers expect quality and originality in the writing, photography and design of *KMC*—and we always deliver. Our team is made up of extremely talented and creative people who share a passion for living in the mountains. The magazine is based in Nelson, British Columbia.

BACKSTORY

Dropping Into the Dad

By Mitchell Scott



You could complain, but the world doesn't care. You could get on about the steady drip of the early morning, or the late night, or the dawning dawn, or the unrelenting shade that keeps you in the sun. You could get on about all that, but it wouldn't mean one thing to anybody. For all the other dads of the world, with their knees flexed and their hands on their hips, you are just a blurry figure in the corner of their eye. You know how the car slowly goes off the road when you get hit in the back of the head with a sharp little hot blood dagger instead of maximum velocity from the back seat because you're not strapped in? That's Queso.

You could complain, but the world doesn't care. You could bitch about the weather, or the empty nest, or how you missed the biggest stars of the year because you had to work, or you were sick, or you're a geek. You could get on about how your kids are the shreds of the rock, or if it were only five days older it would be epic. How have I done? A good name since 1981. But still, no one wants to hear it.

So I'll get it done then and a real guide. He hits his older brother on his shoulder, like to me to be the man, and when he's talking off with the whole family to death. The thing gets so serious, equally as wild but more armed with an ever-growing arsenal of tools and toys from years ago that he wants, those things, with a purpose for "You're that can cause property damage, he's smart enough to run your heart out with one of those comments. Put the two together and there are times you know by the very essence of those men.

The hardship of the world around us, making dominance over the success. How things have to be, but I can't deny that fact that both come with associated difficulties, but the doing through

your deep truth promises is yours, so in getting your half you out from under your fingertips, but the doing will tell the best of your cracks, so in convincing your son to get dressed for about. Plenty of things in the world can have some better than others, such as to cry and maintain.

When your hands seem to get up, it's often tough to figure out why you're making the conscious decision to take on these challenges. Why it can't be perfect all the time, but you must remember, when you consider your mind of difficulties in the corner of difficulties faced by humans, the world isn't it, it's you. Why you have no right to complain—not even a little bit, so you must be certain that you. You keep your mouth shut and go on with your dream. When you finally break through to the other side, in the otherworldly experience that comes with being content, not a certain protest, you are dead.

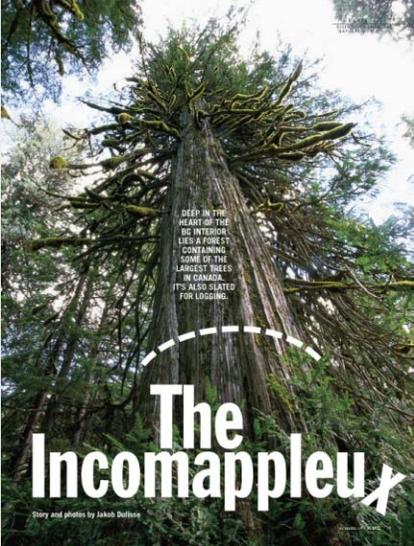
It's the middle of October. The time of year when the leaves fall to the ground, the air drops crisp and clear and you start to have your first dream of powder. The skies are clear and I am hanging out in the kitchen. There's a loud moment of peace and quiet. He's looking at something, thinking. Then, right out of the blue, he looks up and says, "Dad, you can't wait to get on the ski, eh." A chill runs through me. For some odd reason, I think I have done the perfect run. A simple, relatively benign comment to him is about to be in my child's mind to tell a cold story to his line, laughing together on the chair, lifting arms with their red and red wings to see my child going to tell a cold story to his line, you being heard under a blanket of deep snow. "Yeah, no, no, no, little buddy," I say. "No, no."

INTERVIEW

Up Yours: How Mountaineering God Fred Beckey Beat Everyone Everywhere

He can't remember if he's been married, doesn't care about his mind-blowing mountaineering feats and likes Canada because "they leave you alone." An interview with 86-year-old Fred Beckey, the world's least known superathlete.

