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on 'Looking it  
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How Charles  
Templeton finally  
found God

Max Braithwaite:  
a stout freelancer  
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## ARTICLES

- Facing (blush) Facts. **Paul Stuewe** raises some disturbing questions about the accuracy of *Colombo's Canadian References* and the integrity of the critics who reviewed it. 4
- The Comparable Max. George **Melnyk** reassesses the career of Prairie free lancer Max Braithwaite 9

## REVIEWS

- The **Dionne** Years, by Pierre Berton 12
- Act of **God**, by Charles Templeton 15
- The **Colours of War**, by Matt Cohen 16
- A Population of **One**, by Constance Beresford-Howe 16
- Six Journeys**, by Charles Taylor 17
- The Retarded Giant, by Bill Mann; **That Ear Greater Bay**, by Ray Guy 18
- Folklore of Canada, edited by Edith Fowke; Ring around the moon, edited by Edith Fowke 20
- The Lady Who Loved New York, by R. L. Gordon 20
- A Short History of **Canadian English**, by M. H. Scargill 21
- Sinc**, Betty, and the Morning Man, by Donald Jack 22
- Mostly Monsters, by John Robert Colombo; Canada's Monsters, by Betty Sanders Garner; **Ogopogo**, by Mary Moon 23
- Extra Innings**, by Raymond Souter; **The Greenlanders' Saga**, by George Johnston; **Indian Summer**, by R. G. Everson 24
- New Provinces**, introduced by Michael Gnarowski 24
- Callsigns**, by Robin Skelton; **Because of Love**, by Robin Skelton 28

- English Skills Program 1, 2, and 3**, edited by Emma Platton 29
- Broken Promises**, by J. L. Granatstein and J. M. Hitsmsn 30
- The Pelican History of Canada**, by Kenneth McNaught; **Canada Since 1867**, by J. L. Granatstein and Paul Stevens 31
- The Anarchist Reader, edited by George Woodcock 31
- City Work at Country Prices**, edited by Jennifer Harper 32
- Canadian Wildflowers**, by Mary Ferguson and Richard M. Saunders; **Wildflowers of Alberta**, by R. G. H. Cormack; **Wildflowers Across the Prairies**, by Fenton R. Vance, James R. Jowsey, and James S. McLean 32



- Birds in Peril**, by John P.S. Mackenzie; **Wild Birds of Canada and the Americas**, by Terence Shortt; **Rags of the World**, by S. Dillon Ripley; **Fogswamp**, by Trudy Turner and Ruth M. McVeigh 34
- RCAF: Squadrons and Aircraft**, by S. Kostenuk and J. Griffin 35
- No Safe Place**, by Warner Tmyer; **Grassy Narrows**, by George Hutchison 36
- Dene Nation**, edited by Mel Watkins; **Moratorium**, by Hugh and Karmel McCullum; **Contact and Conflict**, by Robin Fisher 37
- Encyclopedia of Indians of Canada, Volume I** 38

- Nuclear Energy**, by Fred H. Knelman 40
- The Rebirth of Canada's Indians**, by Harold Cardinal; **Paper Tomahawks**, by James Burke; **Angry Society**, by Colin Alexander 40

## DRPARTMENTS

- Interview with **Terence Shortt**, by Bill Banting 41
- The **Browser**, by Morris Wolfe 42
- On/Off/Set**, by Len Gasparini 43
- First Impressions**, by David Helwig 45
- Letters to the Editor** 46
- CanWit No. 25** 49
- Books Received** 50

## ILLUSTRATIONS

- Cover photograph of Pierre Berton by Ellen Tolmie
- Drawing by Bill Russell 4
- Drawing by Howard Engel 15
- Drawings by David Gilhooly 3, 16, 18, 22, 29, 36

## CONTRIBUTORS

Glynnis E. C. Barnes is an authority on English transatlantic ballads. Chris Blackburn is a freelance editor and critic. Poet Don Coles teaches English at York University. John DeMarco has an M.A. in political science from McGill and is studying for a Ph.D. at Yale. Andrea Gallagher works as an illustrator and editor in the publishing field. Windsor poet C. H. Gervais is the editor of *Black Moss Press*. J. L. Granatstein's latest work, *Mackenzie King: His Life and World* (McGraw-Hill Ryerson), will be reviewed in a future issue. Roger Hill teaches history at the University of Western Ontario. Doug Hill teaches English at the U of T's Erindale College. Dale Hoy teaches botany at the U of T. David Jones is a sports writer for United Press International. Sandra Martin is the TV columnist for *Maclean's* magazine. David McFadden is a poet and critic based in Hamilton, Ont. George Melnyk is the editor of Edmonton's *West Review*. Brian Newson is a Toronto freelance. Philadelphia-born world-traveller Charles Oberdorf has settled down as an associate editor of *Weekend Magazine*. John Oughton works for Bell Canada by day and moonlights on a thesis on Margaret Atwood. I. M. Owen is an editor and critic who has overcome his Anglo-Tory origins. Chris Scott's thriller *To Catch a Spy* will be published shortly by Penguin. Paul Stuewe is a buyer, reader, reviewer, and seller of books — in that order. Stuart Sutherland is an editor for *The Dictionary of Canadian Biography* and Canada's prime (if not only) authority on the uniforms of the Franco-Prussian War. John Leonard Taylor lives in Ottawa and has a doctorate from Queen's University on the development of an Indian policy for Canada's North-West in the 1870s. Morley Torgov's memoir, *A Good Place to Come From*, won the 1975 Leacock Medal; his first novel, *The Abramsky Variations*, will be published next month by Lester & Orpan. Ron Yarusz is an Ottawa-based technical editor for the federal government. Ron Watlie is a frequent contributor to these pages. Araminta Wordsworth is a recent immigrant from Dorset (via Oxford and Fleet Street) and *The Financial Post's* token Englishwoman. Ian Young is the editor of *Catalyst Press*.

EDITOR: Douglas Marshall. ASSOCIATE EDITOR: Pier Giorgio Di Cicco. ART DIRECTOR: Mary Lu Toms. GENERAL MANAGER and ADVERTISING MANAGER: Susan Traer. BUSINESS MANAGER: Robert Farrelly. CONSULTANT: Jack Jensen.

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# FACING (BLUSH) FACTS

A regretful revisionist takes a closer look at Colombo's References ... and the critics who reviewed it

by Paul Stuewe

TO NEAR-UNANIMOUS acclaim, *Colombo's Canadian References* was released in October of last year. If you read Barbara Amiel's review in *Macleans*, you learned that it had become "a Basic Book by its very existence"; if you read George Woodcock's in *The Canadian Forum*, you were informed that it "is a first-rate handbook for a practising writer to have at his elbow, and I shall be using it constantly"; and if you read Hugh Garner's in *Books in Canada*, you were assured that it was "worthy of joining its English and U.S. relatives on every library, school, and home-reference shelf, not only in Canada but also throughout the world." The message seemed clear if I wanted to preserve my slim hopes of becoming a footnote in some future "History of Canadian Literature." I'd better get a copy of *Colombo's Canadian References* and start using it, pronto.

So I did. And since I'm currently working on preparing discographies (lists of recordings) on several popular Canadian performers, the first thing I did was to see if *Colombo's Canadian References* (CCR, hereafter) contained any information that would assist me in this endeavour. I found lots of information there, all right; but it was so consistently inaccurate, and had so obviously been compiled by a person or persons unfamiliar with the field, that my suspicions were aroused regarding the remainder of CCR's contents. The perusal of other entries about which I

was reasonably well-informed revealed further errors, and at the risk of going against the grain of the reviewers' consensus, I think it is time that a revisionist view of CCR was expressed.

A close examination of the entries dealing with popular music yields a substantial number of mistakes. The three Leonard Cohen albums listed are all misdated and the sequence of two of

them has been reversed, while the David Clayton-Thomas entry confuses the title of a single with that of an album and then misdates the latter by two years. The Band is credited with joining Ronnie Hawkins four years after they had it" fact become associated with him, although this is in a sense balanced when CCR has Neil Young joining the group Buffalo Springfield four years before he had actually become a member.

Another case of inaccurate precocity occurs when Zalman Yanovsky's band, the Lovin' Spoonful, is described as "the top rock group in North America in 1964"; quite a remarkable feat, since they did not make any records until 1965. The entry for Lighthouse omits the name of its co-founder and supplies information regarding the size and composition of the group that is accurate for only three years of its seven-year existence. And nationalist fans of the rock opera *Tommy* will be delighted to learn that composer Peter Townshend is a member of the Guess Who, although sticklers for exactitude will note that in order to get the name of his group right, you have to take the "Guess" out of it. And you'd have to spell Townshend's name correctly, which CCR also falls to do.

Since this litany of misdatings, omissions, and confusions threatens to become somewhat boring, let me summarize by saying that a majority of the contemporary-music entries have at least one error. Sometimes these mis-



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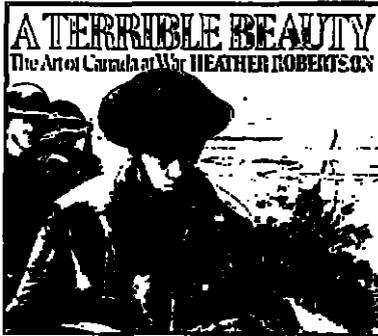
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takes are minor, as when Ian and Sylvia's back-up group the Great Speckled Bird is identified as "the Great Speckled Band"; sometimes they are major indeed, as when Paul Bley, a jazz pianist, is described as a "jazz guitarist": whose career bears a striking resemblance to that of Ed Bickert, although none at all to Bley's. Whatever the amplitude of CCR's mistakes in its popular-music inclusions, they occur with a frequency that seems to me unacceptable in a work of reference.

Such a poor performance in one category might be excusable if the remainder of the book were relatively error-free. Unfortunately, this is not the case. I took a quick trot through CCR from A to Z, noting only those items that were either clearly wrong or seemed likely to be so. Here's a representative sample:

In literature, where one would expect CCR to be strongest, there are a surprising number of mistakes. Wilson MacDonald's first poetry collection is identified as *Our of the Wilderness* (1926) when it is actually *The Song of the Prairie Land* (1918), a mistake all the more puzzling in that the entry goes on to mention a book in which this is clearly set out (although since the publication date given for the latter is incorrect, this seems to be a case of total incompetence on the part of whoever prepared the entry). The Sono Nis Press is inaccurately described as a "poetry-publishing house" — it has published several volumes of prose fiction — and the explanation given for its name is utter nonsense: CCR has it that Sono Nis is the Spanish for "sound" and "nothing," respectively, whereas the press's first book explains that Sono stems from the Italian for "I am" and Nis from an Early English contraction meaning "is not."

A flock of misdatings mars the entries for Mavis Gallant, Scott Symons, Pat Lane, J. Michael Yates, Earle Birney, and Robert Service. But the worst confusion of all occurs in the twin entries for "Alan Crawley," the publisher of *Contemporary Verse*. Under the former we learn that he had been "blind since 1933", and under the latter that in 1941 "he was slowly going blind." The former gives 1952 as the termination date of *Contemporary Verse*, the latter gives March, 1953; and the amusing thing is that while they both cannot be right, they are probably both wrong, since Joan McCullagh's study *Alan Crawley and Contemporary Verse* gives February, 1953, as the date of final publication.

Having detected a number of mistakes in the popular music and literature entries, I approached their film counterparts with a jaundiced eye. If *Goin' Down the Road* is "the best and most successful English-Canadian film made to date," as CCR has it, when we might expect its two anti-heroes to be correctly identified as coming from Nova Scotia (remember "My Nova Scotia Home" on the side of their jalopy?) rather than Newfoundland. Another error of description occurs when one of the characters in *Montreal Main* is defined as "a typical suburban" boy: He can hardly be called suburban, since he lives within an easy bicycle ride of "the Main"; and far from being typical, he comes from a semi-hip family whose conflicts with the far-out Main denizens provide the film with much of its force. Different dates appearing in entries cross-referenced with one another is a problem with film information as well: you'll have to choose between 1973 and 1974 release dates for *Bingo*, 1972 and 1973 for *Kamouraska*, 1970 and 1971 for *Mon Oncle Antoine*, 1963 and 1964 for *The Moontrap* and 1973 and 1975 for *Les Ordres*.

Sports is yet another area where CCR has its problems. The National Hockey League entry takes up a lot of space listing the 1967 and 1970 expansion teams, but then fails to mention the teams that came into the league in 1974, and the information provided regarding the structuring of divisions was out of date in 1975. The Canadian Football League entry does not indicate that there is a separate entry for the Ottawa Rough Riders: and the confusion is corn-

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pounded when under the latter we read that the team has won the **Grey Cup eight times since 1938**, although the **Grey Cup entry indicates** only six such **championships credited** to Ottawa between 1938 and 1975 (Ottawa won the 1976 **Grey Cup**, but only after **CCR had** been published). If **all** this seems rather picayune — although we **are** dealing with a work of *reference*, remember — consider that **CCR commits a major gaffe** in getting the dimensions of the Canadian football field wrong.

Several of the preceding comments touch upon the editing of *CCR*, and it might be well to make them explicit here. The frequency of conflicting information being contained in entries cross-referenced with one another is quite remarkable, and there is simply no excuse for it. The same **applies** to the number of **times** no cross-reference is **indicated where** one in fact exists: this means that **in** the case of the separate entries for "Nelson Ball" and "**Weed/Flower Press**," which complement one another, the reader is not informed that **an** additional entry can be consulted, and is **in** effect deprived of one of **the** most useful **features** of competent works of reference. Editorial inconsistency is a problem in other areas as well: works **first** published in languages other than **English** sometimes have their original **appearances** dated and sometimes not, and works published under pseudonyms sometimes have the pseudonyms provided and sometimes not. If there are rhymes and reasons for these practices, they are nowhere indicated.

All of this does not necessarily mean that *CCR* is a **worthless** book, of course. **First** editions of reference works often contain numerous **inaccuracies**, which are **rectified** in subsequent revisions; and it may well be that the many **categories** of information I have not felt competent to consider (history and politics, particularly) have been more satisfactorily treated. What disturbs me is **the** uniformly banal level at which *CCR* has been discussed, **as** if it were some sort of amusing informational collage rather than a book billed by its publishers (Oxford University **Press**) as a "mini-encyclopedia" that provides "**an** invaluable and irreplaceable introduction to Canadian life and culture."

Given the sheer number of **errors revealed** in a cursory examination of *CCR* — and I have by no means **listed** all that I found — one might have expected at least some mention of them in reviews of the book. With a **very few exceptions**, however, reviewers for the major magazines and newspapers exhibited **an embarrassing willingness** to fall over backwards in the uncritical admiration of an extremely complex volume. The typical review of *CCR* settled for a **little** nitpicking regarding why specific subjects had been included or **excluded**, and then hastened to dilute even **this** mild criticism with a final **affirmation** of how wonderful and earth-shaking an event had come *M* pass.

Thus **John Robert Colombo's "Acknowledgements"** preceding *CCR's* text, in which he recognizes the possibility of **errors** and promises to correct them **in** subsequent editions, becomes by default one of the few accurate indications that it is something less than perfect. Otherwise the **readers** of reviews, who presumably expect them to function *as consumer guides* to the **value of the book in question**, have been very poorly served by the major reviewing media; and speaking as one of those **readers**, I **find myself more** than a little upset by the mistaken **impression** conveyed by a **bevy of superficial notices**.

The possible explanations — sloth, ignorance or (unpleasant, but unavoidable) the deliberate suppression of **serious criticism** — are not comforting, and I am not comfortable in making them. But they seem to me to be unavoidable; so much so that if there were royal commissions looking into the practice of book reviewing, this article would end with a call for just such an **inquiry**. Since this is not the case, it **will end** with the observation that it may well be time to begin treating book reviews with the same **scepticism** with which we approach the more blatant forms of advertising. □

# THE COMPARABLE MAX

A Beerbohm of the Prairies he isn't. But for 30 years Braithwaite has been earning his bread by tilling the hard soil of freelance writing and it's time for a reassessment

by George Melnyk

"I USED TO CALL myself a hack writer," Max Braithwaite confesses to me at the end of our interview in a Saskatoon motel room. "But now I just call myself a writer." God forbid that anyone place him among the pie-in-the-sky literati or the proletarian paparazzi. No, sir. His self-image wanders the no man's land between the highbrow and the lowbrow. As a popular writer (somewhere between Harlequin romances and *The Malahat Review*), he's the staunch middle-class, "One of Canada's most successful authors and freelance writers," scream the fame hawkers on the back of his books. "Canada's most prolific freelance writer, author of books, magazine articles, radio, television, and movie scripts." Successful and prolific are the key adjectives. Fame and fortune. The freelance writer's nirvana. The Pierre Berton syndrome. That's Max Braithwaite to a T-bone.

But after fame and fortune, 'what? For three decades he has been pouring it out, first from Streetsville and now Port



Max Braithwaite

Carling, Ont. (where he chums around with that whirling dervish of Canadian wordmongers, Farley Mowat). And finally, now that he's in his 60s, it's time for an assessment. Has the Prairie boy who ran away to "Tarana" made good?

It depends on your criteria. According to the always affable Braithwaite (he would have made a good PR man), all is wonderful. "I've had as much success as I deserve. I'm perfectly satisfied." This statement, more appropriate for a memoir-writing statesman than a working novelist (he has two in the works), hides a lifetime conditioned by the hard hustle of being a "Have pen, will write anything" freelancer for the literary bankers of the Maclean-Hunter empire and the mandarins of the CBC. "There was lots of work because there were few other writers," he says of the 1950s and early 1960s. "The pay was good enough to earn a living. I was a hot-shot adaptor of other people's stories as well as writing originals for *Maclean's*, *Liberty*, *Ladies Home Journal*." He has that hardened freelancer's contempt for the present welfare system in writing ("I'd rather write a children's book than go to the Canada Council"). For him, the "good old days" are B.C.C. (Before Canada Council), when literary reality was plain ordinary laissez-faire capitalism, writer-eat-titer economics. "I respect hard-working writers, not complainers," he says in the stem tone of the self-made man.

He considers himself a pm. a bread-and-butter writer who raised his family by writing textbooks. An enemy of the esoteric, he doesn't acknowledge the toll extracted by the school of hard knocks or recognize the way the spirit-wrenching buck of popularity keeps calling for repeats of any success formula. It's Hemingwayism all the way. Commercial success, which is the criterion by which Braithwaite lives, has its pros but also its cons (every pro being a good con, I suppose). The first con is Braithwaite's persona as the jolly fat man. ("I'm basically funny. I'm the clown 'at parties, a natural-born entertainer.") That's the official Braithwaite. Unofficially, there is the reality of a Great Depression psychology, a juicy omelette of economic fear, great expectations, and hunger for recognition. Behind each laugh, there is the hard work of learning the tricks of the trade, the chore of writing radio scripts week after week, year after year, of pushing out textbooks, of endless stories and articles for the popular-magazinemarket. To cover this sweaty sea, he spreads out his blanket of patented Braithwaite humour and we gladly swallow the sugar-coated pill. It's the humourist's job.

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*We Stole the Mountie's Car.* is heart-warming humour bordering on soap opera at times. It tells us more about Braithwaite than we may first suspect. For example, his division of the world into the "lean and stout," where producers, directors, editors and publishers are on the lean side, talks about a real war between the writer and his mentors.

Like the house wine in a moderate restaurant, Braithwaite's humour is a blend of the indigenous and the imported. "Stephen Leacock has done wonders for Canadian humour; he's as great as Mark Twain," he says cheerfully. Then adds: "The humourist who influenced me most is James Thurber. Thurber is clean, concise, deadpan." A nice blend indeed, for which he won the Leacock Medal in 1972. He hates the superfluous. He's a New Yorker stylist, of the Harold Ross school of ultra readability and genteel clarity. Everything is seemingly up front.

There's a basic sympathy for the human condition in his work, a softness that precludes raw satire or parody. His humour is more like a massage. The vision comes from the fatalism of Depression Prairie culture that taught commiseration with a smile, a tender stiff-upper-lip. It's his distinctive trademark. The rest is mn-of-the-mill, state-of-the-art craft. In fact, the battle between a lifetime of on-the-job freelancing and his own sincerity continues. It's the writer as hack versus the humourist as entertainer. The Braithwaite who informs me nonchalantly that "I've gotten nothing but good reviews" is the same Braithwaite who says seriously: "Canadian humour is not in good shape." Takkyourpick.

Chaplinesque pathos, the self-deprecating sadness of the clown, is one of the roots of Braithwaite's style. It's family entertainment rated G or PG. He's read by everyone from hi-school students in Nowhere, Sask., to grandfathers in Huckster, Ont. The persona of the struggling, impoverished petit-bourgeois teacher appeals to everyone. In the Walt Disney world of the all-Canadian childhood, pain and suffering is turned into nostalgia and trauma into laughs. Spiced with the usual bag of topics — sex, family, religion, and school — his small-town mirror is Just right for Don Harron's Canada — reflecting the greener pastures of a rural past, the down-home neighbourliness and solidarity of the Broadfoot Years.

But Braithwaite's West (lie Sinclair Ross' Upward, Sask., and W. O. Mitchell's *Jake and The Kid*) is a disappearing west. The agrarian civilization he fled after the Second World War, escaping as he put it fmm "the dry windy cold barren Prairies to the fertile warm literary fields of Toronto," is no longer the over-riding Prairie reality. Both the focus and the scope of the Western identity is evolving. The hard-edged epic art of Rudy Wiebe, the ethnic jabs of Ken Mitchell's humour, the search for an Indian past is the new frontier of Prairie writing, while Braithwaite's writing is that of an eager exile honed sharp by decades of freelance assignments. During the course of our interview (he was in Saskatoon for a Prairie Writers' Workshop), I never got a sense of his being able to relate to the new West (except to tell me that the two-storey house with swimming pool that he had rented in California this past winter cost less than an apartment in Saskatoon). Three decades in Southern Ontario have made him a purveyor of memories, a folklorist of light entertainment. He's comfortable in the past and so are we. Both his *Why Shoot The Teacher* and W.O. Mitchell's *Who Has Seen The Wind* will be released as feature films this fall; Like the Prairie boyhood memories of William Kurelek, we just lap it up.

As a resident practitioner of journalese, what angers me is nor Braithwaite's going but the fact that nothing has changed in the economics of Canadian writing in those three decades. Toronto is still the homeland of editors, producers, and publishers. Braithwaite's pragmatic advice was "Go East, young man; if you can't beat 'em, join 'em." I prefer mother aspect of Braithwaite, the Prairie part that says "Grin and bear it." □

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# QUINT ESSENTIALS

Berton tells the Dionne saga as a Canadian epic, complete with Hupmobiles, hustle, and hyperbole

by J. L. Granatstein

**The Dionne Years: A Thirties Melodrama.** by Pierre Berton. McClelland & Stewart, illustrated, 232 pages, 512.95 cloth (ISBN 0 7710 1215 2).

HOW CAN WE account for the extraordinary success that Pierre Berton has achieved as a chronicler of Canada's past? How is it that this man, single-handedly propping up McClelland & Stewart, can produce a book for each and every fall season?

Clearly it is not Berton's great skills as a prose stylist that account for his sales. Berton's writing is clear and simple, not brilliant or flashy. That is undoubtedly a strength, but it is no explanation. He is a good, diligent researcher who gets into the documents and talks to the participants. He has an eye for the telling anecdote that can illustrate his point. These are the marks of every skillful writer, but none of these traits are unique, and there is nothing here to differentiate Berton from any one of dozens of others.

The primary reason for his success, I think, is that he is omnipresent in the media, that he is tough, shrewd, and combative, that he has the contacts and connections to get the maximum in publicity. His books are events, reviewed on the front pages, featured in the supplements, even the lead review in *Books in Canada*. Berton has advantages that he uses with skill and that his publisher exploits lavishly, and the result is that every non-reader in Canada has a shelf of Bertoniana right alongside the *Reader's Digest* condensed books. It is a wondrous thing to behold.

More to the point, however, is that Berton is incredibly skilled in selecting topics that cry out to be done, subjects that strike a responsive chord in the Canadian consciousness. His books on the CPR, for example, came at a time when the Centennial glow was fading and when Canadians needed a boost to their national ego. *The Last Spike* and *The National Dream* offered just that, a celebration of a national epic that had united the country in an earlier period of doubt and despair. Berton's books are unashamedly nationalistic, carrying a popularized and mythologized history to a people who want and need it and who have failed to receive it from their academic historians. Berton fills a national need; and if he has become rich in the process, more power to him.

This year's book, *The Dionne Years*, is also sore to be a best seller. The subject is so Canadian, so right. After all, what could be more distinctively Canadian than the Dionne Quints, that miracle of nature, that live-of-a-kind happening that obsessed Canadians and the world through the last five years of the Depression and into the war? And when we have a conflict between the kindly country doctor and the

Quints' parents, between a benevolent Ontario government and the forces of crass American commercialism, then we truly have *A Thirties Melodrama*.

This is a good story, and it is simply astonishing that it has remained untold in an impartial way until now. The saga of the Quintuplets is an incredible one, first because of the extremely unlikely occurrence of their birth and the even more unlikely nature of their survival. But then, to have the



Nurse Yvonne Leroux in the Dionne farmhouse kitchen with a day-old quint.

doctor who delivered the children become a hem, a knight sons reproche, while the parents become caricatured as country bumpkins, ignorant French-Canadian peasants, is unbelievable. And to have the Province of Ontario step in and literally take over the role of parents, physically separating the babies from their parents and family so they could receive a "civilized" upbringing, is inconceivable. What kind of people were we?

The story is a fascinating one, but Berton does not really make as much of it as he could. Although he has had access to the papers of Dr. Dafoe, to public records, and to other collections and although he has done extensive interviewing, his narrative stays resolutely on the surface. For example, it simply fails to lay the groundwork so we can understand the growing and bitter dispute between the Dionnes and Dr. Dafoe. The doctor, Berton does tell us, was an insecure man with a stutter who lived in Northern Ontario because he could be the intellectual superior of the

*habitants* who **surrounded** him. He spoke no **French**, scorned those who did, and was **probably** a bigot. But this is, I think, **insufficient** to **explain** the warfare that developed. Nor does **Berton** really explain the way in which

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**Dionne ...** was followed into public wash-rooms by men who wanted to see if he had the physical attributes to go along with his **p o t e n c y**.

---

the Ontario government got so deeply involved and how it could act with such blatant disregard for the wishes of the family. Nor does he offer us enough to understand how **Dafoe** became the **archetypal** country-doctor **figure**. All these themes are central to his **story**, but **none** of them are fully developed, **although** all are **treated** at length. Perhaps the **sources** are at fault.

Instead, what the reader receives is undigested **research**, a plethora of **brand** names, lists, newspaper digests. **Berton** has **an** unfortunate tendency to seek to make his work interesting rather than explicative, and he achieves this in **The Dionne Years** by a shameless flaunting of his research. **Do you want to know** what was doing in Toronto on the night the Quints were born? The 1930s attitudes to sex in magazines? Details of the Chicago Exposition? A rundown on New York nightclubs? What a dollar could buy in the Depression? Song titles? Chain letters? Do I exaggerate? One abridged example may **prove** the point:

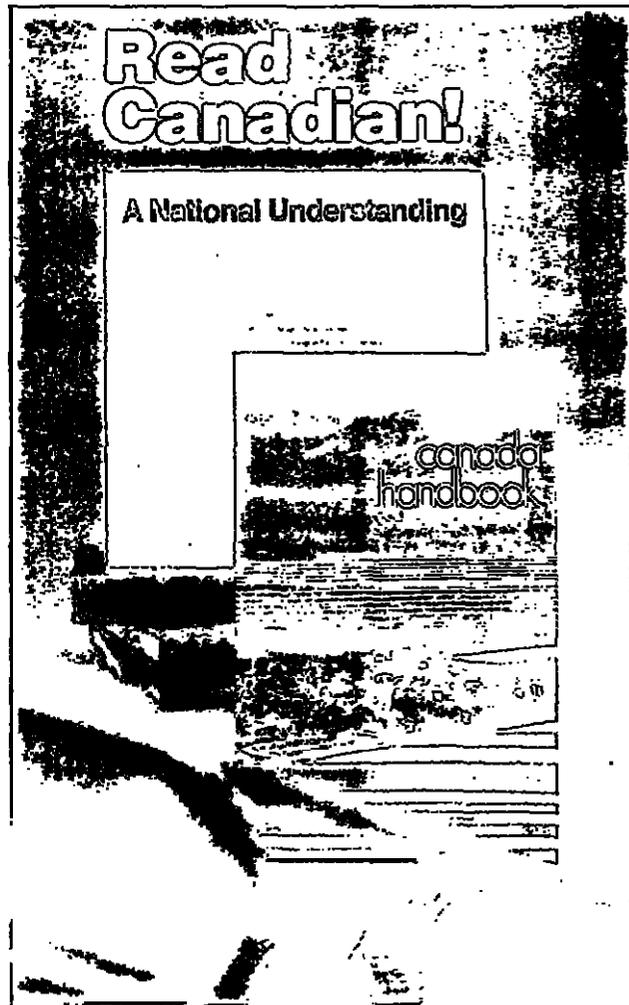
Up the rising knoll that led to Quintland the cars rolled in a steady stream, year after year: Chevrolets with "knee action"; Terraplanes and Hupmobiles; Auburns and Singers; McLaughlin-Buick straight eights with Torque Tube his: cars with running boards, cars with rumble seats, can with the new &ii fenders. cars with "stream-lining" (a word suddenly used to describe everything from ashtrays to kiddie-ears): Aiiow **Chryslers** and **Airsteam De Sotos**...

And on and on for one quarter of a page. What is this in aid of? This tells us nothing about the Quints, it sets no scene, it adds nothing. It is trivial list-making to no other Purpose than to show off research and to stretch out the text **in a** fashion that panders to nostalgia-seekers.

Furthermore, much as did the **advertising men** and **reporters** of the 1930s. **Berton** loves **hyperbole**, particularly as a device to lead off a chapter. "No other **birth** in history," he tells us, "has been described in more detail, at greater length, and with more **accuracy** than that of the **Dionne Quintuplets**." Jesus! "No country was hit harder by the Depression than the Dominion of Canada." Except the United States. "No other children in all **history** have had a remotely similar experience." "The news of [Will Rogers'] death was almost as stunning as that of John Kennedy's a quarter of a century later." Maybe this is intended to add cosmic significance to **Berton's** writing, but it simply looks silly.

On the other hand, **Berton** can be sympathetic and moving when he describes the impact **of the Quints' birth** on their parents. "What will the **neighbours** say?" Mrs. **Dionne** said. "They **will** think we are pigs." And as **Berton** effectively demonstrates, many people **did** see the Quints as the living pmof of the revenge of the cradle, the French Canadian plot to populate the **country** with **fecund franco-**phones. **Dionne**, he tells us, was followed into public wash-rooms by men who wanted to see if he had the physical attributes to go along with his **potency**, and it is no wonder that **Dionne** thought the birth of the **quintuplets** was a disaster. **Berton** is similarly effective in explaining the physiological facts behind the birth, in exposing the appalling practices of the Toronto **Star** and other newspapers as they hustled after the **story**, **manipulated** it and twisted **it**, and in showing how the children developed in their different ways in the sterile playground where they were exposed to public display.

This is a good story, a genuine melodrama. But it is not **Berton** at his best; 1977 will not be a vintage year. □



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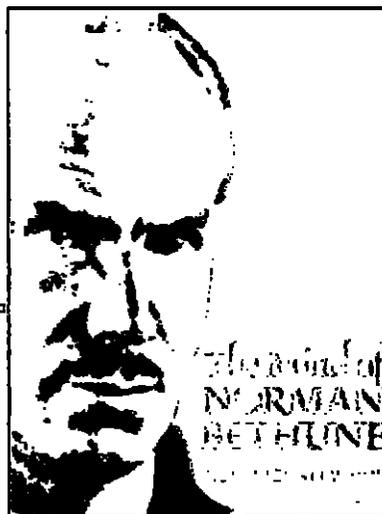
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# Dem bones, dem bones

by Douglas Hill

Act of God, by Charles Templeton, McClelland & Stewart, 320 pages, 812.95 cloth (ISBN 0 7710 8549 4).

**JUDGING FROM** the tone of a recent profile in *The Canadian magazine*, Charles Templeton, regardless of the success of **this** latest venture in mass communications, **is** already enshrined, by consensus, **in** the pantheon of Canadian popular **culture**. Whether he yet **truly** deserves **mythic** stature, or is simply the **beneficiary** of superior book-promotion, one prefers not to judge. Undoubtedly the Templeton legend **will** help sell his novel — Jack McClelland is reported **to** envision **10** million copies worldwide. **Assuming** *Act of God* ascends to the top of the best-seller lists, what will we have bought **for ourselves**?

For one **thing** — and **perhaps** it's the **only criterion that should count here** — we'll get a **provocative thriller with a solid, swiftly moving plot. It centres on Michael Maloney, the Roman Catholic Archbishop of New York** — a leading contender, not incidentally, for the soon-to-be-vacant papacy — and on the course of action he is compelled to follow when **an** old college classmate, a reputable but eccentric archaeologist, discovers **what** he believes are the bones of Jesus of **Nazareth in a burial-**

cave near Jerusalem. The Cardinal's decisions **are** complicated by his own enlightened faith — he's the son of a careerist **Presbyterian** minister — and by his adored orphan niece's engagement **to** a New York police detective. The levels of this plot — serious, light, romantic — are effectively balanced; **the** conclusion is tight and surprising, and though it brutally **wraps** up the action of the story, it succeeds in leaving such matters as guilt- and **responsibility**, and the implications of Christ's physical mortality, neatly unresolved.

**Templeton** is going **after** a **wide** market. Like *The Kidnapping of the President*, the new novel **is** emphatically, at times self-consciously, international in setting and scope, and Canada gets only brief mention. But though the reader is flown to Rome, Jerusalem, and London, and landed in New York, the author's talents tend to the gazetteer's respect for facts **rather** than the novelist's feel for place. The streets of Manhattan! especially, **seem** a tourist's-eye view; **inside** the walls of the Archbishop's residence Templeton is much more relaxed and confident.

Even there, though, the book wants to teach and preach. The reader is **offered** discussions, all within the framework of **contemporary** Christian

morality, **about** marriage, sexuality, **theology**, capital punishment, and so forth. **Templeton** is obviously trying to do a careful job of popularization — most notably with the central, **generative** opposition of **flesh** (bones) and spirit — but since nearly all of it is integral to the development of the **plot**, as well as safely liberal in its **sentiments**, his **didacticism** neither bores nor offends. Only the suggestion that a Cardinal could want to **kill** (for Christ, of course) may upset the narrowly, faithful.

Characterization is the book's weak point. Minor figures — the Cardinal's Irish housekeeper, a hard-boiled police-captain, a cynical old Sicilian Cardinal — slip instantly into stereotyped roles and never escape them. Worse, the young **detective-lover** lacks any depth or nuance of conception and the **police routine** itself is unconvincing. It **reads like** TV police comedy; it can't **convince** the reader it ought to be **taken** seriously and thus it **undermines** the authenticity of the novel.

Templeton's style does work, however. I confess to resisting its charms at first-waiting, I suppose, for **it** to fall on its face — but it's **really** quite agile and competent. Though **Templeton** does have a habit of over-explaining everything, he's always **energetic** and often eloquent. The prose **may** not consistently be flexible enough **for** the demands that plot, idea, and characters **put upon** it, but it **carries the story** along with satisfying force.

*Act of God* is first-rate entertainment. **Templeton** is no Joyce, no J. F. Powers, nor does he pretend to be. **In** the contest he **has** chosen to enter — running against big-money fiction like *Trinity* and *The Moneychangers* — he deserves to do well. The book has a great deal of intelligence working **for** it, both of the **opportunistic** sort that knows what **will sell books**, and the **higher sort that can handle ideas and controversy without embarrassment or over-simplification**. The novel isn't perfect, but there's more authority and passion to it — not to mention style — than **Uris, Hailey, Robbins, Rohmer, et al.**, could dream of. I don't mean this just as a back-handed compliment. Those authors are Charles Templeton's competition, and he should give them a race for their money. □



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## If you myth the train I'm on

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The **Colours of War**, by Matt Cohen, McClelland & Stewart, 234 pages. SIO cloth (ISBN 0 7710 2175 5)

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By SANDRA MARTIN

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"READING NOVELS," Adele Wiseman once said. "requires an act of faith. You must enter the novelist's world willingly, without feat and without prejudice." She conceded that one could leave with impunity if, after 50 pages or so, the world proved uninhabitable. It is a good approach to any piece of fiction, but one that seems particularly relevant to Matt Cohen's new novel, *The Colours of War*. The story is about Theodore Beam — a thirtyish drifter who bears a striking resemblance to Cohen and his return to the parents and the small Ontario town he left 10 years before. It is a simple, sometimes eloquent tale of a man's search for roots and a place in society. However, through a conceit, best understood by himself, Cohen has enmeshed his plot in a metaphor of Gordian complexity that requires not only trust from his reader but also a suspension of disbelief.

For reasons that are never fully explained, civil war is imminent in both the United States and Canada — although the time appears to be the present. In Vancouver where Beam lives, doing little more than falling behind in his rent, there are vague announcements about food shortages and labour disputes. These warnings, coupled with an unwarranted and malicious attack by the police and a birthday telephone call from his father Jacob, persuade Theodore to go home for a visit. Life may be dull in Salem, Ont., but at least there is always plenty to eat. He buys a ticket on the first train east and climbs aboard. It is not an ordinary train. The passengers are comprised of panic-stricken hordes fleeing a Vancouver that only the day before was "serene." ordinary travellers such as Beam, and armed revolutionaries led by a shadowy figure named Perestrello. The groups exist cheek by jowl and yet remain totally oblivious of each other.

It's hard to credit, since the trip takes about three times as long as usual and the revolutionaries stop the train several times a night to drop off supplies and arms at designated spots along the

mute. Soon after the train leaves cover, Beam is seduced by Lise, a beautiful, naive, enigmatic revolutionary. Theodore falls for her and although he has no political ideology he joins the insurrectionists. As the train makes its perilous and slow journey across the country, Beam grows from a callous, self-centred boy to a man capable of love, violence, and commitment. The revolution hits its apogee in Regina (where socialism was born in Canada, as Beam points out) and peters out somewhere around Lake Superior. Beam and Lise leave the train in North Bay, fugitives from a war that never really was, and continue by bus to Salem. There Theodore re-enters the village life of his childhood, armed with his new-found maturity.

Since 1969, Cohen has published five previous novels (*Korsoniloff*, *Johnny Crackle Sings*, *Too Bad Galahod*, *The Disinherited*, *Wooden Hunters*) and one volume of short stories (*Columbus and the Fat Lady*). That's more than most writers produce in a lifetime and he's only 35. But while he is certainly prolific, Cohen has always promised more than he has delivered. The same is true of *The Colours of War*. Cohen is a reflective titer skilled at exploring the intricate workings of fathers and sons, husbands and wives. *The Colours of War* is best where Cohen is writing about Beam and his relationships with Lise and his parents. Theodore's growing self-awareness is developed with warmth and perception. But Cohen's world is a small one, confined mostly to rural Ontario. He knows nothing about the larger landscape and he has ruined his



book by imposing an implausible civil-war context on what is essentially a story about a man, his woman, and his parents.

No matter how disappointing, *The Colours of War* has about it a sense of promise. One is left with the impression that next time Cohen will produce a truly fine novel. I only wish it didn't take so long and require quite so many drafts. □

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## Virgo impacta

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A Population of **One**, by Constance Beresford-Howe, Macmillan, 224 pages. \$10.95 cloth (ISBN 0 7705 1575 4).

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By CHRIS SCOTT

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WILHELMINA DOYLE, Ph.D., gap-toothed like Chaucer's *Alisoun* (here the resemblance ends: Willy is a virgin), is a mawkish 30-year-old who has spent the last five years comforting mother while father dissipates in the family's *Rosedale* home. En Turbo m Montreal and *Cartier* College for her first-ever job interview, Willy considers "The Project," as she calls it, of taking a man: "At this thought, several large, restive birds I seem to have swallowed recently flap inside me, disturbing my breakfast and composure." Well, yes. The object of these flutters is a half-drunk businessman, *George MacKay*, who will turn up later in a *Brontësque* coincidence. Willy's "field" is the 19th-century novel, and Constance Beresford-Howe has written one set in the Montreal of 1969.

Like *The Book of Eve* (Macmillan, 1973), this is a chatty and discursive first-person narrative, a one-plot novel in which everything depends on "The Project." The narrative itself creeps under the strain of exposition and characterization, the opening chapters falling dutifully into place ("The Project," "The Colleagues," "Neighbours") like the formal slabs of introductory material that they are. As in the earlier novel, the voice sometimes quavers to extraneous musings: God the comedian, the deterioration of Anglican services, abortion, the Generation Gap, modern female fashion. Willy is so old-maidish that one wonders at times who is speaking, where from, and to whom. Again as in the earlier novel, *A Population of One* reveals a sure sense of place, but Constance Beresford-Howe seldom uses one adjective where three will do. And the novel is cross-referenced with parenthetical asides on character and action, a technique that is as subtle as an elbow in the ribs. Constance Beresford-Howe has been ill served editorially.

The tide of this novel is solipsistic and the characters are stereotypes: Archie Benson-Clarke, the curmudgeonly departmental chairman with a heart of gold; Harry Innis and Molly Pratt, the American "radical" and his liberated moll (she teaches

CanLit and "makes it sound like a corporation." which it is); Emma O'Brien, the fat Chaucerian who used to be thin (before marriage); Ruth Pinsky who teaches remedial English; Mike Armstrong, the student-as-plagiarist; and Bill Trueblood, the anemic and impotent professor with whom Willy takes up in furtherance of "The Project." This is faculty psychology at its most superficial, and the characters are, in Nietzsche's phrase, "copies of actors," mere ghosts in the groves of academe. One would like to believe that this is the point, but the editing leaves room for doubt.

Yet, when Harry Innis is thrown into jail after a student demonstration, and Molly Pratt, somewhat the worse for whisky, appeals to Willy for help and bail money, the scene is adroitly managed. So, too, is the growing relationship between Willy and Archie Benson-Clarke, who, at 60, is the same mental age as the narrator. A pity, then, that his author has to kill him off in the name of Sentiment and Tragedy.

Her true genius is comedy. For there are characters in this novel who leap off the page, alive, absolutely themselves, and enormously funny. Here's Archie's sister from Jamaica, Mrs. Jessie Tort, when asked if this is her first trip to Montreal:

Oh, no, this same fourteen visit, be exact, to Monorail. First time was in '19 when the Prince of Whale wv here. Though half a mo, wasn't I here in time for the flu picnic? — or was that later, Archie? Yes, that was the lime Windy my Peke bit the Trades Missioner, such a sensible doggie, he was an awful bore. I don't know why gobber ficials must always be bores, never matter what country. all dread creatures capable writing dull books like Hiller's *Unkempt*. Must be that round ficial fairs they have to tend, dulls their nits or something. Good brandy.