Interviews by Rhain Dentis



DEEP IN THE HEART OF THE BC INTERIORS LIES A FOREST CONTAINING SOME OF THE LARGEST TREES IN CANADA. IT'S ALSO KNOWN FOR LOGGING.

The Incomappleu

Story and photos by Jakob Dolner

INTERVIEW

Up Yours: How Mountaineering God Fred Beckey Beat Everyone Everywhere

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Interviews by Rhain Dentis



Fred Beckey gives us a peek into the mind of a man who has spent his life climbing mountains. Photo: Adam Clark

KOOTENAY MOUNTAIN CULTURE

MAGAZINE

DEMOGRAPHICS

KMC doesn't confine itself to an age or income demographic in the traditional sense. **We try to appeal to a demographic of common interest.** Our readers are *interested* in mountain lifestyle. They are 12 years old and they are 90 years old. They are from BC and Vermont, Germany and Hawaii. They come in all shapes, sizes and income brackets. Two things are for certain, though, they are active and they are educated. They ski, snowboard, hike, bike, paddle, climb, walk, run, and they do it frequently and with great passion. They are professionals, activists, students, retirees, guides, artists, athletes and parents. They are committed to life outside and its culture.

NOBOARDING

How a band of Revelstoke powder lovers created a sport all their own

By Spencer Francey



Tribute to a fallen founder: Greg Todd (OT), 1979-2005.

The snow is so deep I can hardly move. Post-holing in powder up to my thighs, I swim, with board in hand, to the crest of a perfect tree run. Hustling to be the first to hit it, I drop my board and pack down a spot to get ready. Bottomless, dry snow fills in around me with every move. It's the scene everyone knows—and lives for—on the powder day, I hurriedly clean out my bindings and brush the snow off the nose and tail of my board. When I look up to choose my line, I see smoke-cloaked shadows disappearing through the trees. What? I'm the last to go? Contrails and holes left by my comrades are the only evidence I'm with friends. Why am I left alone strapping in? Maybe it's because I'm the only one with bindings.

A few years back I get a call from some friends near Revelstoke, BC. "You have to come down here and see the lines Greg is riding," they tell me. I hear stories of crazy pillow lines, cliff drops and fast, fluid descents down big alpine faces. At first, I am surprised by their

enthusiasm. Their descriptions sound like standard fare for our snowboarding brethren. Then I learn Greg Todd, an internationally-known snowboarder based in Revelstoke, is doing it all without bindings. I get interested. Today, deep in some of the world's wisdest mountains, inspired by the bravery and imagination of Todd, there's a group of riders dropping rowdy terrain on boards without bindings. They've shed the physical attachments of traditional snowboarding to get back to the basics of the sport. They are the world's first noboarders.

Greg Todd and fellow Revelstoke local, Cholo Burns, are the forefathers of one of the newest movements in alpine riding. Together, the two have re-birthed the art of snowboarding by removing one of its most integral components. Noboarding is an evolution of surfing, snowboarding's original predecessor. A surfboard-meets-water-ski bindingsless board where the user holds onto a rope attached to the

WINTER 2010 KMC 47

ADVENTURE TALES FROM THE EDGE

9 SECONDS IN A SIZE 4 AVALANCHE

By John Buffery

Pro skier Dan Treadway signals for stoke, shortly before all hell breaks loose deep in BC's Waddington Range. Photo: Adam Clark

March 27, 2007

12:06:00 Clear Skies, no Ceiling. Light SW winds. West Whipped Cream Peak, 2,600 metres. Foot penetration 35cm. NE aspect, 45 degrees inclination. Observed spine fracture line on west shoulder of this concave alpine bowl, probably 70 hours old.

12:20:00 Mike King's Bell L4 helicopter drops part of the shoveling crew off at a wide saddle adjacent to the lines skiers Dan Treadway, Billy Poole and Bryce Phillips intend to ski. Mike then flies to the summit of Whipped Cream Peak, located in the southern Waddington Range, dropping off skier and guide Stan Higgo and cameraman/photographer Lane Klause. Immediately the two move into position in preparation for filming.