The sustaining interest to *A Population of One* is mildly prurient: how does Willy make out? Not at all with Bill Trueblood, whom she drives down to Washington, D.C., for a motel tryst that misfires. In a brilliant variation on an old set piece, Willy goes contraceptive buying. Spermicidal jelly 'is as close as she gets to realizing "The Project."

*A Population of One* is literate, in a received sort of way, certainly different from the usual ladyprose confessional. It will sell, if only because it makes few demands on the reader, and those demands are speedily sacrificed, like Archie Benson-Clarke, for the sake of maudlin returns. Towards the end of the novel there is some fine writing about "Canadian" isolation. "Solitudes rarely touch, much leas merge," observes Willy Doyle. How true. A novel less than the sum of its solitudes. □

## Six of the best. Whack

Six Journeys: A Canadian Pattern, by Charles Taylor, House of Anansi, 268 pages. \$14.95 cloth (ISBN 0 88784 057 4) and \$7.95 paper (ISBN 0 88784 056 6).

By I. M. OWEN

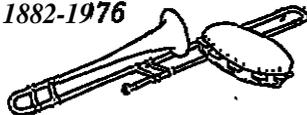
THIS FINE BOOK consists of biographies of six Canadians: James Sutherland Brown, a staff officer in the 1920s who was the author of the secret Defence Plan No. 1, for the invasion of the United States; Bishop William White, the Anglican missionary who put together the most important pan of the great Chinese collection of the Royal Ontario Museum; James Houston, the artist who brought the art of the Inuit to the outside world; Herbert Norman, the diploma! who was a victim of the American anti-Communist witch-hunt; Emily Carr, who needs no introduction; and Scott Symons, who is Scott Symons.

The most significant thing they all have in common is that they greatly

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interest a very good writer named Charles Taylor. and this is quite enough to justify their presence together in one book. However, the subtitle is *A Canadian Pattern*; in his introduction Taylor

and it must be taken as the subject of the book.

This pattern must be found, not the people themselves or in the events of their lives. but in the philosophical system of Charles Taylor of which

Anglo-

thought that I find irresistibly comic, but it does represent something real and deserves

— Charles Taylor himself can't manage to do so all the time.

Britishness.":

twang drifting and setting Quebec here Gulf. I pass over some further resemblances to reach Taylor's principal point at once: "Each sought fulfillment in the older values of another civilization." There's an awkwardness here, because the older values Sutherland Brown sought were those of the British officer caste, which of course are basic to the Canadian spirit. Taylor copes with this: "In some cases... the 'alien' culture was an authentic Canadian tradition which had been betrayed by the proponents of modernity, and thus made unnaturally foreign." So there we have it: the thing these six persons unanimously oppose is modernity. All who disagree with them are modernists, and therefore liberals; liberals, and therefore technocrats; technocrats, and therefore continentalists and republicans. No matter that Emily Carr hated England almost as much as she despised the Englishness of her native Victoria: at least she had a sentimental attachment to the monarchy, just like Scott Symons. I like the story in which Scott Symons's eyes fill with tears as he tells the Queen Mother: "We are still loyal to your [sic] Crown. Ma'am. We are your Majesty's Royal [sic, or did he say "loyal"?] Americans." He bows, and the Queen's eyes, we are told, fill with tears too. A keen sense of the ridiculous being essential for a royal consort in our time, I choose to believe that they were tears of laughter. suppressed with the courtesy and self-control for which Her Majesty is notable.

The author, bless him, is perfectly aware of the comic aspects of his cause, and brings them out with obvious pleasure. I think I am mostdelighted by the apotheosis of Sutherland Brown, the anti-Semitic true-blue colonial and self-made Englishman, into a

precursor-hero of latter-day Canadian nationalism: a sort of Ur-Hurtig. God save us all. □

## Mann and stuporman, Guy and droll

The Retarded Giant, by Bill Mann, drawings by Aislin, Tundra Books (Collins), 96 pages, \$2.95 paper (ISBN 0 88776 095 31).

That Far Greater Bay, by. Ray Guy, Breakwater Books, illustrated, 147 pages, \$9.95 cloth (ISBN 0 919948.14 6). and \$4.95 paper (ISBN 0 919948 15 4).

By MORLEY TORGOV

WE MUST BE growing up. Our scientists are making headlines around the world by condemning apple pie because laboratory mice have been known to get sick on it. And the extraordinary marital comedies reported from the Ottawa bedrooms of our political leaders have gossip columnists from Manhattan to Monaco hanging on every black eye as if it were as significant in the course of human events as Sarajevo and Pearl Harbour. AU Johnny Carson has to say, in his nightly monologues, is "Meanwhile today in Canada..." and his California audiences promptly split their drip-dry sportswear with laughter.

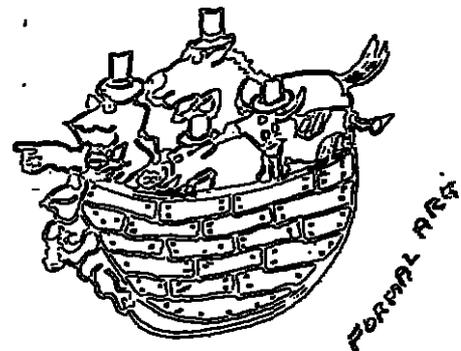
Are we indeed a nation of clowns? According to Bill Mann, a young American humourist and broadcaster, we are. And Mr. Mann should know; after all, he has lived and worked in Canada for all of six years. *The Retarded Giant* is described as "his parting gift of laughter" to our native land, written just before he left to take up residence in Los Angeles earlier this year. Some gift! This joke book is based on the premise that Canadians are truly first-rate when it comes to being second-rate. Offensive as that proposition is, I might have been willing to waive my objection if only Mann hadn't elected to demonstrate his point in such a third-rate manner. His bequest to us is an inventory of some 500 one- and two-line putdowns relieved here and there by the cartoons of Aislin (Terry Mosher). Disregarding his own promise in the foreword that we aren't going to find any Newfie jokes ("They're nothing but warmed-over Polish jokes anyway," the author explains), Mann has filled this shallow casserole with an assortment of leftover wisecracks that prove not that he is a discerning witness to out national absurdities but rather that he is diligent — though not too adept — at reworking

the very material he purports to eschew. Example: "Question: What do the dates [sic] 1776.1867 and 1967 have in common? Answer: They're adjoining moms in the Chateau Frontenac in Quebec City." Substitute "the Hilton Hotel in Warsaw" (delete "the dates") and you have one of the earliest Polish jokes on record.

Least Mann and his backers brand me totally humourless, I'll confess that two or three times I snuck into my closet and laughed out loud. A section entitled "If-Canadians-Had-Named-The-Movies Department" pokes some clever fun at our passion for moderate language. (for example, Strong *Disagreement On The Bounty*). And Aislin's drawings show once again that, Canadian though he is, he is one of the finest caricaturists alive. Too much of this book, however, is spent trying to convince us that we still haven't even learned how to make a decent cup of coffee. Smug Torontonian that I am, I choose to regard that viewpoint as a crock of . . . nitrogenous waste.

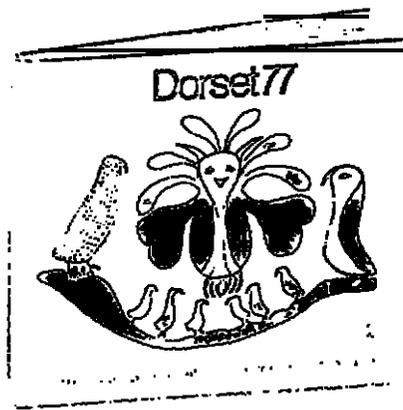
In the case of *That Far Greater Bay*, there's an underlying assumption to which I also take exception, namely that things and people far removed in time and space from contemporary life possess an unflinching purity, charm and simplicity. Nevertheless, this book is saved from being labelled Romantic Hogwash (Nostalgia Division) by Ray Guy's untainted sense of humour (which has earned for him the 1977 Leacock Medal) and by the very regality of his places and characters. Seldom do we who dwell west of that "poor bald rock" (those are Joey Smallwood's words, not mine) get an opportunity to discover that when the fog lifts there are real human beings talking and laughing out there under the sun. I for one always thought that the province's official sound-effect was two seagulls arguing over a deceased mackerel.

Mr. Guy's anecdotes — they're really too sketchy to be classed as short



stories-are as unpretentious as Saturday night at 'the local Legion Hall. Mostly they are remembrances of his irretrievable outharbour childhood, a hometown church that no longer

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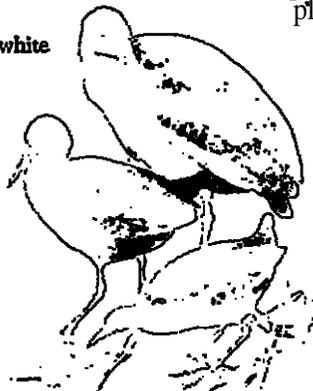
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stands, a train that no longer runs, once-splendid country houses and orchards that now lie in decay. Yet the tone is never funereal and, though Mr. Guy leans rather heavily on clichés where one would hope for inventiveness, he records his island's confrontation with the 20th century with warmth and wit. Trouble is, these reflections are mostly of a surface nature. An informed and widely respected St. John's columnist, Mr. Guy strikes me as being shrewd enough to comprehend the peculiar co-existence of highjinks and disaster, peace and unrest, public honesty and political chicanery that are so much a part of life on his native isle. He owes us another book about Newfoundland — this time with less tender affection and more bite. I hope he sees fit to discharge his debt soon.

Meanwhile, today in Canada... □

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## How Newfies got the joke

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Folklore of Canada, edited by Edith Fowke. McClelland & Stewart, 349 pages, \$10 cloth (ISBN 0 7710 3202 1).

Ring around the moon, edited by Edith Fowke. McClelland & Stewart, 160 pages, \$6.95 cloth (ISBN 0 7710 3200 5).

By GLYNIS E. C. BARNES

THE FOLK-LORE of Canada: the very theme issues a challenge, for surely no one person could be qualified to write adequately on the multitude of topics that should be included. Yet here is a book that lives up to its name: Edith Fowke has met the challenge wisely, consulted the finest authorities on a wide range of specialized topics, and resisted the temptation merely to rehash their works herself. Instead she has meticulously edited a "sampler," bringing together articles and excerpts from some 50 authors, preserving the full impact of each writer's views by allowing him to speak for himself; while at the same time providing the editorial material necessary to knit them all together into one comprehensive work.

The wide scope of the subject, as well as the bias of the material available for inclusion, makes the balance and cohesion she achieves seem the most impressive. The work has been divided by ethnic group rather than geographical region, and Fowke has endeavoured to represent fairly the various branches

of folk-lore studies within each division. The material selected ranges from accounts by early explorers, missionaries, and settlers to those of the specialized anthropologist and folklorist. It includes much previously unpublished work, some of which was specially compiled for this anthology, as well as reprinted material from scarce and out-of-print books or limited circulation periodicals.

Each section presents aspects of the folk-lore of one of the four major ethnic groups of Canada: native peoples, *Canadiens*, Anglo-Canadians and the "Canadian mosaic" of other national groups. The choice of representative items must have been immensely difficult, but the final criterion seems to have been the inclusion of material not generally accessible before. For example, the seven items that make up the section "Native Peoples" discuss representative Indian and Inuit cultures and draw attention to valuable source material in scarce early works. Also reprinted are articles from specialist periodicals. It is interesting to share the immediacy of Alexander Henry's eyewitness account in the 1770s of the Ojibwa "Shaking Tent" phenomenon, and then compare this with the later observations of the trained anthropologist Diimohd Jenness in his investigations of Ojibwa folk-lore.

French Canadians have long shown an interest in their cultural heritage, and there is a wealth of published material available on their folk-lore. The second section, "Canadiens," contains nine items dealing with Acadians and Franco-Ontarians as well as Québécois. The emphasis is on oral tradition, with *contes populaires* and *légendes* thoroughly represented, but there are also some rather more unusual subjects discussed, such as *Parlour Games* by Maurice Tremblay, and *Foodways (customs)* connected with food and cooking by Jay A. Anderson.

Folk-lore has only more recently become a popular subject among Anglo-Canadians, and much research remains unpublished. This therefore provides a great wealth of material for the third section, which is by far the longest with 16 items. Again there is an emphasis on oral tradition, particularly folk-songs, with a long excerpt from W. Roy Mackenzie's pioneer work *The Quest of the Ballad* (1911). Jokes and anecdotes are more widespread in English Canada than the longer folk-tales, and are here represented by *Newfie Jokes* by Gerald Thomas and *Riddles* by Elisabeth Greenleaf. Various types of the folk narrative are also given full attention, including a fascinating article on modern developments of the folk-tale in *Urban Tales* by Susan Smith.

The final section of five items stresses the ways in which the customs and

traditions of other ethnic groups have adapted to the Canadian way of life. It therefore focuses largely on the well-established and assimilated ethnic communities (Germans, Ukrainians, and Jews) rather than on the groups who arrived more recently.

Fowke's introductions place each item within the context of modern folk-lore scholarship, showing for example, how the very recent phenomenon of *Newfie* jokes fits into the old traditions of *blason populaire* found in almost every community. The sources for each item are meticulously listed, and related materials are also indicated, revealing a wide range of scholarship. The extensive bibliography alone makes the book indispensable to any student, while the variety and humour of the many items should capture the attention of the general reader.

Unfortunately, these last qualities seem to be conspicuously lacking from Fowke's second collection of children's lore, *Ring around the moon*. The group of tongue-twisters is a delight, and the camp-fire songs will be remembered with nostalgic interest, but generally the selection seems unimaginative and one can hear many of the songs and rhymes included coming from the lips of the teacher in the classroom rather than from the kids in the schoolyard. The line-drawing illustrations lack life, and since the book is printed throughout in sepia, the overall impression given is one of a certain drabness and austerity. □

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## She and Mamie O'Rourke

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The Lady Who Loved New York, by R. L. Gordon, Fikenty & Whiteside, 277 pages, \$10.95 cloth (ISBN 0 88902 422 7).

By BRUCE STOVEL

LIKE GORDON'S two earlier novels, this book is old-fashioned, realistic, and easy to read, a story with characters more than a structure with themes. The story is that of the central character, the lady of the title. And Alice Barrington Melville, now 95, remains every inch the lady. We follow her thoughts as she reviews a life that began in 19th-century New York, in a world of servants and weekly At Homes situated somewhere below the legendary Vanderbilts and Whitneys but distinctly above the Suddenly Rich (the brawling poor and casteless immigrants are tucked away in Brooklyn and other obscure places).

The story of Alice's life begins, not with her **birth** and childhood, but at the moment she becomes a young lady: at **the age** of eight, she is given a private tutor, no longer allowed to wander into the kitchen at will, and becomes "Miss Alice" **to, the** servants. From this point on, she is **unshakably** dignified, imperious, reserved, **high-**minded, and self-assured. She shares none of the new century's fascination with sex: Alice passes over her sexual **awakening** in the phrase "now that her young body was rounding out so very **satisfactorily...**" The men of her world comfortably continue the family business or live even more comfortably on **inherited** wealth; the women, nominally intellectual inferiors **and** moral exemplars, **rule the** home with a tough-mindedness **Bismarck** would envy. Alice, like her own mother and her even more formidable **mother-in-**law, prides herself most on her strength of character. She dismisses her own sensible daughter and her friends as "girls without even **a pinch** of pepper."

Alice's society considers the **materfamilias** to be "the truly superior **person,**" and it is her never-doubted conviction that she is such a person that gives the novel its subtle plot. She **marries** a moody, weak-willed man for all the **wrong,** proud reasons: personal humiliations slowly and inevitably fol-

low. The novel reaches an artful climax when, after her pathetic husband's death, Alice refuses to read **the** novel he has secretly written about her—an act that epitomizes Alice's strength of character in all its complexity.

Gordon is Canadian (his earlier novels were set in **Canada**) and, **paradoxically,** this is a **very** Canadian novel. **Alice** looks back on her life from an apartment in Vancouver, her married daughter's home. More than **that,** though: if the place where the events occur is American, the **sweep from late-Victorian** to contemporary is a distinctively Canadian time scale. Our most interesting: novels, after all, are written and read by people who grew up in a **fixed** society and now cope with a fluid one. Also, typically Canadian, perhaps, is the controlled, **unpuzzling** way the story is told. Each section of the book **begins** with a **page** or so of action in the **Vancouver** present, followed by the return of Alice's thoughts to just that point in her career where they had left **off.** She and her author never miss a stitch; **the** reader can hardly be surprised by what happens in the final sentence of her long **story.** The style, too, is direct, unaffected, **old-fashioned** — often painfully so. But in just such terms might a lady whose great love was **a city think of herself.** □

## Language, truth and hootch

A Short History of **Canadian English,** by M. H. **Scargill,** Sono Nii Press, 63 pages, \$4.00 paper (ISBN 0 91946231 6)

By **ARAMINTA** WORDSWORTH

**SHORTLY AFTER** I arrived in Canada, I fell into conversation with a **member** of the Toronto literary mafia. The setting was, inevitably, **the** roof bar of the Park Plaza; the subject, less usually, **the word riding.** With dim memories of **Bagehot,** my companion claimed a **romantic** etymology for the word, insisting it **was** the distance one man could ride in a day **from** the county town. With fresher **experience of a lang-and-lit course.** I thought it was **derived** from the Scandinavian **thridding,** or third, as in the Yorkshire administrative districts. And though the dictionary confirmed this, it surprised me by producing another, uniquely **Canadian** meaning — a parliamentary constituency.

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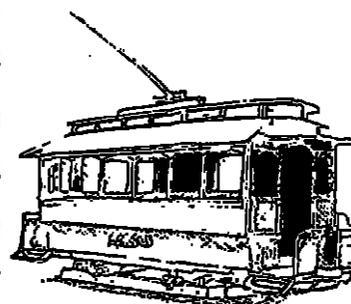
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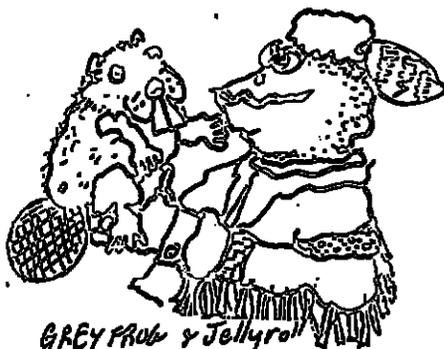
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**PETER MARTIN ASSOCIATES**

Riding is only one of the words to have suffered a sea-change in its passage across the Atlantic. Scargill presents several other examples: *hurdy-gurdy*, not the familiar barrel-organ but a dance hostess in the saloons of the Cariboo; *bee*, as in quilting; and *Scotch half breed*, not a sheep but the child of an Indian mother and a Scots father.

Scargill's slim volume, can do no more than scratch at the history of English in Canada, but it illustrates graphically the most pressing need of the settlers - finding a word or phrase for it. And his lists follow the pattern of exploration and settlement of the country.

From the early days of fishing and trapping come such words as *baccalao* (derived from the Portuguese for cod) and *Herring Chokers* (the name given to Maritimers, especially New Brunswickers, because of their love of fish), *coureurs-du-bois*, *portage*, and *made beaver*. The move westward across the Prairies produced *soddy*, *back forty* and *grain elevator*, while mining gave us *Rocky Mountain deadshot*, a lethally heavy form of pancake, and *sourdough*, a Yukon miner. *Hootch*, *pink teas* (a Manitoba institution, no doubt short-lived, in which ladies in pink aprons entertained gentlemen in pink ties), and *pemmican* are other words



with a uniquely Canadian flavour.

But there is a problem. Does a word become Canadian because it is used in Canada? Obviously not. Origin must be a 'key factor or else a drastic shift in meaning must have occurred, as with *riding*. Obviously, translations of native words, such as *sockeye* for *suk-kegh* or red salmon, are impeccably Canadian, as is *pemmican*. But what of words such as *factory*, glossed here as a trading post, the sense in which it was also used in India and the Far East? Annoyingly, Scargill ignores the issue.

In spite of such reservations, his book remains a lively, often witty introduction to the subject. It also provides the information that, thanks to the great vowel shift, Canadians speak a purer form of English than the English themselves. Canadian, eh? □

Keep right on  
to the middle  
of the road

Sinc, Betty, and the Morning Man: The Story of CFRB, by Donald Jack. Macmillan, 166 pages, \$4.95 paper (ISBN 0 7705 1516 9).

By CHARLES OBERDORF

TO OVERSIMPLIFY, there are artists and there are businessmen, and craftsmen fall somewhere between the two. It's often struck me, though, that while those I call craftsmen — people who create, but with a market, a price, and most often a specific purpose in mind — are supposed to concern themselves more with commerce, it's the successful "fine" artist who's the better businessman. Anton Kuerti, I would guess, makes more money than any piano tuner in Canada and much more than a man who hand-builds harpsichords, though he's far from the highest-paid pianist on the continent.

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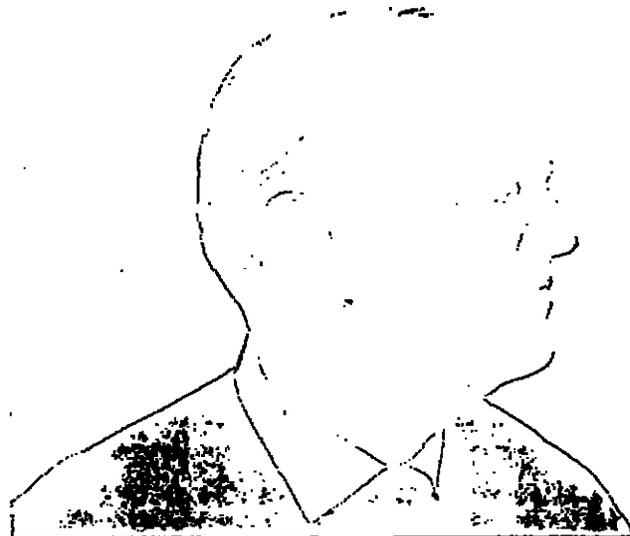


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All **this** is a roundabout way of saying that I was a little surprised to find novelist Donald Jack (an artist) writing the corporate biography of radio station CFRB (a very successful business); but **that on second thought** he was probably more appropriate for the task than one of the **corps** of freelance journalists who usually take on jobs like this. Or, in the words of a fellow journalist who frequently documents painters and their work: "If you went to know about money, ask an artist."

Jack's **166-page** book (more a **New Yorker-style profile** than a **thoroughgoing** history) adds weight to this thesis. Jack makes appropriately **damning** comments on **CFRB's** program content: "... **popular** tunes whose whining lyrics and sugary arrangements symbolize the debasement of public taste since the **twenties** and **thirties**." "The **kind** of music that CTL [Canadian Talent Library, CFRB's recording company] produces **can** be judged **from** the fact **that when** Lyman Potts persuaded Air Canada to drop its in-plane **Muzak** and use hi **CTL** albums. none of the passengers noticed the difference." "... homogenized musical pap **with heapings** of sugar. a middle-of-the-road sound requiring no exercise of concentration or effort of **the imagination**. The **recorded** music did not ask to be listened to; merely to be felt as a vibration, a harmonic to the buzz of the telephone, the **whine** of the vacuum cleaner, or the rush of the auto tire." He **also recounts** Andrew Allen's brief, unhappy **tenure** at 'RB before his move to adistinguished **career** on CBC. Still, the freelance journalist would have given us, I'm sure, a fuller taste of the treacle — a typical playlist, the **number** of Denny Vaughan cuts played in one day. But that's not what interests Donald lack.

What does interest him enormously is the part of CFRB we can't hear while driving or vacuuming — the money. And he tells about that in delicious detail. About Joseph Atkinson, then **owner** of the Toronto Star, and Macenzie King putting one over on J. A. "Bud" **McDougald** and E. P. "Eddie" Taylor, then senior shareholders in 'RB, while **McDougald** and Taylor thought they **were** putting the "**sting**" on Atkinson. Of the selling of interviews and of **Harry** Sedgwick, who took a 70 per cent pay cut to join the station as president in the early 1930s for \$3,000 per year **plus 10** per cent of the **profits** before taxes.

"But there aren't any profits, **Harry.**"

"Well, **that'll** be **my** business."  
**Sedgwick never drew more than \$3,000** in salary, but in the end he was

making \$150,000 with his IO-per-cent deal.

Donald Jack loves to tell stories lie that. He tells them **better than** any of his **Sinc**, about **They're** **And, after all, if we really want to know Sinc,**t

— **i n T o r o n t o** anyway —  
can **catch** them **between the globs** of treacle. □

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## The cabinet of Dr. Colombo and other features

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**Robert**  
Colombo, **Hounslow** Press, 126 pages, **\$2.95** (ISBN 0 88882014 3).

Canada's Monsters, by Betty Sanders Gamer, **Potlatch** Publications, illustrated. 95 pages, \$4.95 paper (ISBN 0 919676 06 5).

Ogopogo, by **Mary Moon, J. J. Douglas**, illustrated, 195 pages, **\$4.95** paper (ISBN 0 88894 108 0).

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By **ANDREA GALLAGHER**

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**IN HIS NEW book** of found poems, John **Colombo** has boldly gone where no poet has gone before. **Mosily Monsters** is mostly a collection of poems found by this **poet-gatherer** in such diverse places as gothic thrillers, radio plays, comic books, monster movies, **Ripley**, and popular science fiction. Each poem features a monster of some sort, and there are many sorts here ranging from "She-Who-Must-Be-Obeyed" and "Ming the Merciless" through to "The Flying Dutchman" and "The Man of Steel".

There are **superheroes** and their more realistic relatives, the **supersleuths**, modern **folk-heroes** who represent the realms of myth and **romance**; there are **monsters** and madmen who manifest what **Northrop** Frye calls "the world of the nightmare and the scapegoat, of bondage and pain and confusion" — the tragic and **ironic**. We find here no visitors from the **Greco-Roman pantheon**, no **Grendel**, but rather their "popular" 20th-century counterparts. And the popular imagination bodies forth its own forms of things unknown and turns them to shapes that mirror the **archetypal** patterns. So Athena surfaces in America in 1942 as Wonder Woman; Mercury becomes The Flash, and **Excalibur** the Buck Rogers disintegrator pistol.

Found poems are unintended poems: they are accidents and therefore **always** ironic, often naive, and amusing. They

are, in effect, folk literature-comic, grotesque, end **primitive reflections** of the concerns of deliberate artistic expression. They express the myths that shape the popular imagination, the incarnations of the fears, anxieties, and aspirations that attend the human condition: the fear of death, of evil, of the unknown, **and of** chaos; the wish for justice and immortality; the aspiration to superhuman power or godhead.

The last section of the book, "Epithets," is a **clever juxtaposition** of one-liners extending for eight pages, the result of which is a **truly fine choric** poem. There is a collective voice in this litany, the voice of all the mowers, villains and heroes just met. The book culminates in a kind of chaotic **danse macabre**, a carnival of seductive and fanciful notions.

**Canada's Monsters** is light, entertaining, and informative. Mrs. Garner is a **confirmed** monster-lover and takes obvious relish in her subject. She discusses sea-serpents of the East and West coasts, various Canadian **lake** monsters that appear in legend and rock drawings, and, of course, British Columbia's elusive giant, the **Sasquatch**. The book is enriched with imaginative **full-colour** cartoons of **water-beasts**, dragons, and **apemen** by James Simpkins and John **McLeod** and charming initials by Laura **Piotrowski**. Old maps and woodcuts show monsters perhaps more strange than **true** as they were imagined by **early** explorers and settlers.

There is a **sizeable** bibliography for those who want to read **more** about monsters, **real** and imagined, and for the reader who becomes a **monster-watcher**, a page on which to keep a personal sighting record.

Lake **Okanagan** in the interior of British Columbia is reputed to house a legendary monster whose name is **Ogopogo**. Believers claim to have seen a **many-humped**, long-necked dragon; skeptics explain it as an optical illusion **created by** wind and water. **Mary Moon's** book on the subject, **Ogopogo**, consists of page after page of eye-witness accounts of **Ogopogo** sightings, the cumulative effect of which is tedium. The accounts **all** sound the same. Several letters giving the opinions of scientific authorities are **re-printed** verbatim.

There is a good chapter that offers some theories as to what Ogopogo might be. But it too is laden with eye-witness testimonials, **dismissive** of any rational explanation. This chapter **contains** some excellent illustrations by Martin Springett of naturally occurring "monsters" — Oafish, Manatee, Sea Lion. The book claims to build up evidence that "will daunt the most iconoclastic **sceptic**." This sceptic remains undaunted. □

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## Two reporters, one commentator

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**Extra Innings.** by Raymond Souster, Oberon Press. 176 pages, \$11.95 cloth (ISBN 0 88750 217 2) and \$4.95 paper (ISBN 0 88750 218 0).

The **Greenlanders' Sagas**, by George Johnston. Oberon Press. 48 pages, \$7.95 cloth (ISBN 0 88750 203 2).

**Indian Summer**, by R. G. Everson, Oberon Press. 95 pages, \$7.95 cloth (ISBN 0 88750 189 3).

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By C. H. GERVAIS

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REMEMBERING a comment somewhere that Raymond Souster is a "poet of content" suddenly makes me realize that essentially he is the Depression-style journalist who bangs out stories with hard-boiled disgust, dedication, and joy. He packs them with information, data, and colour. His latest, *Extra Innings*, is really just what it suggests — a continuation of his other work, an unfinished game he has been playing since he became a poet.

The lines are histories (or score sheets?) of his time and people. The scenes are of the street — newsy, eventful, coincidental, and the people might have stepped out of a Brueghel painting. The view is at eye level, of standing across the street and gazing into the lives of others. And like the journalist (or poet) Souster combines the eyes of the 1930s street painter, photographer, philosopher, and historian. City life bums his eyes. His words sing on the page. The feeling of the work is like that of the dark, moody Brassai photographs of Parisian street-walkers and French dance halls during the hey-day of Henry Miller and *Tropic of Cancer*. A lot of Souster's work is like this—dipping into activity and exchange in the hive of gossip and the unseemly, ribald, earthy, and chatty world of strangers and characters.

There are also verse letters ("To A Contemporary," "The Whole Stupid Game") that reflect the directness, and personality, of old newspaper columns. As I say, *Extra Innings* is a continuation of Souster's approach to his times. It conjures up the nostalgia of the streets. The "Ford Hotel" poem, the lunch counters, the paddy wagons, the elections — all places and events bringing back a view of how things were and still are. Souster, probably the best city poet in this country, ignores

the touted-about language lessons and fixes his attention on the world immediately before him. *Extra Innings* is an immensely enjoyable book — diverse, honest, simple.

The *Greenlanders' Saga* by George Johnston is vastly different in style, but shares a similar inclination to report. Johnston's tale, in translation from Icelandic, is from the text in Olafur Halldorsson's new edition of *Graenlandinga Saga*, published in Reykjavik in *Graenlands* annual in 1975. The story originates from the *Great Saga of Olaf Tryggvason* as it was copied at the end of the 14th century into *Flateyjarbók*, or *The Flat Island Book*, a book, as Johnston explains in his preface, considered to be one of the "most famous and beautiful . . . and largest of the Norse manuscript treasures." It is a compilation of the sagas of Olaf Tryggvason and Olaf the Saint.

The story, of course, is one all elementary schoolchildren (at least in my day) learned—the one of Leif the Lucky and Erik the Red. It is a tale of voyages to the New World which included actually Baffin Island, Labrador, and Newfoundland, which Leif Eiriksson called Flatstone Land, Forest Land, and Vineland. The tale doesn't end with Leif, however, but includes subsequent voyages and attempts toward settlement, including one by his brother Thorvald, who was killed by the inhabitants in Vineland.

It's hard to tell whether the translation is good, since I have no concept of the difficulty of reading Icelandic; but the stories are eventful, short, and colourful. If I can believe Johnston, he has indeed captured the plain, serious style of the author.

Ron Everson's style is obviously quite different. The opening of *Indian Summer* sets the tone of this poet. He is someone not at all comfortable in the world in which he lives. He is intolerant, bitter, uneasy, sultry, and cutting in his criticism. "Toshogu Shrine," for example, takes a dim view of the benefits of "free enterprise." It relates an encounter with a Japanese monk, who said:

... communism  
and free enterprise appeared  
the same thing to him

both being western  
rank materialism  
to his mystic mind.

Everson is probably best suited to this kind of poem, since his one-liners are so direct and stinging that they simplify his sociological and political assessments. In the poem "Kwangbok Dong Street", for example, he starts out with, the romantic image of a Korean girl atop a bicycle being driven by a boyfriend. The next stanza comments on their joy, saying all "young

Korean females not being ridden carry babies in bright-coloured quilts slung hunchback above their buttocks." It is the last stanza that turns the beautiful image into statement:

*In the cold the babies' heads are covered by  
the blankets, but the babies do not smother  
The babies are smothering this world.*

*Indian Summer* is a difficult book to read since nearly every poem is charged with the same intense commentary. To me, it's similar to journalism but much tougher, realistic, and effective. The reason being that the lyrical quality to the lines leads you into the ending. It manipulates and twists the emotions until the statement emerges. □

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## The importance of being early

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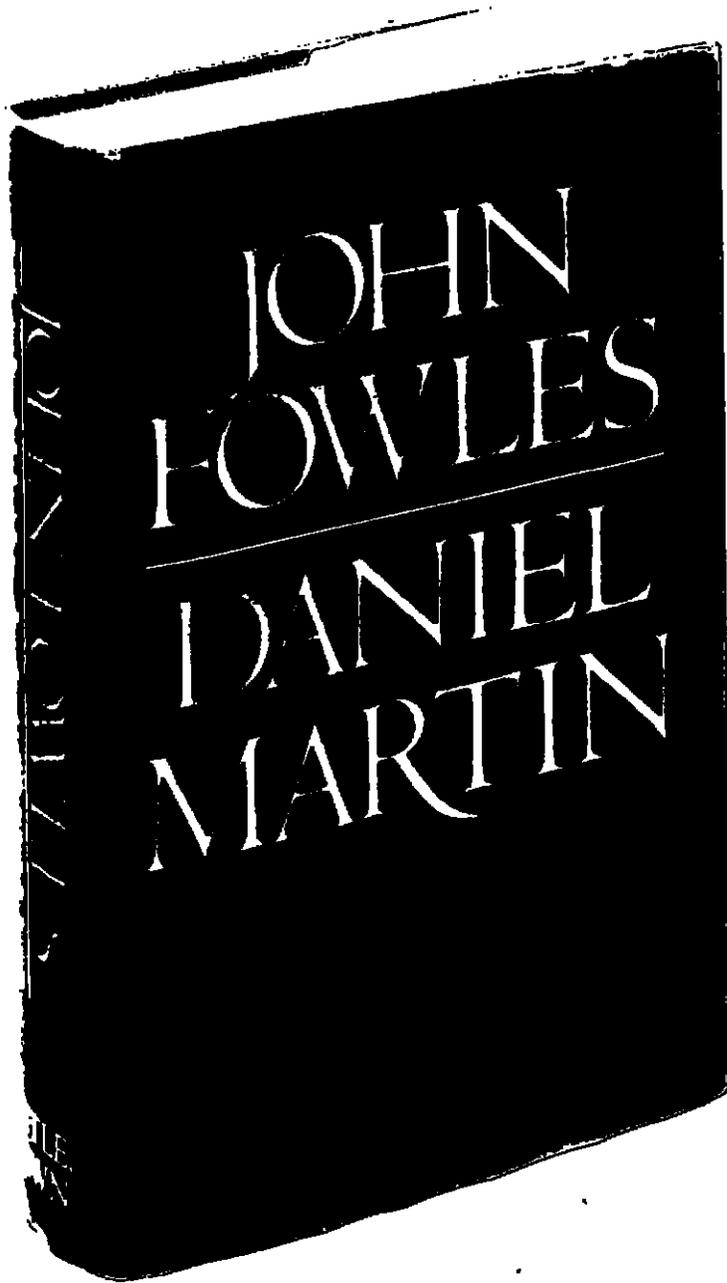
**New Provinces: Poems of Several Authors**, introduction by Michael Gnarowski, U of T Press, 114 pages. \$12.50 cloth (ISBN 0 803033464) and \$4.95 paper (ISBN 0 8020 6299 7).

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By DAVID McFADDEN

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JUDGING FROM A.J.M. Smith's preface to the legendary *New Provinces*, a preface that was rejected when the book was published in 1936 but which is included in this reprint, the poets included considered themselves supremely avant-garde, messianic. The whole tone of this amazing preface seems to belie Michael Gnarowski's claim that *New Provinces* was an "entirely unpretentious anthology." Smith, already in his early 30s, announces the publication of this anthology will serve a death sentence on the poet who is not "vitaly concerned with real experience . . . the half-baked, hyper-sensitive, poorly adjusted, and frequently neurotic individual that no one in his senses would trust to drive a car or light a furnace." Of course this preface was rejected in favour of a milder one by F. R. Scott, and so in a sense Michael Gnarowski is right, the book did seem much less pretentious than if the preface had stayed. If I'm right in thinking the five poets included did feel supremely avant-garde, messianic, and Smith's preface was rejected because they didn't want anyone to know they felt that way, then it's an interesting story and says a lot about Canada in the 1930s, and perhaps even



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in the 1970s in these post-Layton times. The country did need this anthology, and if these five poets hadn't come along they would have had to be invented and maybe they were. who knows? Maybe Robert Finch, Leo Kennedy, A. M. Klein, E. J. Pratt, F. R. Scott and A. J. M. Smith were all *noms de plume* of Ezra Pound.

Although the historical importance of *New Provinces* can be acknowledged without hesitation, it seems absolutely incredible how little of the writing could possibly have any meaning to anyone today, especially when so many people continue to rediscover and derive pleasure from the almost parallel Group of Seven. The book didn't sell at all and probably served as an artifact to a generation of later poets who used it to discover what they didn't have to bother attempting.

There is one fine anti-war poem ("Text of the Oath") by E. J. Pratt, who was considered the old fogey of the group, and who ironically later wrote "Dunkirk" in a glorious fit of militaristic passion. And there are a couple of good — and lasting, perhaps even timeless — political pieces by F.R. Scott. A.M. Klein's passion sounds pretty naive and over-dramatic to our ears, but it's still passion and it reminds one that Dylan Thomas as a child could have been reading Klein. The whole book reminds one that Canada was once — and perhaps still is in a way — a country where people thought trees looked like "enormous brooms stuck handle down in snow" (from Robert Finch's "Window-Piece") and felt compelled to tell others. Thank God we don't have to go through that again.

Nevertheless, it's wonderful to have the book back in print, thanks to the U of T Press' Literature of Canada/Poetry and Prose in Reprint series, under the general editorship of Douglas Lochhead. Poetry doesn't have to be good to be important, and this book deserves a much closer look than I can give it here. □

## Eros wins but Mercury loses

*Callsigns*, by Robin Skelton, Sono Nis Press, 94 pages, cloth unpriced (ISBN 0 919462 00 6) and \$4.95 paper (ISBN 0 919462 02 2).

Because of *Love*, by Robin Skelton, McClelland & Stewart, 96 pages, \$4.95 paper (ISBN 0 7710 8189 8).

By DON COLES

VERY INTERESTING conjunction, these latest two of Robii Skelton's collections of poems, getting on now towards 30 in all. That's a lot of poetry to tap out toward the world, a lot of messages or "callsigns." to use his own term; almost certainly too many, too much. Though maybe, as with lovemaking, it's a matter of keeping the flow moving so that the richer passages: when they come, will find the conduits easy and open. That's a hint at what's ahead, and the analogy is not accidental.

What's so interesting here is that in one of these collections, *Callsigns*, a 30-book and H-year-old poet has set himself the task of recording, as he says, "the texture of living, the episodic disconnected way in which life goes on, troubled by messages it receives, troubled by messages it attempts to send"; and that the other book seems to be, by virtue of its art and unobtrusive craft, a near-direct transcription of a love-encounter between an older man and a young girl.

The odds, you would think, would have to be long on the former, short on the latter: the retrospective and mature gleanings of life-wisdom winning out, surely, over that perilous venture into

mingled climates, *May-September* triteness.

Which only goes to show..

Skelton's "callsigns" are indeed episodic, but in my view self-indulgently so, an insufficiently self-critical gathering of memories and journeys and readings and journal-jottings, lit occasionally with reflections (both senses of that word) firm and upon scenes of real illumination, beauty, learning, sadness-but finally not doing it, not getting through, the coded calls reaching us as though from no identifiable, serious human source; and since this is art and not raw life, it's no defence, I must feel, to argue that this is the point, that all our "calls" and "signs" are random, of varying clarity and depth, and unpredictable in value. in quality.

However. Because of *Love* beats all those odds; takes no note of peril or triumphs.

Desire, sensuality, the transiency of life and beauty; the *tristezza*, the sad animal; Yeats comes to mind, welcome apparition:

*If my love were in my arms  
and if the night were long  
what reason would I have to wrench  
the silence into song?*

Because of *Love* moves easily and convincingly from erotic free-verse detail to the highly crafted rhythms of elegy, of prayer, and of the poet tells us in a prefatory note, early Welsh forms, including an epilogue based on a 14th-century Welsh poem ("Stanzas of Hearing"). It survives a chancy prologue to take the reader into one of the most consciously vulnerable and lucidly observed accounts of erotic love that I have run into in long time: rifted with, alternately, vibrancy and joy, loss and longing; but above all, unarguably, honest, truth-witnessing.

The book builds, is cumulative in design and purpose, one-story one-love, which means that quotation may distort or mislead. But here, to give you a sense of its core-continuum, its

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ground-music, that old, **unweakening**, ever-resilient problem of experience and foreknowledge helpless, **or near-helpless**, in the direct presence of Eros, is page 69 in full.

*AN winter I  
have had that room  
inside my head,  
the gas fire's hiss,  
the ragged rug,  
the naked girl,  
and every night  
returned to this*

*perpetual question:  
Will it be  
the same, the fire,  
the rug be there?  
And she, her white slip  
struggled off  
above her dark head,  
then her bare  
warm body in  
between the sheets?  
Can two rooms ever  
be the same —  
that one remembered  
long and lost,  
and this I walk to  
through the rain?*

Who said all our love-lyrics are uttered by the time we are 25 years old? Disproved before now, but seldom, I think, more conclusively. □

## Time to hit the books again

By RON WALDIE

**SINCE OUR major supplement on educational books last March**, many publishers have leased new and interesting materials for the country's **class-rooms**. This **brief** checklist is designed to note some **of these** new books.