12:24:00 Mike is on final approach to the flat glacier pick-up spot to lift the remaining crew: Treadway, Poole, Phillips, photographer Adam Clark, and myself. Our pick-up location is 700 metres in elevation below and 1,400 metres horizontal distance from the summit of Whipped Cream Peak.

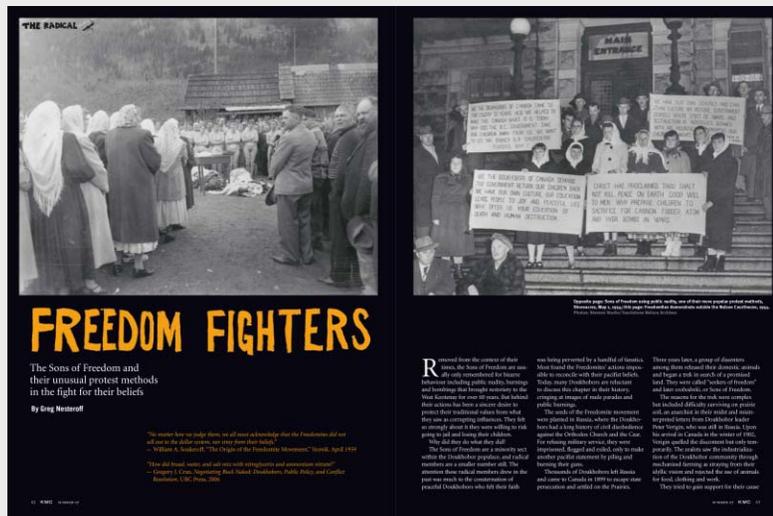
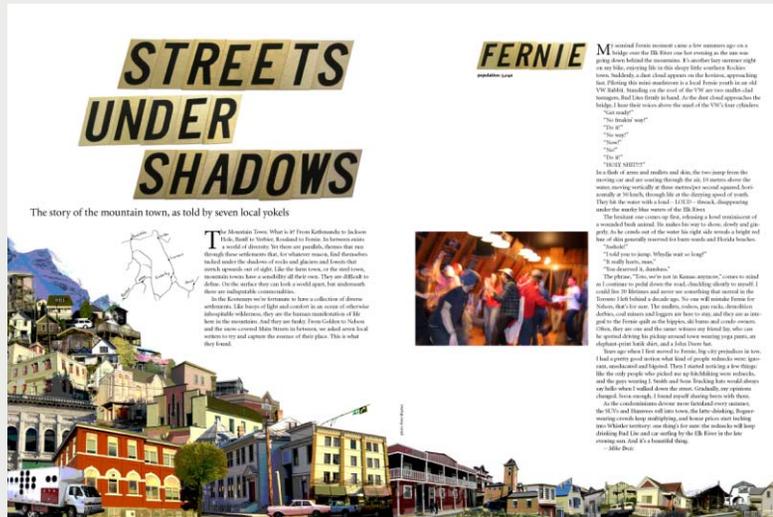
12:25:26.0 Stan postholes down from the summit toward an easy entrance at a slope between two cornices.

KMC is an impressive magazine. The writing is insightful and substantive and the design makes it feel like a piece of art. I rarely find a magazine that's worth saving, but KMC bucks the trend and I have every copy on my shelf.

— Walter Bruns, President, Canadian Mountain Holidays, Banff, AB

I often hear from our guests the *Kootenay Mountain Culture Magazine* we distribute in their rooms is one of the best magazines they have ever seen.

— Jeff Pensiero, Owner, Baldface Lodge, Nelson, BC



CIRCULATION AND DISTRIBUTION

KMC employs a unique circulation strategy, ensuring the magazine achieves both a geographically widespread and highly targeted readership. Our reader is fascinated by mountains and has a relationship with southern British Columbia. Our goal is to make it easy for this person to access our magazine by having it in places they visit regularly. **The magazine is free**, has a print run of 12,500 per issue (two issues per year) and is circulated throughout key points in the Pacific Northwest. Outdoor retail shops, resorts, and backcountry operators across southern BC see the bulk of our distribution. Because the publication has high production values, *KMC* is often showcased in our custom steel and glass stands on retail counters and storefront windows. Many shops from Whistler to Calgary tell us people often enter the store specifically to pick up a copy. We are not distributed in large retail chains, like Wal-Mart, nor do we compete for the reader's attention on newsstands. We also have a fast-growing subscriber base for those who love the magazine, but aren't close to free distribution points.