Since literacy is a continuing concern, perhaps one of the more important releases is **English Skills Program 1, 2 and 3**, edited by Emma **Platton** (Gage Educational Publishing, \$4.45 each), a comprehensive **program** in English-language skills for Grades **7, 8, and 9**. The series of core texts, **teacher** manuals, and **student workbooks** has been designed to meet the changing trends in English-grammar **instruction**. They were **carefully** prepared, with major segments being field-tested. The stress of the series is to build better **skills in written communication**.

I am surprised, however, that the basic building blocks of **these** skills — **parts** of speech, sentence **structure**, sentence types, and punctuation — are tucked into the last section of each text.

The section, when it finally appears, is quite **complete**, though **rigorously traditional** in approach. I am sure that most teachers **using** the program will find themselves having to start with this section and work backward. It is the emphasis of **this placement** that bothers me. Boring or not, the basics of English grammar cannot be **shuffled** out of the way. This series, unfortunately, tends to give the impression that **they** are supplemental to **writing** skills rather than being the basis of them.

Otherwise, **the** texts **have** interesting **graphics** and the sections on writing skills provide **useful** and solid advice on organization, **style**, and format. Given that the basic **building blocks** of written language skills are mastered, the **program** will provide junior secondary students with a solid backing in using written **English** to their advantage.

For **further** reference:

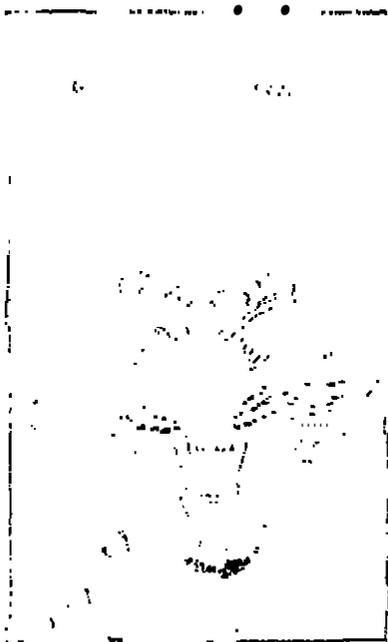
### ENGLISH

**Dreams and Challenges**, by Madeleine Ramsden. Macmillan. 53.95. **Designed to teach poetry writing to junior high-school students**, this book uses a highly structured approach to **creative-writing exercises**. **Teacher's** handbook also available.

**Learning Language**, edited by Philip Fenner and Ruth McConnell. Macmillan, \$8.95. This text covers core-curriculum requirements in **composition** and **grammar** for Grade 9. It combines an **overview of the history of the language** with modern linguistic approaches.

**Strategies for Effective Reading A, B, & C**, edited by Elizabeth Thorn and William Egan. Gage Educational Publishing. \$5.60 each. A

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**MATHEMATICS**

**Math Is /3**, by Frank Ebos and Bob Tuck. Thomas Nelson and Sons. This is the third in a series of Canadian metric mathematics texts designed to introduce students to the new concepts in mathematics.

**SOCIAL STUDIES**

**Countdown Canada: A Geography for Changing Times**, by Ben Vass, George Sted, and Ray Alderice, Macmillan. This text brings a conceptual approach to traditional geographic problems. The content, designed for Grades 9, 10, or 11, stresses student participation in current Canadian issues.

**Gaining Power** (\$3.30) and **Exercising Power** (33.93), by John Miller and Donald Hurst. Longman Canada. These texts provide a detailed analysis of the Canadian political system and the power processes within that system by means of case studies, documents, and simulation. For Grades 9 to 11.

**Geology and the New Global Tectonics**, by J. R. Tanes, Macmillan. \$12.95. An introduction to physical and historical geology, this text provides a comprehensive survey of Canadian geology for senior high-school students.

**Forming a Nation: The Story of Canada and Canadians, Book I**, by Roderick Stewart and Neil McLean, Gage Educational Publishing. A handsomely designed, lavishly illustrated study of human experience in the Canadian setting, the book aims to introduce Canadian history as part of an on-going process. For junior high schools. □

**Wars and  
 tumours of wars**

**Broken Promises: A History of Conscription in Canada**, by J.L. Granatstein and J. M. Hitsman, Oxford University Press, 281 pages, \$6.95 paper (ISBN 0 19 540258).

By JOHN DeMARCO

ACADEMIC ANALYSTS tell us that the essential purpose of a nation's external policy is to preserve the state from destruction by foreign adversaries. It is certainly ironic, and somewhat tragic, that in Canada our own external policies have come far closer to destroying the country than has any threat from a foreign foe.

Granatstein and Hitsman have provided us with a chronicle of that issue in our external policy — conscription — which has been the bane of so many Canadian politicians and so destructive to the building of the Canadian nation. Their book is a fine addition to the literature on a topic where much ink has already been spent. It is a thoroughly researched volume that utilizes an extensive array of primary source material, yet it is not overburdened with detail. Their attempt to present a study

of conscription from the French regime through to the unification debate of the 1960s, does reveal a weakness. It is not conscription *per se* but the conscription crises of the two world

person the period before the First World War, the inter-war years, and the Cold War seem weak and somewhat out of place to the discussions of crises of 1914, 1942, and 1944.

The conclusion, when conscription,

to on ill." This view is based on an evaluation of the military conscription has

the primary wars, however, the policy did not produce significant military results. In both cases compulsory military service came too late to be effective in alleviat-

claim that conscription in Canada was necessary to win either war. No matter how great the Canadian effort, the country could never supply more than a small portion of allied forces. role was important, but subsidiary," the authors write, "and the result in the two world wars would have been the same even if there had never been a Canadian at the front".

What is more important to these authors is the turnabout in policy and the broken agreements that resulted when the pro-conscriptionists prevailed over the resistance of French Canada. While the military benefits of conscription were slight and thus provide scant justification for the policy, the political costs to the nation were high.

When conscription was introduced, solemn promises were broken. Faith in the ability of the voluntary system of recruitment as adequate to mobilize manpower had been proclaimed by both Robert Borden and Mackenzie King. Conscription would not be imposed, they told French Canada. This promise was broken by Borden and the Union Government in May, 1917. So great was the impact of this first conscription crisis on Canadian politics that King felt it necessary to make his first (of many) promises against conscription live months before the outbreak of the Second World War. Yet with the plebiscite of 1942 and the crisis of 1944, these promises, too, proved worthless.

The conscription crises are two of the most dramatic incidents in Canadian history. Imposed on the minority by the majority, conscription embittered both

the French and English segments of the population. In the first crisis, political parties were torn apart, riots and **civil disobedience** were widespread, and the "race question" in its most ugly form **came** to the fore. While the situation was not as **traumatic** in 1944 as in 1917, it is safe to conclude, as the authors do, that **Canada's** experience with **conscriptio**n illustrates that history repeats itself. **Many** Canadians had learned from the first experience, but it was too little, too late.

With each succeeding turnabout in **policy**, Quebec's view that **English Canada**, no matter who led it, would insist on having **its way** was more deeply ingrained in the collective political consciousness of the province. It is this long-term perspective that is important in judging the effects of **conscriptio**n in Canada. It is clear that the traumatic effects of the conscription crises on the Canadian nation are still being felt. □

## Historical eruptions

**The Pelican History of Canada** (revised edition), by Kenneth **McNaught**, Penguin, 350 pages. \$2.95 paper (ISBN 014 02 1083 0).

**Canada Since 1367: A Bibliographical Guide** (revised edition), by J.L. Gmnatstein and Paul Stevens. Samuel Stevens, 198 pages, \$9.95 cloth and \$4.95 paper.

By **ROGER HALL**

**INDIFFERENT** ways, the unrevised **versions** of these two books have become "minor classics" of Canadian history. It could be argued that Prof. **McNaught's** straightforward 1969 Penguin has been a **success** not so much for **what** he said as for where he said it. The volume was one of the first **mass-market paperback surveys** of Canada's **past**; moreover it **remained** significant because of its global distribution — for many throughout the world the book is the only accessible, cheap **introduction** to Canada. Pmfs. **Granatstein** and Stevens' guide to post-Confederation Canadian historical writing has **developed**, since it was first released in 1974, into a **avourite** for students and researchers alike. In a single volume, eight specialists surveyed their particular fields of historical interest, picked out the best **work**, and in clear, uncluttered prose, explained their choices.

Now the **two** books have appeared in **wised** form, although the basic formats have **not** been changed. As far as the tests are concerned, the **McNaught**

hi **undergone** the least alteration — simple textual revisions have been made **throughout** and a **13-page addition** formed into an extra chapter. To my way of thinking, the whole survey is more past politics than balanced **history**, and that **is** particularly **true** of the added chapter. Admittedly, it is difficult to write of current affairs in anything except political terms, but the effort should be made. To give an example, the emergence in **the 1960s and 1970s** of the women's movement is something of enduring **social importance**, and, incidentally of **no little political consequence**; it should at least be noted.

Further, **McNaught's** analysis terminates in **mid-1976**, and it is a pity that his editors did not see fit to delay revised **publication** until after the Quebec election of Nov. 15. For better or for worse, the course of Canadian history swerved on that date. Even if it hadn't, the addition of a paragraph or **two** could have made **McNaught's** account much more contemporary and given it an extended shelf-life. As it is, his narrative **ably** demonstrates the opportunities for a possible **Parti Québécois** victory.

**Granatstein** and Stevens admit to two **omissions** in their book: a full **chapter** on the North has **yet** to be included, and the section on the growing field of **labour** history is also much too **brief**. But all the other **frustrating** difficulties of the **first** edition appear to have been removed, for example, the index is now much more comprehensive, and greater attention has been paid throughout to useful works that have appeared in journals and periodicals. The very **excellence** of this little book points to the need for a complementary volume on **pre-Confederation** Canada. □

## Enemies of the state

**The Anarchist Reader**, edited by George Woodcock, Fontana (Collins), 383 pages, 83.95 paper (ISBN 0 00 634011 3).

By **IAN YOUNG**

**GEORGE WOODCOCK** is well known as an advocate and **scholar** of anarchism. His prolific writings have, included a "history of **libertarian** ideas and movements" and biographies of **Godwin**, **Proudhon**, **Kropotkin**, and **Wide**. **The Anarchist Reader** is his compendium of anarchist texts from **Godwin** and **Max Stirner** to the present day.

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government and revolution but also with education, crime and punishment, the wage system, ecology, and other social issues. They are diverse, cogent, sometimes profound. But what is most striking about these writings from three centuries is their timeliness and relevance to&y.

The criticisms of state socialism, for example, are devastatingly apt. Michael Bakunin, writing long before any communist regime had come to power, commented on Marx's prescription for a socialist state:

One can well see how, beneath all the democratic and socialistic phrases and promises in Mr. Marx's programme, there survives in his state everything that contributes to the truly despotic and brutal nature of all States, and that in the last resort, the People's State ... and the aristocratic-monarchist State maintained with such skill and power by Mr. Bismarck, are completely identical in the nature of both their internal and external

aims. Externally, there is the same development of military power, which means conquest; internally, there is the same employment of armed forces, the last argument of all threatened political powers, against the "ones who, tired of always believing, hoping, accepting and obeying, rise to rebellion."

Benjamin Tucker's 1888 essay on "State Socialism and Anarchism" is one of the strongest pieces in the book, pointing up the stark contrast between "the doctrine that all the affairs of men should be managed by the government regardless of individual choice" and "the doctrine that all ... should be managed by individuals or voluntary associations."

This anthology would be even stronger if work by recent writers such as Murray Rothbard and Karl Hess were included. Even without them, it provides a refreshing and radical political manifesto. □

## How you can spot a Yucca

*Canadian Wildflowers*, by Mary Ferguson and Richard M. Saunders, Van Nostrand Reinhold, illustrated, 192 pages, \$19.95 cloth (ISBN 0 442 29850 1).

*Wildflowers of Alberta*, by R. G. H. Cormack, Hurtig, illustrated, 432 pages, \$10 cloth (ISBN 0 88830 127 8).

*Wildflowers Across The Prairies*, by Fenton R. Vance, James R. Jowsey, and James S. McLean, Western Producer Prairie Books, illustrated, 213 pages, \$14.95 cloth (ISBN 0 919306 74 8) and \$8.95 paper (ISBN 0 919306 73 x).

By DALE HOY

AMID THE FLOTSAM of hastily prepared and sloppily written wildflower books flooding the market today, it is a joy to find a book of the high quality and polish of *Canadian Wildflowers*. The authors have crafted a sterling combination of fine photographs that are botanically accurate as well as artistically ingenious, with a text that is informal, informative and easy to read.

This book is a delight for amateurs as well as professionals. While at times the text becomes a little too elaborate, the authors have tried to convey the sense of wonder and discovery of a visit to a marsh, a meadow, a woodland, or an Arctic or alpine habitat. Their discussion is entertaining and non-technical, exploring the idiosyncrasies of each plant, much as if they were dear, old friends, complete with interesting and amusing anecdotes. Tips for identification of the flowers are given as well as their distribution in Canada, and the time of year that they bloom.

*Wildflowers of Alberta* is a reissue of the 1967 field guide, appealing to amateurs and professionals alike. Most of Alberta's wildflowers are described in outlines, accompanied by a photograph. A paragraph following this description elaborates further on the identification and interesting facts about the plant. Unfortunately, the photographs are sometimes inadequate and are not on the same page as the text. However the quality of the text makes up for the failings of the pictures.

Dr. Cormack introduces each family of plants with a short discussion of their unifying characteristics. The wildflowers are then individually discussed within their families. This arrangement is botanically sound. But keys to the families, which would help the reader to find a plant he wishes identified, are



BEFORE THE DAYS of Prontos and SX-70s, picture-taking was a very serious business indeed. Around the turn of the century, in hundreds of Canadian towns and villages, photographers such as Duncan Donovan were at work, reezing in solemn earnestness the ceremonial uses between cradle and grave. *City Work at Country Prices: The Portrait Photographs of Duncan Donovan* (edited and with an introduction by Jennifer Harper, Oxford University Press, 64 pages, \$6.95 paper, ISBN 19 540275 ) is a collection of some of the plates he made

between 1900 and 1920. This photograph is unusual because not only is the young woman holding a my rifle, she also seems to be having fun perhaps she has just cornered a suitor or a naughty child dipping into the cookie jar. Or maybe she is acting a role in a local theatrical production. It's all pleasant but idle speculation since the records of the photograph have been lost. All that remains is a picture of a lady with a gun. Do with it what you will.

SANDRA MARTIN

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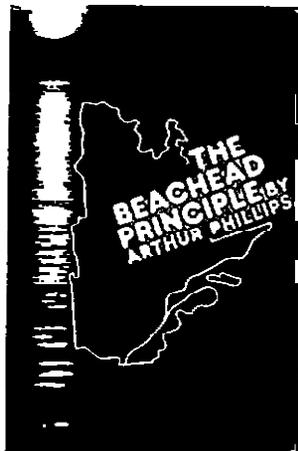
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not given. An index to **flower colour** is provided and in order to identify a **flower**, each entry under the **colour** must be looked up separately. This can be tedious, **especially** if you must look up 123 **entries** to discover you are looking at a **Yucca** — that is, if you haven't already given up. **Cormack** defends the absence of keys on the grounds that the book is non-technical. **However**, if flower **colour** is to be the main method of identification, then **arrangement** of the book based on **colour** would have been **more practical**.

Messrs. Vance, **Jowsey**, and McLean have **made the same error** of organization in compiling **Wildflowers Across the Prairies**. They have further aggravated the problem by placing the plants in **order of their families** and then neglecting to point out where families begin and end, except in the index. The **value** of arranging plants in **families** is to convey a **sense of plant relationships** to the reader. In failing to designate the families, the arrangement becomes meaningless. This major **flaw** is unfortunate since the book's format is appealing—the photographs are good and plentiful and the line drawings help to accentuate key characters. A whole page is devoted to each **wildflower**, giving both botanical and common names, descriptions and comparisons to closely related plants. The language is not technical, and an illustrated glossary is included to **clear up** any ambiguity. □

## Rails, swans, and Shortt takes

Birds in Peril, by John P. S. Mackenzie, illustrated by **Terence Shortt**, Pagurian Press (McGraw-Hill Ryerson), 191 pages, \$14.95 cloth (ISBN 0 07 082538 6).

Wild Birds of Canada and the Americas, by Terence Shortt. Pagurian Press (John Wiley & Sons) 264 pages, \$14.95 cloth (ISBN 0 88932 057 8).

Rails of the World, by S. Dillon Ripley, with 41 paintings by J. Fenwick Lansdowne, M. F. Fehleley Publishers (5 Drumsnab Road, Toronto), 430 pages, \$75 cloth or \$400 in a limited edition (ISBN 0 919880 07 x).

Fogswamp: Living with Swans in the Wilderness, by Trudy Turner and Ruth M. McVeigh, Hancock House, illustrated, 288 pages, \$10.95 cloth (ISBN 0 91965463 0).

By BRIAN NEWSON

TEN YEARS AGO bird-watchers (or birders, as they call themselves) were synonymous with eccentricity, tweeds in the bush, and bad jokes. Today, thanks to greatly increased public in-

terest in **ecological issues**, bird-watching has come of age and is the fastest-growing outdoor activity in North America (skate-boarding excepted). A number of publishers, particularly smaller ones, have responded with intelligence and taste and these four books demonstrate the variety **currently** available to **graduates** of the recognition manual.

John MacKenzie's **Birds in Peril** is almost identical in **format** to his earlier (and excellent) **Birds of Canada and Eastern North America**. Here, however, Mackenzie focuses on the endangered state of **some 32 species** and sub-species of North American **birds**. **Everyone knows the fate of the passenger pigeon and the dodo**, but how many realize only 99 **constantly** threatened whooping **cranes** stand between the species and its extinction? Or that the giant (nine-foot wingspan) California **condor now number a pitiful 50**? Mackenzie tells the story of each bird in neat, comprehensive chapters that detail their history, present state, and **probable future**. He **further provides a thorough** account of the endangering factors (loss of habitat, **pesticides**, predation) and indicates which remedies have been **tried** and which remain to be tried. His account of the steps taken by conservationists to **preserve the whoopers** reads like high drama. Where **other** ornithologists are content with a mere mention of habitat, Mackenzie is **careful** throughout to

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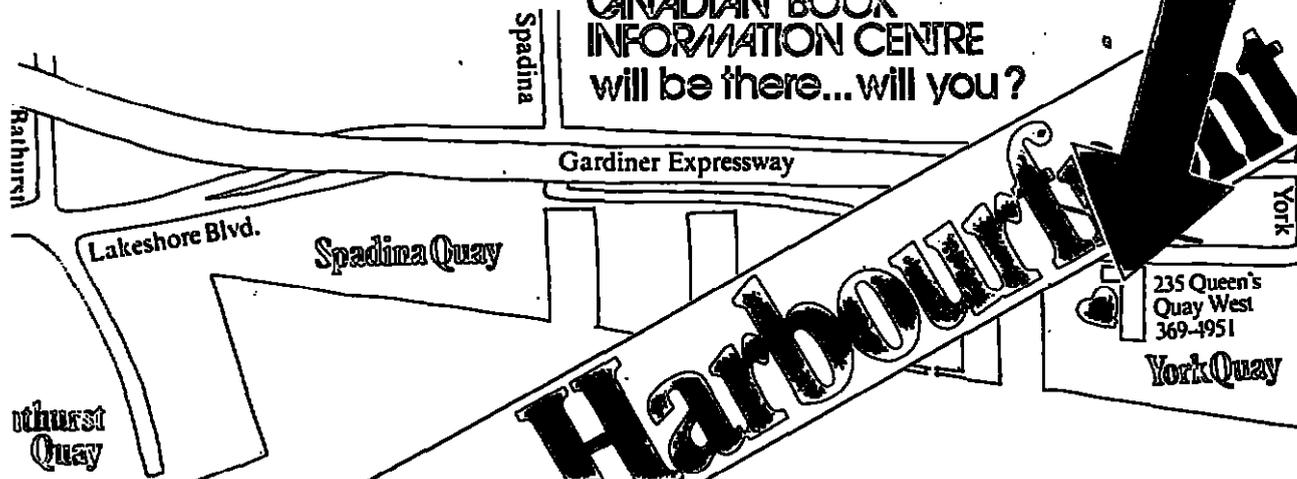
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place the bird and its problems in a complete environmental context.

A bonus in Mackenzie's book is the inclusion of 20 colour plates and many sketches by Terence Shortt, some of which suggest in a brash stroke the evanescence of the species. Internationally famous for his illustrations for other authors, Shortt demonstrates his own considerable skills as a writer in *Wild Birds Of Canada And The Americas*. Shortt has been sketching birds for more than 50 years, and a lifetime's observation and study is evident in his prose as well as in his painting. His discussions of birds often begin with an anatomical description: and by examining a loon's leg, for example, he can tell a great deal about that bird's evolution, behaviour, and environment. An expert himself, Shortt has the uncommon ability to convey his knowledge in ways even the most casual natural historian will find fascinating. To read about his birds is to understand something essential about them and their environment.

The book includes 110 drawings and 67 colour plates: the ones I've seen are beautifully reproduced. The paintings (or studies, as Shortt insists on calling them) characteristically include one large profile of the subject surrounded by anatomical details or miniatures of the bird in flight. The drawings are tastefully incorporated into the text, making the book pleasing to look at as well as to read. [See page 41 for an

#### interview with Shortt -Ed.]

If Shortt is a master at depicting birds in their mercurial quickness, J. Fenwick Lansdowne, whose 41 paintings illustrate S. Dillon Ripley's monograph on *Rails of the World, must now* rank as one of the world's great bird painters in the tradition of Audubon's composed, formal portraits. Indeed, there is a wonderful 19th-century opulence to this production, which recalls the days when institutions such as the Smithsonian (to which Ripley has been secretary for 25 years) published sumptuous, encyclopedic volumes on everything from birds to Indian basketry. This beautiful book comes complete with 17 maps, an additional 35 illustrations, and an impressive price-but even at \$75 the paintings may be a bargain.

The subtitle of Turner and McVeigh's *Fogswamp* aptly describes this book, which is only incidentally about swans. Trudy Tamer is the daughter of Ralph Edwards, who is the subject of Leland Stowe's wilderness classic *Crusoe of Lonesome Lake*. In *Fogswamp*, she tells with McVeigh's help the story of how she gradually took over the task of feeding the once-threatened swans from her father, while making a life of her own in the wilds. But while her existence in the remote Coast Chilchotin country continues to revolve around her family and the swannery, there is ample time for wry observations on other wildlife, includ-

ing two would-be outdoorsmen from New York, the subject of an hilarious anecdote. Neither sentimental nor sanctimonious, this is a clear-eyed portrait of wilderness living, 'its few comforts, and its many possibilities — the whole sweetened by solitude, silence, and swans. □

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## Away, away with fife and drum

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**RCAF: Squadrons and Aircraft**, by S. Kostenuk and J. Griffin, Samuel Stevens, 255 pages, \$19.95 cloth (ISBN 0 3173860).

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By **STUART SUTHERLAND**

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IT HAS ALWAYS been an axiom among Canadians that we are essentially un-military. One consequence has been a lack of interest in our military history — perhaps because it would tell us that when we have had to fight, we have tended to be an efficient and dedicated people. The publication of *RCAF: Squadrons and Aircraft* will probably therefore be greeted with the same cynical reaction that many of us reserve for nationalism. This is a pity, since we

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have in this country some of the best and most dedicated military historians and compilers working today, and their work is worth reading because we have had an interesting and often absorbing military history. *RCAF: Squadrons and Aircraft* continues in that tradition of scholarship and enhances it.

I should make it clear that this is a reference book, a hard thing to read from cover to cover. The book essentially deals with the squadrons of the RCAF and their aircraft, from the beginning of the force in 1914 to its amalgamation in the Canadian Armed Forces in 1968. It is therefore a listing of the achievements and statistics of each particular squadron — including No. 10, the North Atlantic Squadron of ribald legend. Set out in a uniform format, the book lists such things as squadron names and crests, bases, commanders, types of aircraft operated, and, if the unit saw active combat service, the summary of its operational record, including first and last missions, first kills, casualties, and honours awarded. Supplementing this material are hundreds of black-and-white photographs that illustrate virtually every aircraft type used by the force throughout its history. Most of these photographs are sharp and clear, a difficult thing to achieve, given the conditions under which photographers often had to work.

I particularly enjoyed the histories of the home-defence squadrons during the Second World War, many of which performed the thankless task of patrolling miles of coastline in a vain search for enemy submarines. The most some of the Pacific squadrons got was the very occasional shot at a Japanese fire balloon, a nefarious device that was intended to drift down the wind to Western Canada and the U.S. and start forest fires with its incendiaries.

All this material represents an immense amount of painstaking work by two men who are obviously deeply interested in Canadian military aviation. Messrs. Kostenuk and Griffin are to be congratulated on the excellence of their work. □



## Epilogue to one tragedy. . .

*No Safe Place*, by Warner Troyer, Clarke Irwin, 267 pages, \$13.95 cloth (ISBN 0 7720 1117 6).

*Grassy Narrows*, by George Hutchison, photographs by Dick Wallace, Van Nostrand Reinhold, 178 pages, \$8.95 cloth (ISBN 0 442 29877 3).

By DAVID JONES

It is the *crève-cœur* [heart-break] when, as happened in Minimata, Japan, executives in charge, in their air-conditioned offices, shrug their shoulders with apparent sorrow, and let pollution kill hundreds of people because to save them is not "economically feasible."

THOSE WORDS by Philippe Cousteau in the foreword to *Grassy Narrows* only mildly exaggerate the simmering outrage stirred in this reader by two fine books outlining the plight of North-western Ontario's mercury-ravaged Indian tribes, and the unwillingness of industry and government to prevent another Minamata-style disaster.

The problem of mercury contamination in the English-Wabigoon river system near Kenora, home of the Grassy Narrows and White Dog Ojibway bands, has erupted periodically in the Ontario media. It was first discovered in 1970 when public revelations by Norvald Fimreite, a graduate student at the University of Western Ontario, prodded reluctant government officials to investigate effluent from the province's pulp and paper mills.

A quarter-gram of mercuric chloride, which mercury becomes in the river system, is lethal. Reed Paper's Dryden Pulp and Paper Company, more than 100 miles upstream from the Indian reserves, had been dumping 10 to 20 pounds of mercury into the river system daily from 1962 to 1970. Ontario ordered the mill to stop dumping mercury, which was done, and shut down commercial fishing in the area, eliminating the Indians' primary livelihood. However, prosperous fishing lodges catering to wealthy American tourists, a backbone of the local economy, were told they could remain open and that the system would clear itself in a matter of weeks (in spite of the best scientific estimates that the river could remain contaminated for up to 100 years).

The few of the Indians tested for mercury poisoning from time to time were never told the results of the tests. The government simply said there was no cause for alarm and advised them not to eat the fish. Today, seven years after

mercury was discovered in the Wabigoon, the Indians ate still fighting to have the system closed to sport fishing. No legal action has been taken against Reed Paper for the pollution, and the government refuses to compensate the Indians or lodge owners for lost livelihoods for fear of setting a precedent. A government lawsuit laid in 1970 against mercury polluters of Lake St. Clair is still dragging through the courts with no end in sight.

Now, two journalists who have covered the problem from its early stages have become sufficiently angered by the Indians' tragedy and government obtuseness to write books laying the whole sad story before the public. Warner Troyer, author of *No Safe Place*, has been widely acclaimed as an editor, columnist, and television journalist. George Hutchison, who wrote *Grassy Narrows*, is a reporter with the London *Free Press*. He and photographer Dick Wallace have each received a national award for their coverage of the mercury crisis.

Troyer refuses in his book to seek out the usual journalist's refuge of "balanced coverage." He offers instead a damning indictment of government and industry callousness. In 267 carefully researched and documented pages, he lays out a pattern of lies and deceit in high places, aimed mainly at defusing the issue without doing anything about it. He makes it clear that the Ontario

government will not act until the Indians start dying in droves.

His arguments are frequently buttressed by excerpts from confidential government and industry documents, revealed for the first time in this book. Lest the reader miss a point, he draws attention to every inconsistency, every contradiction, between what the officials say and what they do.

His anger is honest and unashamed. But Troyer does more than vent his anger; he passes it along to the reader.

Hutchison seems to have been no less outraged, although he is better able to contain his anger. His book, lavishly illustrated with Wallace's stunning photographs, traces out the seven-year debacle in a more historical, nearly chronological manner. He has obviously spent a great deal of time with the Indians over the years, and he describes in heart-wrenching detail the disintegration of the Ojibway societies since mercury was discovered.

If Troyer's book is an explosive political statement, Hutchison's is a moving human drama, where the political atrocities are woven around the personal tragedies of the victims. He follows a group of the Grassy Narrows band to Japan in 1975 for a visit with the crippled and maimed survivors of the Minimata disaster, a visit described with gut-wrenching pathos. It is a shorter book than Troyer's, more easily read and lacking the wealth of

documentation that makes *No Safe Place* so damning to a legalistic society. But the insight into the shattered lives of the Ojibway tribes, and the compassion for their situation, make it every bit as important a book.

These books are essential. It is not often that a professional journalist will find himself so angered by an issue that he will step outside his "objective" stance and make an impassioned cry for justice. When two top journalists do so at the same time, over the same issue, then it is time for the rest of us to sit up and listen. □

## ... prologue to another?

**Dene Nation: The Colony Within**, edited by Mel Watkins, U of T Press, 190 pages, \$12.50 cloth (ISBN 0 8020 2264 2) and \$4.95 paper (ISBN 0 8020 6315 2).

**Moratorium: Justice, Energy, the North, and the Native People**, by Hugh and Karmel McCullum and John Olthuis, The Anglican Book Centre, 208 Pages, \$4.50 paper (ISBN 0 919030 17 3).

**Contact and Conflict**, by Robin Fisher, University of British Columbia Press, 268 pages, \$18 cloth (ISBN 0 7748 0065 8).

By JOHN OUGHTON

THE DEBATES over regional justice and Confederation involving the Québécois and the Dene and Inuit of the Northwest Territories call the future of our sprawling, affluent country into question. Can Canada last much longer as a federation operating primarily for the benefit of anglophone Southerners? Now that the much-awaited Berger report is out, these three titles are rendered both more relevant and yet somewhat redundant to the big questions of the North.

*Dene Nation* and *Moratorium* deal with the economic and ethical questions of the pipeline projects and Northern development. Yet they probably had less influence on the decisions of the National Energy Board and the federal cabinet than either the Berger report or the lobbying force of the multinational oil companies. But for Canadians anxious to understand some of the complex issues and history involved in the pipeline and land-claim debates, all three of these books can provide instructive reading.

This reviewer must, however, echo James Woodford's comment on *Dene Nation* that "the Dene deserve much better than this book." It cannot be



Two Manitokunac (Ojibwa protective figures) from *Stones, Bones and Skin: Ritual and Shamanic Art*. The Society for Art Publications (3 Church Street, Toronto), 200 pages, \$27.50 cloth (ISBN 0 919902 03 0) or \$15 paper as a double issue of *artscanada*.

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faulted for presenting the eloquent arguments of Dene spokesmen such as Philip Blake, Frank T'Seleie, and Georges Erasmus. Where pipeline advocates speak in vague jargon, the Dene counter with speech bordering on poetry. Frank T'Seleie told Judge Berger: "We know . . . that five hundred years from now someone with skin my colour and mocassins on his feet will climb up the Ramparts [near Good Hope] and rest and look over the river and feel that he too has a place in the universe."

But most Southerners are not familiar with the place of the Dene and probably were not even familiar with the name (which, like "Inuit", simply means "the people") before the Dene Nation declaration of 1975 and the land-claims proposal of 1976. Not until some 30 pages have passed does the reader learn, for example, that the language of some of the tribes gathered under the Dene appellation is Athapaskan in origin. The economic and colonial issues are given adequate coverage by editor Mel Watkins, and Peter Puxley, is instructive in pointing out that the phrase "development" should mean the whole being of man, and not just his economic activities. To judge adequately the Dene land claim, and to learn more about the only native group in Canada with which our government has not made legal treaties, more information on and from the Dene should have been included.

Moratorium is a comprehensive, passionately argued study by Hugh and Karmel McCullum, authors of *This Land is Not for Sale*. It is definitely on the side of native claims and energy conservation. The McCullums argue that the South can do without Northern natural gas and that a reevaluation of the North's relation to nature and native peoples is overdue. Like Berger, they suggest a moratorium on pipeline work. For at least 10 years, and back up their ideas with impressive research. One may not agree with their left-of-centre view of white Northerners as "Canada's Rhodesians" but it is impossible to ignore the extent of their involvement and sheer work.

*Contact and Conflict*, is obviously Robin Fisher's doctoral thesis. The text could have benefitted from streamlining for the general reader, since each chapter carries as many as 100 footnotes. And how many general readers can afford to pay \$18 for this modestly produced text? It does contain excellent black-and-white photographs of 19th-century native people, but only a few.

In short, Fisher argues that maritime British Columbia tribes were not really culturally affected by early trade with the Hudson's Bay Company. In Fisher's view, white settlers and a

greater economic dependency were the real hazards to the Indian soul. His style is passable and his arguments well-supported. Incidentally, he introduces a delightful new Canadian martyr in the person of Rev. Herbert Beaver, a white man who, for once, suffered at the hands of a fellow white man. Rev. Beaver was sent to Fort Vancouver in 1836 to sanctify the fur trade, but disapproved of the rampant popery and loose morals of his compatriots. His criticism of the fort factor's mistress led to his being "severely beaten in the quadrangle of the fort" by that gentleman. Canadian epic poets in search of a hero, are you out there? □

## Hypemen write with forked pen

Encyclopedia of Indians of Canada, Volume I, Scholarly Press Inc. (1972 East Nine Milt Road, St. Clair Shores, Mich.), illustrated, \$65 or \$395 for complete set of seven volumes, six of which are still to be published (ISBN 403 07217 4).

By JOHN LEONARD TAYLOR

THIS VOLUME is an expensive joke. To paraphrase Berger, the expense is in Canada and the laugh in the U.S. The chronology, which occupies two thirds of Volume I, contains 1,140 entries, only 57 of which (five per cent) relate to Canada at all, 21 of those being general to the North American continent or beyond. This would be serious enough even if the entries were both significant and accurate. They are neither. On the other hand, almost everything of importance has been left out. The Indian Act is mentioned only by implication in an item that misquotes the BNA Act. Not a single Canadian treaty receives an entry. None of the significant court judgments is mentioned. Readers of the chronology would never learn of the founding of the Hudson's Bay Company, the North West Mounted Police, or the modern Indian associations. The year 1876 saw the first consolidated Indian Act passed. In Canada and the negotiation of Treaty Six. The Encyclopedia entry for that year tells us that on a visit to Canada Queen Victoria watched a game of lacrosse at Windsor, Ont. Need any more be said, except that the good Queen never visited Canada.

Of the alphabetical entries only those under "A" from "Abnaki" to "Anvils" appear in this volume. However, a good litmus test is the word "aboriginal" since aboriginal right is a basic concept used constantly by Indian Canadians. There is no entry for it.

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Neither is Howard Adams mentioned, although an American named Adams found a place.

A five-page Canadian introduction hardly makes up for the deficiencies in the rest of this volume. It simply serves as a wrapper in which to peddle a shoddy product to the rubes up north. □

## CANDU candour

**Nuclear Energy: The Unforgiving Technology.** by Fred H. Knelman, Hurtig Publishers. 259 pages, \$9.95 cloth (ISBN 0 85830 134 0) and \$4.95 paper (ISBN 0 83830 118 9).

By CHRIS BLACKBURN

PROTESTS AGAINST nuclear energy have shifted from the ban-the-bomb campaign for nuclear disarmament to an attempt to control civil nuclear hazards. In headline terms, concern now focuses on the danger of a nuclear accident through human error or mechanical failure ("Nuclear Accident — Emergency Closure of Reactor"), on the difficulty of disposing effectively of nuclear wastes ("Port Hope Homes Built on Radioactive Landfill"), and on the risk that terrorists could get hold of nuclear materials ("Guerrillas Capture Nuclear Station"). Further, the revela-

tion that nuclear material from the Canadian CANDU reactor was used by India to develop nuclear weapons demonstrated that, as the author of this book says, "it is not possible to separate civil proliferation from military, because the former is the means to the latter." Farewell, the "peaceful atom."

Dr. Knelman, a Canadian environmentalist, now is a professor in science and human affairs at Concordia University. His well-documented book illustrates our vulnerability to nuclear hazards and citizen helplessness in the face of the "scientific numbers game" and phrases such as "acceptable dosage," or "permissible risk." Events have already outdated some of Knelman's comments, such as his remark that in the United States there is a "clear policy of relying on the breeder reactor as the longer-term energy technology." U.S. President Carter now has explicitly rejected the plutonium fast-breeder reactor and his new energy policy, with its emphasis on conservation to reduce energy consumption and downgrading of the nuclear option, follows in general outline the energy strategy recommended in this book. Yet pressures in highly industrialized countries to continue a high rate of domestic nuclear construction and to export advanced nuclear technology are still strong. Knelman's call for greater accessibility of information and for public discussion of this "uniquely threatening technology" is timely. □

## Hi ho and a handful of silver

The Rebirth of Canada's Indians, by Harold Cardinal, Hurtig, 222 pages, \$4.95 paper (ISBN 0 88830 125 1).

Paper Tomahawks, by James Burke, Queenston House, 406 pages, \$2.95 paper (ISBN 0 919866 17 4).

Angry Society, by Colin Alexander, Yellowknife Publishing, 202 pages, \$4.95 paper (ISBN 0929140 00 9).

By RON VERZUH

NEWSITEM, datelined Calgary: "The federal government's coup in luring Indian militant Harold Cardinal into the federal civil service is virtually unprecedented." Unprecedented, indeed. Cardinal's acceptance of a \$31,500-\$41,500 job with the Department of Indian Affairs and Northern Development is seen by many Indian leaders as a grand sell-out.

The 3 1/2-year-old leader's appointment will no doubt destroy the credibility of parts of his second-book, *The Rebirth of Canada's Indians*. It may also boost sales for two competitors in the 1977 Indian-book market: James Burke and Colin Alexander. Both are critics of Indian leadership.

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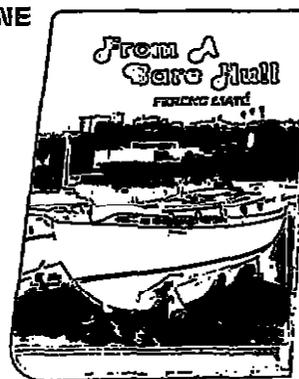
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**Rebirth** describes bureaucrats as “political blackmailers” and an enemy who will “do their best to short-circuit” the fight for Indian rights. Cardinal **now** must eat those words. The enemy is him!

Early in his book, Cardinal warns Indian leaders to stop playing adversary to the government. “Our organizations have been sucked into doing things the white man’s way,” he writes. But “our job is not so much to fight the government.” He asks leaders to work cooperatively with government. It is the wish of the elders, he adds.

Yet **Rebirth** is largely a testament of the insensitive government bureaucracy’s failure to co-operate with Indians. How then, do Indian leaders fight the “greed for power of Indian Affairs”? How is co-operation an answer. they might ask. Cardinal’s personal answer seems to be: If you can’t lick \*em. join \*em.

The central theme of **Rebirth** is that Indians must “enshrine our rights into legislation.” Surely this **must be** part of an explanation for Cardinal’s latest move? He **now** might be in a position to “confirm and enforce by law the treaty tights of Indian people.” Cardinal concludes that “the rebirth of the Indian people is not going to be achieved at the end of a gun barrel.”

In contrast, James Burke is more sympathetic to militancy. His book, **Paper Tomahawks**, exposes Indian and government bureaucracy as the real problem facing the rank and file Indian. Where Cardinal merely hints at leadership corruption, Burke documents it.

A former employee of the Manitoba Indian Brotherhood, he describes himself as a “white. bleeding-heart-libel crusader.” He views Indian bureaucrats and government consultants as power-brokers vying for control of government money. while native people live miserable lives in paper shacks. A tireless researcher, Burke attempts to show how Indian organizations ate riddled with “Uncle Tomahawks” who are as greedy for power and as insensitive to native needs as the government that funds them.

He reveals Cardinal’s 1971-72 salary as president of the Indian Association of Alberta as \$18,000, with \$12,000 for expenses. But his most strident attacks are against former Manitoba brotherhood leader Dave Courchene, described as a “czar,” a “pot-bellied leader.” and a “squat, wavy-haired messiah.”

Burke will not be pleased by Cardinal’s appointment. nor will he be surprised. He could have predicted it.

Finally, there is Colin Alexander’s homemade book, **Angry Society**. He is his own publisher and badly needs an editor. Unlike Burke, he will be pleased with Cardinal. After all, the Indian leader is simply helping himself,

isn’t he? An Horatio Alger of the 1970s; Alexander’s theme is simple: the Lord helps those Indians who help themselves.

Rather than address himself to realistic solutions to native problems, Alexander, as the author’s note suggests, “takes on the entire world.” He is more interest&d in making academic pronouncements than in workable resolutions to native problems. He envisages native people rising to the challenge of free enterprise just as he has done. Alexander was educated at Oxford.

He wants Indian Affairs dissolved by

## interview

by Bill Banting

# Birds fly over the rainbow and Terry Shortt has spent a long, happy life following them

TERENCE SHORTT is an artist and naturalist and there are many who believe he has no equal as a bii painter. He recently retired from his job as chief display biologist at Toronto’s Royal Ontario Museum, where he had worked for 46 years. His book *Wild Birds of the Americas* has just been published by Pagurian Press and is reviewed on page 34. To find out more about the man and his work, *Books in Canada* asked bii and film-maker Bill Banting to interview him. Some years ago Banting was present when Shortt collected one of Darwin’s finches, the *Conirostris*, on Santa Cruz in the Galapagos Islands: “It was moving with a flock of 20 or more other finches. Terry zapped it. The others were untouched.”

*Books in Canada: Tell us how you got started.*

Shortt: As Jack Miner used to say, “I was born a little bare-foot boy” in Winnipeg. My father, who worked for the railway, was a passionate bird



Terence Shortt

the year 2000. Who needs a bunch of “laissez-faire do-gooders” who refuse to tell natives “to get off their behinds”? Let them get jobs with the pipeline companies, Alexander suggests, but “keep stringent controls on the activities of the union movement.”

We can likely expect new books from all three writers in future. Cardinal will write a scathing exposé to be called *Inside the Company*. Alexander will offer a second volume entitled *How to Save the Universe*. And one hopes Burke will provide more well-researched, insightful material on Indian problems. □

hunter. He ran red setters and used to bring home all sorts of geese, ducks, and Prairie chickens. I would wait up for him so I could see and feel them and I can’t remember a time when I wasn’t fascinated by birds. When I was about 12 he began to take me with him and I got to be pretty good with a shotgun. Thii was useful later on when I was collecting specimens for the museum. I gave up shooting for sport many years ago.