WORDS

At *KMC* we strive to produce a mix of well-crafted stories covering a range of topics related both to the Kootenays and mountain culture in general. Each issue's feature well focuses on a specific theme, while our departments explore outdoor recreation, the environment, news and adventure. We pride ourselves in our attention to detail, professionalism and our commitment to creating opportunities for new and established writers to express themselves in a magazine that values their work. Led by the talents and experience of award-winning writer and editor Mitchell Scott, a highly regarded magazine feature writer for over a decade, *KMC's* editorial continues to challenge, inspire and attract readers from around the world.



PHOTOGRAPHY

Powerful and innovative professional photography is a trademark of *KMC*. Over the years, we have established strong relationships with some of the industry's most respected photographers. Our approach is to showcase the strikingly creative talent and depth of our contributing photographer roster and highlight their commitment to the documentation of mountain culture — everything from intense action to spectacular landscapes. Our competitive rates and high-quality reproduction keep attracting world-class submissions. Photo editor and co-publisher Peter Moynes is an award-winning photojournalist and commercial photographer.



I wanted to send you a note to let you know how wonderful your publication is. The writing is magnetic, the photos are pristine and the layout very clean and airy. Thanks for putting it all together. Keep it going!
— Hugo Rampen, Amok Artist Agency Inc., Fergus, Ontario

DESIGN

The design of *KMC* is driven by the content. We give each story its own unique, thoughtful presentation that accentuates the main ideas and pulls the reader in. Sometimes serious, sometimes funky, and always interesting. The feature well is a magazine within a magazine. The opening spread is a distinct break from the departments — a poster to introduce the big idea and set the stage for the stories to come. From there, we run a visual thread, leaving room for individual expression. Our covers celebrate the harmonies and contradictions that are the Kootenays through a surprising juxtaposition of images. Our alternating black and white covers have become highly recognizable coffee-table icons throughout the Pacific Northwest.

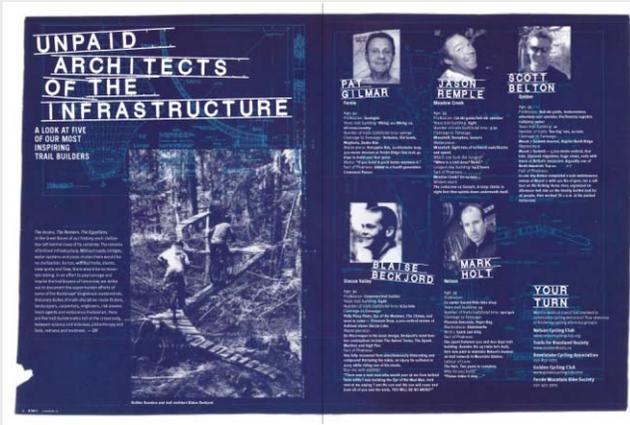




The Gear of Yesteryear

Think we're hard core? Take a look at what the Simst Interior Salish were to find of winter's elements before European contact

Children change as each year passes, but one tradition has remained constant for centuries. In the winter months, the Simst Interior Salish people of the Kootenay region would gather to share their knowledge of the gear they used to survive the winter. This was a time when the weather was harsh and the ground was frozen. The Salish people had a deep understanding of the land and its resources, and they used their knowledge to create gear that was both practical and beautiful. This gear was made from natural materials and was designed to keep the Salish people warm and dry during the winter months. The Salish people's gear was a testament to their ingenuity and their ability to adapt to their environment. Today, we can still see the influence of the Salish people's gear in the modern winter gear we use. The Salish people's gear was a masterpiece of craftsmanship and a testament to their way of life.