*BiC: When did you begin painting?*

Shortt: My mother was an artist and she encouraged me to paint and draw. There were always materials about the house — watercolours, oils, brushes, and paper. Of course, the subjects first chosen were biis from the hunt. I was a high-school dropout long before the term was coined. I got a job in Eaton’s advertising department illustrating ads and then joined Brigden’s Winnipeg printing house. Charles Comfort was there and he called the place The Brigden School of Art. In those days — 1928 — an artist couldn’t possibly make a living painting pictures. Varley, the Gmup of Seven. all of them worked for printers to support themselves.

In 1929 things went a bit slow so I went to work in the Bank of Montreal. Here I was lucky. The manager was Charles Broley, Wbntipeg’s leading amateur ornithologist. (There were no professionals in Winnipeg at all.) Broley sent five of my pictures to Percy Taverner [legendary ornithologist and author of the monumental *Birds of Canada*] in Ottawa. Taverner replied and I can still remember his words: “The boy is not yet a great bii artist, but he has that which may make him one. I am returning three of the five

pictures and in lieu of the 'other two I enclose my cheque for 10 dollars.' That was the greatest thing that ever happened to me.

**BiC:** What brought you to the ROM?

**Shortt:** Pure lack again. My friend Ales Lawrence, who wrote a bird column for the Winnipeg *Free Press*, came East on a nip. He missed an appointment and to fill in time stopped in to see Lester Snyder at the ROM. Snyder complained that he had just lost his assistant and would probably never find a replacement who was both interested in birds and had artistic ability. Alex said he knew just the man so I landed the job. Imagine! I was getting paid for working with birds! My first task was cleaning out boxes and mopping floors. But Snyder's colleague Jim Baillie soon took me under his wing — and you couldn't get a better teacher.

**BiC:** Much of your time at the museum was spent on expeditions to places as

far apart as the High Arctic and East Africa. Were the paintings done for the museum?

**Shortt:** No, they were done as a hobby. That's one of the strange things. I never did paint for the museum except to illustrate Ontario and Arctic birds. Long before I joined the museum I had started to make a record of the faces of birds and the head studies and portraits were just a continuation of that. I guess it has been the consuming passion of my life.

When I retired I had all these studies — more than 1,200 of them. One day Jack Mackenzie asked me to illustrate an outdoorsman's guide he was writing. Chris Ondaatje, his publisher, took a look at my collection and the result is the book published this month. I've got a show coming up at the McLaughlin Gallery that covers 50 years of my work. The latest picture in it was done this year. It's a robin the cat brought in from the garden. □

**dian Biography** to assemble modest book-length studies of important figures not otherwise thus treated. The books are inexpensively produced through the photo-reduction of type-script. H. H. Stevens by Richard Wilbur (244 pages, \$9.50 cloth, U of T Press) is the sixth book in this series. Although it's not especially well written, the story it tells makes it hard to pot down. Stevens, a Red Tory, left Bennett's cabinet in 1934 because of its lack of social concern to form the Reconstruction Party. It's interesting to speculate on what might have been had Stevens (a) joined the CCF as many urged him to do, or (b) replaced Bennett as leader of the Conservative Party in the 1935 election.

8 \* \*

**(Edward) K(illoran) BROWN (1905-1951)** is known to CanLit specialists for his collection of essays *On Canadian Poetry*. The rest of his work has been unavailable unless one searched through back issues of such magazines as the *Manitoba Arts Review* and the *Civil Service Review*. David Staines of Harvard University has culled those magazines and assembled E.K. Brown: Responses and Evaluations: **Essays** on Canada (\$3.50, 314 pages, New Canadian Library). The title comes from E.K. Brown's definition of the critic as "a sensitive reader who can explain his responses and evaluations." Brown not only explains his responses and evaluations, he does so in prose that's never less than a pleasure to read. My favourite Brown essay, "The Neglect of American Literature," appeared in *Saturday Night* in 1931. In it Brown complains that university graduates in Canada "go out to teach English without having read an essay of Emerson or Lowell, a poem of Whitman or Lanier, or a novel of Hawthorne or Henry James. In only one of our universities is American literature given a place more generous than Anglo-Saxon is given."

\* \* \*

**ELLEN ROSEMAN** and Phil Edmonston's *Canadian Consumers' Survival Guide* (347 pages, \$6.95. General) seems hastily put together. Still it's hard to imagine a user of the book who wouldn't get back many times \$6.95 in savings. It's curious, therefore, that consumer books such as this don't sell better than they do, especially when one considers the amount of money people seem willing to pour into comparatively valueless *psychological* self-help books.

\* \* \*

**TIDBITS:** Broadcasting in Canada, by E. S. Hallman (90 pages, \$5.95 paper, General), provides an excellent brief

## the browser

by Morris Wolfe

### A transcontinental muncher muses about the Donnellys, Bricklins, and E. K. Brown

ONCE AGAIN I've been travelling in Canada: once again I've used Anne Hardy's *Where to Eat in Canada as a guide* — this time the 1977/78 edition (297 pages, \$4.95 paper, Oberon) — and once again I've been delighted. If anything, the book seems to get better with age. It's a pleasure not only to eat one's way through Hardy but also to read her for such gems as: "**Sault Ste. Marie:** We really have nothing to recommend in the Sault. Local people, who seem to be even more given to babbity than most, tell us that you should try one of the following: the New Marconi, **Cesira's**, the **Caswell**, the Porterhouse and **Basanti's** Small Frye. We have."

\* \* \*

THE DONNELLY industry is at it again. A Donnelly movie is on its way, based on a screenplay by film-makers Leonard Yakir and Murray Markowitz. Now William Crichton has turned their screenplay into a novel, *The Donnelly Murders* (173 pages, \$1.95; paper, PaperJacks). Yakir, Markowitz, and Crichton's Donnellys are martyrs — poor misunderstood souls beset by insensitive neighbours. Any harm they do is because, well, boys will be boys. Ray Fazakas' *The Donnelly Album*, on the other hand, (311 pages, \$12.95 paper, Macmillan) offers us, not

fiction, but a "Complete and Authentic Account Illustrated With Photographs of Canada's Famous Feuding Family." The photographs and other documents reproduced here are interesting but the text is overlong; it tells me much more than I want to know. Lawyer Ray Fazakas' "exhaustive research" is exhausting.

\* a \*

APART FROM Breakwater in Newfoundland, regional publishing in Eastern Canada has been much less vigorous than has regional publishing in the West. Brunswick Press (Box 3370, Fredericton) maybe worth watching, at least to judge by Bricklin (137 pages, \$6.25 paper). Authors H.A. Fredericks and Allan Chambers tell the story in fascinating detail of how that delightful scoundrel, Malcolm Bricklin, hoodwinked the New Brunswick government into giving him millions of dollars to build a car. Bricklin, it turns out, had never built anything that worked. If enough New Brunswickers read this book, the Hatfield government will have trouble getting reelected.

\* \* \*

THE CANADIAN Biographical Studies series makes use of original research collected for the *Dictionary of Cana-*

introduction to probably the most complicated broadcasting system in the world ... The **Canadian Film Digest's 1977 Yearbook** (176 pages, Film Publications of Canada, 175 Bloor Street East, Toronto) is the best available collection of statistical and other information on the Canadian film industry. Did you know that Canadians paid their way into movie theatres 247 million times in 1952, the year television came to Canada, but only 84 million times in 1975? ... **Mark Satin's** *New Age Politics: The Emerging New Alternative to Marxism* and *Liberalism* (84 pages, \$1.50 paper, Fairweather Press, 2344 Spruce St., Vancouver) is worth a look. It's an intelligent attempt-in the tradition of such writers as Theodore Roszak — to synthesize a number of current trends ... Twentieth Century Canadian Composers by Ian L. Bradley (222 pages, \$10 cloth, G.L.C. Publishers, 115 Nugget Avenue, Agincourt, Ont.) is not a good example of the book-making art. But it performs an important function in offering a descriptive analysis of works by 10 composers recorded by the CBC and available through the Canadian Collection. Composers included are: Healey Willan, Claude Champagne, Sir Ernest Campbell MacMillan, Murray Adaskin, John Weinzweig, Jean Papineau-Couture, Robert Turner, Harry Freedman, Rem Mercure, and R. Murray Schafer. □

## on/off/set

by Len Gasparini

# Some lively sparks, a light in the basement, an exploding head, and the usual lamentations.

A CURIOUS and seemingly unavoidable situation is developing in our publishing industry, especially with books of poetry. Toronto has long been the dominating power, but that is quickly changing. Book publishing has become decentralized to the extent that publishers outside of Ontario have gone strictly regional, and that worries me because it is unhealthy. I have discussed 'this unfortunate phenomenon with fellow poets, magazine editors, and several book publishers, and the consensus is, to quote Grain editor Caroline Heath in a letter to me, that "the range of our publishing industry is too limited, and regional publishing is not an answer to that." Perhaps this situation is a backlash to Toronto's smug literary incest; perhaps it goes deeper, having something to do with the paranoid issue concerning the divisibility of this country. But whatever the reason, one thing is certain: them is a mania to get into print regardless of geographical dictates and cultural relay races. As always, the poets grumble and growl. Everybody wants a piece of the action. At least the

books I review in this column provide a vivid cross-section of what is happening in Canadian poetry.

In Quebec, New Delta Press, an offshoot of Louis Dudek's erstwhile Delta Books, has released four new collections of poetry: Sparks, by Michael Harris (56 pages, \$2 paper); *The Road to Arginos*, by David Solway (65 pages, \$2.50 paper); and *Milarepa* (98 pages, \$2.50 paper) and *Left Hand Mind* (96 pages, \$2.50 paper), both by Richard Sommer.

*Sparks* is a lively volume of short poems. The themes Harris writes about are universal, and his imagery boils with fresh poetic diction, as in "The Poet at Seaside," where he says "the best the sea/ could leave me," is wet, goosebumpy, coldfevery I as if once my skin-chilled hide / had feather for cover." The collection is slightly uneven, but some of the poems maintain the graceful stability of a keel.

Solway's *The Road to Arginos* is Hellenically inspired, Hebraically felt, and heuristically recorded — truly a neoclassical task. The poems are structured in neat stanzaic patterns with

# September 1977

Never before has a Canadian Indian spoken so eloquently, so simply, and so movingly about the culture of his people, and about their aspirations for the future.



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by Chief John Snow

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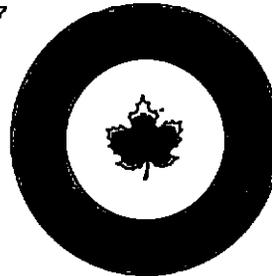


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## National Bestseller List 1977



### RCAF Squadrons and Aircraft

by S. Kostenuk & J. Griffin

This illustrated history of the Royal Canadian Air Force squadrons represents over fifteen years of research by two of Canada's leading authorities, with over 450 photographs of actual aircraft used by the RCAF squadrons; this book appeals to all ages, to aviation buffs, modelers, airforce personnel.

"...it makes fascinating reading, and will likely become the standard reference on the subject."

Wings

various rhyme schemes; sometimes the metre is overdone, but, the poems manage to capture the essence of their subject matter. "The Journey," "In Defence of Marriage," and "The Piano in the House in the Woods" are excellent examples of Solway's talent.

*Milarepa* is a rather unusual sequence of Buddhist poems by Richard Sommer. The title evidently refers to the name of a Tibetan poet/yogi/bodhisattva who died in the 12th century. I, for one, am unmoved by the monotonously meditative cadence of these Poems. The nirvanic ideal, or the vegetal attainment of it, does not belong in poetry. Poetry is the imaginative expression of passion, pain, love, and delusion.

Sommer's other book, *Left Hand Mind*, also leaves me cold. The poems are printed in the author's handwriting, and this is supposed to be mystical in a left-handed sort of way. All I can say is that Sommer would be wise simply to concentrate on writing poetry. Ambidexterity may be good for a juggler, but one hand mashes the other.

*The Light Is on My Shoulder*, by Ted Plantos (Fiddlehead Poetry Books, 36 pages, unpriced). The short impressionistic poems of Plantos may not always mirror the intensely human or seamier aspects of Toronto's Cabbagetown, but he is an indispensable part of this milieu as an organizer of poetry

readings at the House on Gerrard. The poems in his new collection are wistful and delicately imagistic. There is an almost deliberate avoidance of cynicism and anger, and Plantos seems to have achieved a certain polish and visionary splendor. "Kneeling at Your Shrine" integrates diffuse elements of feeling into a style totally his own. His poems are often beatitudes.

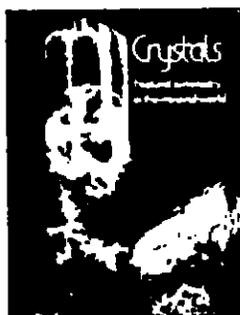
Changehouse, by Michael Tregebov (Turnstone Press, 37 pages, unpriced). Startling metaphors and a fluently colloquial enjambment style, which looks easier than it is, characterize the poetry of Tregebov. His poems seem to shape the environment he lives in, and he observes things with the eyes of a painter: "The morning dawn/charges through the window/lie horses of butter." And: "...water lilies, pausing and passing like blotted inks;/Heavy as stars...." The lyricism is there, but it is often shaded by layers of meaning.

*The Martyrology: Books 3&4*, by hp Nichol (Coach House Press, unpriced). This volume is a continuation of Nichol's epistemological obsessions; a descriptive catalogue, as it were, of states of consciousness, detailing love, hate, and whatnot. The style is somewhat rambling and prosy, like the soul's odyssey. "Perhaps the journey is into darkness/enter the well between your lady's legs...." I agree.

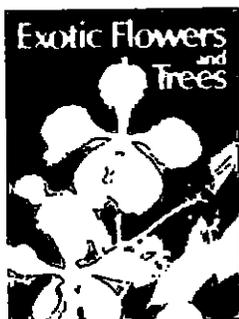
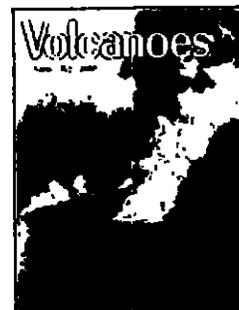
When the Animal Rises from the Deep the Head Explodes, by Ludwig Zeller (Mosaic Press/Valley Edition+ 133 pages, \$5.95 paper). This beautifully printed book contains 15 surrealist poems and 17 collages. It is a trilingual edition of the original Spanish, with an English version by John Robert Colombo in collaboration with Susana Wald, and a French version by Therese Dulac Gutierrez. The poems are stylistically reminiscent of Andre Breton's. They are filled with a terrible, dreamlike strangeness. But I still prefer, in comparison, the dazzling world of Mark Strand and James Tate.

*Somebody Left the Light on hi the Basement*, by Avron Hoffman (Intermedia Press, 91 pages, \$4.95 paper). And I hope the light stays on because Hoffman's puckish satire penetrates the nooks and crannies of human nature like a centipede. This is Hoffman's 10th book, and this is my first introduction to his work. It sparkles with humour and insight; it's like a shot of penicillin. His "Lunch Hour Poems" turn the straight world upside down, shaking out the loose change. He now dwells in Vancouver, where he also fills the stomach of his Muse by working as a short-order wok. How can Vancouver ever be the same after savouring this special of surreal ham and eggs? I heartily prescribe this book for anyone suffering from ennui of the tongue.

Thaw, by Douglas Smith (Four



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**Humours** Press. 38 pages, \$4.50 (paper). I detect a **certain** timidity in Smith's poetry, as if he were afraid to unleash too much **colour**. His landscapes **have a grey**, undefinable aura about them: "Windows fill with empty sky ... weather is wind-chewed: branches **dance/as if in zero gravity**." "Scarecrow" is **probably** the best piece because it is **fleshed with** a poignancy of feeling that evokes, **or** rather, involves the metaphysical. The other poems, though carefully constructed, move **too limply** to make it on their **own**. **Everything** is lifeless, and objects are seen through a haze. The "thaw" is **more like** a fade-out.

I Never **Wanted** to Be the Holy

## first impressions.

by David Helwig

## Politics, as practised by the Pharaoh face and in a far, far seedier place

Child of the Morning, by Pauline Gedge. Macmillan. 403 pages, \$9.95 cloth (ISBN 0 7705 1520 7).

The Common Touch, by T. A. Keenleyside, Doubleday, 224 pages, \$7.95 cloth (ISBN 0 385 12275 6).

**PAULINE GEDGE'S *Child of the Morning* is a highly romantic chronicle of the lives of beautiful and passionate characters in the exotic setting of Ancient Egypt. A sort of *Gone with the Sand*.**

**He felt the eyes of the women on him in speculation, but he did not sense their admiration. He did not yet see what they saw: a tall young man with the grace of the legendary panther and a face that beckoned in sensual invitation. A man, moreover, with the stamp of a power all his own in his broad forehead and in his swift, capable hands.**

The book is more **than this**, but first of all it is what used to be called "a good read," long and eventful (though in structure it is a chronicle without a dramatic **knitting** up of plot) and treating of high passions in a rich and ornamental setting, a perfect diversion for a **certain kind** of reader.

*Child of the Morning* tells the **story** of Hatshepsut, the only woman **ever** to be Pharaoh. It **begins** when Hatshepsut is a child with no expectation of a significant role in the dynasty. Her weal: half-brother will be **Pharaoh** and her sensitive older sister the royal woman of pure blood that he must marry, according to the dynastic **laws of inheritance**. After her older sister is poisoned, the pious and energetic Hatshepsut becomes a **significant** figure, and her father conceives the idea that she should become **Paraoh** rather than merely Divine Consort.

The rest of the book traces her career **from** that point to the moment of **her**

**Ghost**, by Nancy Senior (Fiddlehead Poetry Books, 40 pages, unpriced). "But the Comforter, *which is the Holy Ghost*, whom the Father **will** send in my name, he shall teach you all things, and **bring** all things to your remembrance, **whatsoever** I have said **unto you**" (*St. John 14:26*). Having quoted this soothing piece of scripture, I have no desire to be facetious or profound. But the poems in this pamphlet are not **very good**. There are too **many clichés**, too much sermonizing, and a **traffic jam** of bad images. I can derive more pleasure **from** the baroque verses of Richard **Crashaw** than I can find rhyme or reason **for** this type of stuff. **0 scourge and lamentations!** □

death, a suicide forced by her successor as King of Egypt.

In an interesting structural **irony**, the **nephew-son** who destroys **Hatshepsut** is a sort of r&carnation of the proud father who conceived her as Pharaoh. **She** is a powerful woman, but the **final** power of the law is with the men.

Pauline Gedge writes well, in a style just on the edge of high-flown. The book's great achievements are the character of Hatshepsut and the imaginative reconstruction of the Egypt of the aristocrats. **Hatshepsut** is a proud, passionate, intensely ambitious yet humane woman. The reader is led to feel her **total** belief in her own divine mission. She believes herself to be what the theology and politics of the time tell her she is, the incarnation of the God. **Her** fierce-ambition and her idealism both spring from this. The world she moves in is all artifice and ornament, a creation of historical and literary imagination that provides a sensuous setting in which the characters can play out their destinies. **Pauline** Gedge has committed herself to what she understands as the **values** of dynastic Egypt, and this commitment gives the book its solidity.

The other first novel this month, *The Common Touch* by T. A. **Keenleyside**, is also about politics, but the world here is geographically larger and emotionally more limited. Instead of the **brilliant** machinations of a divine **monarchy**, we observe the seedy **manipulations** of international diplomacy.

*The Common Touch* takes place in **Bukara**, a fictional country in Southeast Asia, which **is** in a state of political **unrest**. The Ugly Americans are up to their usual dirty tricks, and the Bland

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Canadians are going along.

Keenleyside has been a Canadian diplomat, and the book is enriched by a detailed and convincing sense of what life is like in the foreign service. The book's hero, James Rutherford, is a Canadian representative at the UN when the story opens. The *chargé d'affaires* in Bukara dies on the operating table after a ear accident, and Rutherford is sent in his place.

Rutherford is an idealist with an interest in developing countries and goes to the job hoping to do some real good for the people of Bukara. The book shows how those around him in the embassy misinterpret or misunderstand the situation and play into the hands of the powerful self-interest of the Americans.

The central ideological conflict in Bukara is between those who want to improve the lives of the people within the traditional agricultural framework and those who want to turn the country into an imitation of the industrial West. Rutherford is on the side of tradition, and so are all the good guys in the book.

Characterization here takes second place to the statement of theme. Those on the right side are sensitive, aware, intelligent. Those on the wrong side are boorish and stupid. There is a familiar subplot in which Rutherford's wife strays into the arms of a lustful Aussie because her husband is always at work,

but it adds nothing to the book.

While there is little depth to the book, the plot does dramatize a credible and complex political situation. It's here that Keenleyside's knowledge of the territory serves him well. The way in which Rutherford is trapped between his own department and the Canadian aid agency and his frustrating inability to get his perceptions across to his superiors give the reader, at times, a sense of goodwill battering its head against the walls of existing institutions.

The book would be stronger if we knew more details about the political developments in Bukara. The demonstrations become more violent, the country brings itself to the brink of change, but there is little developed sense of just how this is happening. Rutherford becomes friendly with the leader of the political opposition, but this man seems to do little but smile and deliver lectures. There is no sense of how he is involved in the creation of a climate of rebellion, and this makes the book's ending, in which Rutherford quits diplomacy to go to work for him, seem flat and naive.