UNPAID ARCHITECTS OF THE INFRASTRUCTURE

A LOOK AT FIVE OF OUR MOST INSPIRING TRAIL BUILDERS

PAT GILMAR
Pat Gilmar is a trail builder who has spent his life building trails in the Kootenay region. He has a deep understanding of the land and its resources, and he uses his knowledge to create trails that are both practical and beautiful. Pat has built many trails in the Kootenay region, and he has a deep understanding of the land and its resources. He has a deep understanding of the land and its resources, and he uses his knowledge to create trails that are both practical and beautiful.

JASON HEMPLE
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SCOTT BELTON
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BLAISE BECKJORD
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MARK HOLLY
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SEVEN SUMMITS, SEVEN STORIES

From continent to continent: A glimpse at the world of mountain culture

On May 7, 1953, Pat Morrow, his wife, Baba, and climbing partner Steve Fossett topped out on the summit of 4,894-metre (16,053-foot) Gaurishankar, the highest peak on the Australian continent. By doing so, Morrow, who was born and raised in the Kootenays, had become the first man in history to climb the highest mountains on each of the world's seven continents: Asia's Mount Everest, South America's Aconcagua, Mount McKinley in North America, Africa's Mount Kilimanjaro, Europe's Mount Elbrus, Carstens Pyramid (known today as Puncak Jaya) in Indonesia/Australia/Oceania and Vinson Massif, the highest peak in Antarctica. It was a journey that took Morrow nearly a decade to complete, one he chronicles in his book *Beyond Everest: Quest for the Seven Summits*.

In the following pages you will find a different type of Seven Summits adventure. While each continent has its highest peak, it also holds the people who live under those peaks. Those who look up to see rocky outcrops and jagged glaciers every day. What are these people like? How have mountains influenced their way of life? In order to get a glimpse of these cultures and their unique relationships with mountain environments, we've asked our contributors—writers and photographers with the roots to tell us their tales of interaction and exploration from each of the world's seven continents. The skiers, climbers, wanderers and explorers who, by virtue of their exploits, have experienced intimate encounters with mountain cultures from around the world. Here are their stories.

NATIONAL ADVERTISING

You're in good company with KMC's list of national advertisers.

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- Black Diamond
- Valhalla Pure Outfitters
- Kootenay Rockies Tourism
- Chlorophyll
- Prana
- Outdoor Research
- Eider
- Backcountry Access

I'm writing to commend you on your *Kootenay Mountain Culture Magazine*. The content, photographs and design are all excellent... I brought a copy of your magazine into the office to show my colleagues and give us something to aspire to (on a much smaller scale, of course). Thanks for the inspiration!

—Stacey Butterfield, Pentiction & Wine Country Tourism, BC

WEB INFO

Find everything you need to know at KMCmag.com

KMC PRODUCTIONS

KMC Productions is a full-service publishing house that specializes in story-driven, printed works. We have a full complement of writing, photo editing, design and copy-editing services that creatively and efficiently produce high-quality publications. Examples of our recent projects include a ski and snowboard lifestyle magazine for the National Post, as well as a mountain bike vacation guide for Kootenay Rockies Tourism.

Content. That's what you've got! A truly fine publication that is heavy on stories that real people can relate to—not silly sponsored athletes and not five-star holidays but rather, reality. I read a lot of ski material, and it's part of my job to know books, magazines, blogs, internet items: freeski, jib, snowboard, backcountry. And your free publication rises to the top.
— Travis Nichols, Spokane, Washington

ADVERTISE

See our current ad rate sheets for pricing and booking deadlines, specific demographic and circulation/distribution information, as well as technical specifications and art submission deadlines.

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The Four Points of Adventure

The centuries human beings have broken complex realities and concepts into groupings of four called quaternities. Quaternities enable us to understand ideas like directions (north, south, east, west) or elements (earth, fire, wind, water). The quaternity is a simple, inherently balanced, easily understood, internally recurring motif for how things work.

Somewhere back in the 13th century, a group of European scholars, known as The Knights Templar, employed the idea of the quaternity to explain their most philosophic. When considering what rituals were necessary for peace and harmony in their dark, medieval world, the Knights Templar came up with four characters to define the human experience. (They coincided with creating the beginnings of modern civilization, the Knights established the idea of the Banker, the Warrior, the Priest and the Healer in an effort to help guide their efforts in nation building. In each there for the primary motivations of human action, that when considered in concert, provided the balance necessary to create social harmony. On the horizontal axis was the Warrior, the spirit who fought for what one believed in. It was decided these acts of independence and heroism should be balanced with the spirit to be the Healer, one who cared for the injured, the afraid, and re-ignited and established the connection among the whole. On the vertical axis was the Priest, the spiritual self, who needed to be balanced with the Banker, the material business person in all, the one who managed the system and motivations were to plan to keep trade and commerce running smoothly and efficiently. The Knights Templar physically created their quaternity in one of the most ubiquitous symbols in human history: the evenly balanced cross, the sign of the Crusades, an icon still visible today in the Union Jack. The perfect balance or society would need to be somewhere near the center point of this cross, a balance of each character.

"To answer the question 'What is Adventure?' we've explored the idea of the quaternity. Adventure means more things to most people. It weaves through the entire human experience, from existing in the deep end of the consumer pool, to exploring a new land for the very first time. The idea of the Knights Templar serves as a great framework for exploring the true meaning of adventure. For to adventure for the Warrior, the Priest, the Banker and the Healer. In a culture like ours, a culture, an adventure across a self-motivated road. It's how we came to live here, it's why we live here; it is both a measure and a source of understanding. To us it is so much it goes to us it fourth - it might help us to understand where adventure came from, if only to imagine what it might become."
— Mitchell Scott



Illustration by Murray Kimber

the warrior

The Splendid Fire

Conrad Kain, Canada's most notorious climber
By Zac Robinson

AT THE TIME, IT WAS PROBABLY THE HARDEST SINGLE PITCH EVER CLIMBED IN NORTH AMERICA. THE DATE WAS AUGUST 29TH, 1916.

The four climbers have barely gained the main ridge when they encounter an insurmountable obstacle. Before them rises a terrible precipice, its base opening the entire width of the ridge, outwardly flaring outward on all sides. Its western wall comprises a series of protruding cliffs rising steeply from the chalice below to a narrow ledge, not above. To the right a narrow, dark ledge to the east face, ending in a 400-meter drop. The short flat of the precipice, immediately below them, looks anything but inviting. However, left with little options, Conrad Kain does what any other forward-thinking mountain climber might when confronted with an unresolvable problem: he looks for a crack. In the face of the mountain, he finds a crack, a crack in the rock, a crack in the rock, a crack in the rock. Making use of several diagonal cracks, Kain climbs past way up the cliff face, but the eventual absence of holds leaves him over the precipice's widely exposed east side. From there, only one route seems plausible: across a smooth slab about two-meters wide, with only a bit of a depression for feet, beyond the end of crack, a short, vertical crack tucked away in a small corner, crisscrossed with a slight overhang.

Kain looks for holds on which to cling the rope, but there are none. A fall would be costly. Steep granite is now vertical for the middle, and his well-worn mountaineering boots offer little purchase on the bare rock. With great attention to balance, Kain moves out over the slab, passing between massive rock cracks. Connected he had started the traverse on the wrong foot and unable to change his unbalanced position, Kain's center of gravity shifted to the right and he fell. He quickly finds himself in the same bind as before, but this time he gives his body. Balance on the top of his left foot, he slowly stands up and reaches across for the crack. Then, doesn't work either. Unable to find a hold, Kain retreats again.

Left: Wallace day climber Jeff Rupp stands up the steep granite of Douglas Head in British Columbia. Right: Conrad Kain at the height of his climbing career in the early 1900s. In both Kain was the first to ascend Douglas Head, which has since become one of North America's most sought-after alpine crabs.