On the other hand, the dramatization of how foreign policy is used to serve domestic political ends — in the state visit of a Canadian prime minister, for example — is bitter and convincing. □

## Letters to the Editor

### ONE MAN'S RACK.. .

Sir

Your May issue includes an article, "You're All Right Jack" by Phil Sarguy, most of which is an interesting and well-researched look at the mass-paperback publishing industry in Canada. However, the article does include two errors that I thought I might point out.

The first of these errors causes me considerable concern: It is reported in the article that I called the wholesalers' declarations of desire to see Canadian paperbacks on their racks "crap." In fact, what I was responding to was the claim that the Periodical Distributors of Canada have made that 30% of the paperback books they sell are Canadian. What I said was that if by that they meant that 30% of the paperbacks they sold were Canadian-authored then that statement was crap. However, I conceded that if they meant that 30% were manufactured in Canada then that was a possibility. I did say that the mass-paperback market is the most effectively closed business that I've seen. The fact is that, to a very high degree, publishing and distribution of mass-paperback books is concentrated in the hands of relatively few companies and that companies attempting to break into the market have not been successful.

I want to stress that I do not have any view at all as to the motivation of the vast majority of the wholesalers who operate in Canada. I don't even know more than one or two of them. However, as I observed and as your article observes, it is easy to see that the result has been not very much change at all in this market — regardless of their motivation.



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I also wanted to note that there is a very serious problem in the analysis that is offered in the latter part of the article. What the writer does is to note that 165 mass-paperback titles out of a total of 1,950 were written by Canadians and to compare that with the 2,159 quality-paperback books written by Canadians out of what he cites as a total of 2,586. What the writer has got completely wrong is the total number of English-language quality paperback books released in Canada each year. The figure would be many times larger than 2,586. My guess would be the total is probably at the very least 30,000 to 40,000. As a result, I think that none of the analysis that follows this statistical observation is at all valid.

Paul Audley  
Executive Director,  
Association of Canadian Publishers. Toronto

Mr. Surguy replies: *My article was an attempt to come to grips with an extremely complicated subject. If in my necessary condensation of Mr. Audley's remarks I misapplied his use of the word "crap," I apologize to all concerned.*

### ... ANOTHER'S OPINION

Sir:

As chairman of the Canadian Publications Committee of Periodical Distributors of Canada, I must take strong exception to certain statements in the article "You're All Right, Jack," published in your May issue.

In this article, Paul Audley, executive director of the Association of Canadian Publishers, is quoted as saying that the declarations of desire by wholesale distribution companies to promote Canadian paperbacks are so much "crap." I understand Mr. Audley has written to advise you that this quote was taken out of context of his remarks. However, that is really not my point.

My point is that *Books in Canada*, if it is to adhere to an acceptable level of responsible journalism, has an obligation (like any other publication) to provide fair and balanced coverage of any contentious situation about which it chooses to report.

Why didn't your reporter contact a wholesaler representative for a reaction to the "crap" statement?

If he had, he would have quickly found out that such an allegation is unjustified (as Mr. Audley apparently concedes), and he would have found out that wholesalers are quite prepared to promote the sale of any Canadian mass-market paperback books that are made available to them for retail distribution.

This whole subject of Canadian paperbacks is being argued out with an almost complete lack of factual information. To begin with, nobody really knows how many Canadian-authored paperback titles are made available in Canada each year, how many are offered to wholesalers and how many are sold.

Not is there even a common agreement on what constitutes a Canadian paperback. Does it include a book written by a Canadian author but published by a non-Canadian company? Or a book authored by a non-Canadian but published by a Canadian company?

If your article had addressed itself to determining these facts, rather than publishing an apparently distorted version of an incomplete remark (without, as I say, a "trap" opportunity for the group being accused to respond to the allegation), then it would have served a more useful purpose.

The fact remains that Canadian wholesalers vigorously promote the sale of the paperback books that are made available to them. All that is needed is for the Canadian authors to write more of them, and for Canadian publishers to publish more of them.

Jack Shapiro  
Toronto

### SOMEBODY CARES

Sir:

In your May issue, Phil Surguy says that figures for McClelland & Stewart paperbacks are only available after 1972. A few years ago a non-profit

research group called CANLIT published the results of their study of 10 years of Canadian literary publishing in *The Lumberjack Report: English Canadian Trade Book Publisher's Sales, 1963-1972* (Peterborough, 1976) by Delores Broten. Their data are available in the computer at the Institute for Behavioural Research at York University. Copies of the report itself were distributed through the industry, although I suspect it may now be out of print.

I enjoyed the emphasis in Surguy's article on the publishing and financial end of Canadian literature. If more work is to be done on this vital area of publishing, the research done by Delores Broten and CANLIT should not be allowed to drop into oblivion. I hope that by publishing this letter (late though it is) you will inform Canadian students of publishing of the existence of this report and of 10 years worth of historical data.

Margery Fee  
Ottawa

### ERREUR CHEZ US

Sir:

I recall once congratulating you on the excellent record of *Books in Canada* in always crediting translators in reviews of their work. Now, however, I most withdraw my congratulations, for the time being, at least. On page 25 of the June issue there is a review of two translated works — *How Lévesque Won* (Pierre Dupont) and *René Lévesque: Portrait of a Québécois* (Jean Provencher) — in which no mention is made of the translators (Sheila Fischman and David Ellis), either at the top of the review or in the text. In fact, only a vague reference to the Rat appearance in English of the Provencher book gives any indication that the books in question are not original English works.

I do not need to impress upon you how important it is that translators should always be recognized and that their names should always appear, at the very minimum, along with the name of the original author at the head of reviews of their work.

Joyce Marshall  
(for Association des Traducteurs Littéraires/  
Literary Translators' Association)  
Toronto

### SWEENEY AGONISTES

Sir:

There are a great number of factual errors as well as emotional excesses in Brian Young's May issue of my biography, *George-Etienne Cartier*. If he wants to send me a stomped self-addressed envelope, I will answer them all, but some are just too outrageous to let pass in public.

Cartier did not, as Young claims, avoid the "trap" of letting Lower Canadians vote on the Co-federation proposals. As a believer in Responsible Government — that is, governing without the use of referendum — he felt that the votes of the majority of French members were a sufficient test of popular will.

His assertion that Cartier's nationalism "extended about as far as Montreal's city limits" is palpably absurd, as Young will see if he cares to remove his nose from the local registry office and look, for example, at Cartier's brilliant dealings to bring B.C. into Confederation.

The whole review is of a low calibre, but I don't want to belabour the point, or match his propaganda with my wit. Some prominent historians have praised my book to the skies, others have damned it to hell. Fair enough, but at least both sides have tried to make a good, well-written case of it. All I can say is that of all the reviews I have received, be they good or bad, his is in a class by itself. It doesn't even insult my intelligence.

A final word of advice to Mr. Young: if he persists in his own project to write a biography of Cartier, he had better do something about his historical mind-set, or he is going to run into some very serious trouble. What this country does not need is a boring biography of Cartier, or even

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an irrelevant one, because although the dogs may bark, the caravan does indeed move on.

Alastair Sweeny  
Ottawa

## NOT POETRY, 'WORDS'

Sir:

Once again, *Books in Canada* advocates banning a Lester & Orpen book. Last fall, it was *French Canadian, He?* by Mark M. Orkin; this time it is a poetry book no less — *Words for Love & Hate & the Long Nights in Between* by Anita Latner (May).

To suggest that this book (or any book for that matter) be banned is at once irresponsible and revealing of the reviewer's (Len Gasparini) misconceptions regarding Anita Latner's work. As the title advises, this is a book of words — not sonnets or ballades or rhymes or strophes, or whatever else Mr. Gasparini may have been looking for — simply words, that nevertheless reflect the feelings and concerns of a great many women today. Mr. Gasparini may disagree or feel uncomfortable with the sentiments expressed, but he would be deluding himself were he to question their truthfulness or validity. Anita Latner writes simply but directly. She invites the reader to share her perceptions of the world around her, and does not pretend to do otherwise. Her style is all her own and it is one entirely suited to her message and purpose.

It would be interesting to have a woman reviewer's reaction to the book.

Barbara Purchase  
Editor, Lester & Orpen  
Toronto

## IT'S CHIC TO FORGET

Sir:

Among the tribulations many of us had to contend with during the Hungry Thirties were the smart-ass smirking of such critics as John Redfern, who reviewed *Eight Men Speak and Other Plays* in your April issue.

I object, as one of the writers represented in the book, to your critic's flip denigrations of the protest theatres of the period. Typical of the Redfern jaundice are these Olympian judgments:

"A raucous book noisy with shouts of protest ... a host of blatant titles like *Unity, Scientific Socialism, Eight Men Speak* ... cartoon-like workers ... dirty rich-boss-pigs ... Ryan and his buddies ... only a step up from soap-box ranting ... rabble-rousing skits. ..."

The review occasionally and tentatively approaches almost a glimmer of perception, but your reviewer pulls back a good distance from the brink of humanity and involvement.

It is chic in some circles today, as it was in the Depression Thirties, to toss pejoratives and to sneer at writers and other artists identified with social protest.

Oscar Ryan  
Toronto

## NO CHEAP PLACE?

Sir:

I'm really pissed off re the outrageously high price of \$13.95 for Warner Troyer's *No Safe Place*, an outstanding exposé of mercury pollution among the Native People in Northern Ontario and the government's continuing cover-up of this serious health hazard. Clarke Irwin published the book last April, I believe.

When I recently phoned Clarke Irwin's promotion manager to complain about the high price and asked her to justify it, she casually mentioned the "usual production costs." This fast and glib reply doesn't satisfy me. Why the hell should a book by a Canadian author, about Canadians, and a life-threatening health hazard directly affecting thousands of Canadians be so prohibitively expensive? Clarke Irwin knows, or should know, that millions of potential Canadian readers can't afford \$13.95. And since most public libraries

seldom stock more than two copies of any book, most Canadian readers will not get a chance to read it. The paperback edition of *No Safe Place*, Clarke Irwin's PR says, should be out in 1978 at roughly "half the hard cover price" — or \$5.50. Big deal. A price of \$2.50 would be more reasonable and make the book more accessible to the reading public.

But then, like most publishers, Clarke Irwin appears to be more committed to reaping (ripping off) profits than reaching Canadian readers.

Incidentally, I wonder if Clarke Irwin has bothered sending complimentary copies of *No Safe Place* to the band and treaty council chiefs and other Native People on Grassy Narrows and White Dog reserves where most Ontario victims of mercury poisoning and Minimata Disease are struggling to survive.

Don Weitz  
Community Health Worker  
Toronto

## DON'T QUESTION TM

Sir:

For whatever his reasons, Richard Lubbock, in his review of *The Ion Effect* (May), incorrectly labels the Transcendental Meditation Program a panacea, and lumps it in with numerous specious fads. Despite his science background, he obviously hasn't examined the volumes of scientific research on the TM Program, which validates beyond question the benefits reported by millions of people from all walks of life. The highly effective use of TM on military bases, in school systems, prisons, mental institutions, and by federal civil servants, also proves beyond doubt the reality and efficacy of the TM program. TM is taught by a non-profit, educational organization, the International Meditation Society, and course fees have tax-deductible status. *Kasher, n'est-ce-pas, M. Lubbock?*

Nicker Vandervoort  
Instructor, TM Program  
Guelph, Ont.

## BLAME FYODOR

Sir:

David Helwig's review of my novel *Price* in your June/July issue is shrewd and serious enough to deserve a response.

About the sans serif type, Helwig is right. I didn't like the face myself. The history of our Square Deal choice is complex and amusing and has to do with regional disparity but essentially, Helwig is right.

The idea that the narrative method belongs to the Conrad tradition is also probably right. The book went through many versions. The problem was a choice between third-person narration and first. Since the book — at one level — was supposed to go beyond a private psyche (one of the themes — liberal individualism and its public demise) a compromise was reached in which the first-person narrator should try to match third-person omniscience. It was not Conrad who suggested the solution, but, strangely enough, Dostoyevsky, whom I dislike. I remember reading Dostoyevsky one afternoon and thinking, "That's it! A first-person narrator who is unobtrusive." And I cast the book finally — perhaps wrongly — in that mould. This is not to quarrel with Helwig's view. I read, teach and like Conrad a great deal, and it is likely that I have unwittingly adopted a lot of Conrad's manner. Whatever the truth, Helwig's view is certainly provocative: it makes me think.

A more important matter is his very much deeper thinking about fate: "The effect of publishing circumstances and accidents on a book's success." I may be incorrect but Helwig leaves the impression that a book "published in Charlottetown" is not very likely to be "successful."

Again Helwig is on the right track, but I am myself immediately led to two inescapable conclusions.

The first conclusion is "old hat," so I won't labour it. It involves the Canadian condition: For Charlottetown in Helwig's thoughtful paragraph, read Toronto; and then re-think the notion of "successfulness."

I have just returned from cuter space — Europa, the Caribbean, and South America — having been sent there on a lecturing tour by Canadian External Affairs. In all these places, I was asked about Canadian writers who are household names in Toronto. Very few people have ever heard of Hugh MacLennan, Margaret Laurence, Bob Kroetsch, Joyce Marshall, Marion Engel — to mention Canadian writers I particularly admire and like to talk about. What "success" are we talking about? I do not want to press the sore point of regional disparity, but I would like writers as sensitive, serious and intelligent as David Helwig to think twice before they adopt Toronto or Ontario as the epicentres of universal success. I expect Americans to think ethnocentrically. I sincerely hope we in Canada can show more restraint.

My last points are very minor; they involve two matters of fact. In Canada, *Price* is distributed (as are all Square Deal books) through Burns & MacEachern, so that whether or no a book is published in Charlottetown is not really important: we have national distribution. What is slightly more important is the fact that we are now concluding agreements with two large houses in Europe which involve British and African rights in *Price*. In other words, whether Helwig is correct about the "successfulness" of books published out of Charlottetown is doubly debatable. Personally, I hope about Canadian books published out of any region or city of this very creative and remarkable country that he is wrong: that whatever we produce will have the widest national and international interest and attention.

Réshard Gool  
Editor, Square Deal Publications  
Charlottetown, P.E.I.

Mr. Helwig replies: *The sort of "success" I had in mind in the case of The Seventh Hexagram includes sale of foreign rights, book-club sale and sale of paperback rights to a large American company. I know all too well that Canadian writers are little known outside this country; I strongly suspect that publication away from the centre increases the odds, just as "international" subject matter reduces them.*

*The question of "success" for writers (and by that I mean quite simply the attainment of fame and money) is an intriguing one. After all, once a book is set in type, nothing can be done to alter its essence, but much can be done to alter its fate. I would be interested to know, for each of the first novels I've reviewed in the past year, how many copies were sold and how much money accrued to the author. If I were not incorrigibly lazy about such things, I'd set out to make the discovery.*

## CanWit No. 25

THAT MURMUR of innumerable keys you keep hearing is the sound of 10,000 lusty typewriters across the country busily pecking toward the \$50,000 prize being offered by McClelland & Stewart for a first Canadian novel. Unfortunately, McClark & New spider is not as flush as its old rival. But M & N will advance \$25 for the best title and plot outline (maximum: 75 words) for a last Canadian novel, and promises that the winning entry will

receive the same promotional treatment lavished on the house's previous seller, *Resurfacing in Sarnia* by Joyce Castor. (The film rights alone went for a fabulous \$8,065.37 and the CFDC-financed epic, shot on wide-screen Super-8 in living black-and-white, now is playing legion halls from Colborne, Ont., to Zeballos, B.C.) Address: CanWit No. 25, Books in Canada, 366 Adelaide Street East, Toronto M5A 1N4. The deadline is Sept. 31.

### RESULTS OF CANWIT NO. 23

WITHIN THE viable parameters of the polysyllabic exercise, them was an abundance of superlative bureaucratise. Jargon-wise, we would have to say that the out-front contender is Grant Buckler of Wolfville, N.S. He will be the recipient, the post Office willing, of two sawbucks and a five-spot for the following artful circumlocutions. (N.B., the answers to these dull-testing questions are printed at the end of this column.)

1. With reference to the proposition of imparting by any educational process whatsoever, to any specimen of the species *canis domesticus* of advanced chronological standing, any ability in an activity at which said Individual (specimen of *canis domesticus*) did not previously exhibit a noticeable degree of proficiency, the probability of such an operation proving feasible is by the most optimistic estimates approximately zero.

2. The segment or division of the physique superior in altitude to all accompanying elements of said physique and encompassing within its parameters the cerebrum, cerebellum, and medulla oblongata, and additionally the auditory, olfactory, and visual organs, can be confidently identified, generally and specifically, as being more highly advantageous when extant in duplicate.

### Honourable mentions:

3. One incontrovertible aspect of those in high-ranking positions of power, wealth or influence is that regardless of their inevitable desires to indulge in immoderate or selfish behaviour, it is incumbent upon them to so order their activities as to elevate themselves above potential criticism, and by example, reinforce the universality of opinion that their stratified status is because of their implicit superiority. In the final analysis, therefore, escalating influence implies escalating responsibilities.

-Kevin O'Caran, Dundas, Ont.

4. Both the counseling of and the acquiescence in those acts which could be construed as being contrary to peace, order, and good government as might from time to time be unilaterally imposed by the central authority will by those members of the citizenry activated by a spirit of patriotic duty and whose allegiance is unquestionable be avoided.

David Skene-Melvin, Hamilton, New Zealand

5. The principal socio-economic growth centre of the second-language minority may be characterized by associating its nomenclature with an invocation to an alleged supreme being, utilizing exclamatory phraseology and the vocative case.

-Bill Davies, Vancouver

6. Notwithstanding my previous memoranda to the contrary, and seriously taking into consideration the precarious implications of the current

circumstantial interfaces of reality, I herewith agree to be separated from all of the space/time co-ordinates within my control (including all phenomenological parameters) if simultaneously granted material possession of one solid, hooped, quadruped of the equestrian variety.

— Sarah Cohen, Toronto

7. Research has shown that as far as can be determined, the confinement of a unitary ornithic manifestation within the parameters of the terminal part of the vertebrate forelimb, in other words that appendage which could be said to distinguish *homo sapiens* from other species, has a tendency to equate favourably, if not more, with a dyadic manifestation of the above-mentioned classification within a random manifestation of more or less arboreal tendencies.

— Kathleen Hamilton, Ottawa

8. It is a matter of no little disappointment that the speaker is not in a position to make available

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to his national entity more than a single state of functional activity and continual change peculiar to organized and animate matter.

-G. L. Bodwell, Mill Bay, B.C.

country. 1. You can't teach an old dog new tricks. 2. Two heads are better than one. 3. *Whisper* oblige. 4. The subject who is truly loyal to the Chief Magistrate will neither advise nor submit to arbitrary measures (masterhead of the Toronto Globe and Mail). 5. O God! O Montreal! 6. My kingdom for a horse. 7. A bird in the hand is worth two in the bush. 8. I regret that I have but one life to give for my

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## Books received

THE FOLLOWING Canadian books have been received by *Books in Canada* in recent weeks. Inclusion in this list does not preclude a review or notice in a future issue:

- The Lucky Little Dragon, by Joan Raeside, Wynkyn Press.  
The Train That Got Lost, by Joan Raeside, Wynkyn Press.  
Drift Fishing, by Jim Gilbert et al, Salsaire.  
Prospects for a Socialist Canada, edited by John Riddell and Art Young, Vanguard.  
Sailing Craft in Canada, by Cliff Newman, McGraw-Hill Ryerson.  
The History of the Sauguen Indians, by Peter S. Schmalz, Ontario Historical Society.  
Where to Find Salmon, by Alec Merriman, Charles White and Bruce Colgrave.  
Labour Relations and Collective Bargaining, by Gerald E. Phillips, Butterworth & Co.  
Logging Road Travel, by Alec and Taffy Merriman, Salsaire.  
Lower Mainland Backroads, by Richard Wright and Rochelle Wright, Salsaire.  
Which Way Ahead? Canada After Wage and Price Control, edited by Michael Walker, The Fraser Institute.  
The Comedians, by Patricia A. Morley, Clarke Irwin.  
The Poetry of Modern Quebec, edited by Fred Cogswell, Harvest House.  
Canadian Used Car Guide, by Phil Edmonston, Musson.  
Vascular Plants of British Columbia, by Roy L. Taylor and Bruce MacBryde, UBC Press.  
But Can You Type?, by Jill McCalla and June Adam, Clarke Irwin.  
Underground to Canada, by Barbara Smucker, Clarke Irwin.  
Nothing Ever Happens in Folate-Claire, by John McAuley, Vehicule.  
Murders in the Welcome Cafe, by Andee Farcas, Vehicule.  
The Concrete Island, by George Bowering, Vehicule.  
The Strange Case of Inspector Loophole, by Opal L. Nations, Vehicule.  
Natural Resources of British Columbia and the Yukon, by Mary L. Barker, Douglas, David & Charles Ltd.  
Honey, by Cloude Lapp, Vehicule.  
Many Voices: An Anthology of Contemporary Canadian Indian Poetry, edited by David Day and Marilyn Bowering, J.J. Douglas.  
Mouse Woman and The Mischief-Makers, by Christie Harris, M&S.  
Ash, by David Walker, Tolson Books.  
A Bibliography of Canadian Native Arts, by Ian and Patricia Bradley, G.L.C. Publishers.  
The Galts, by H. B. Timothy, M&S.  
Ten Cycles of Lieder, by Marie-Thérèse Paquin, Les Presses de l'Université de Montréal.  
Women in Canada, edited by Marylee Stephenson, General.  
Poems by Barker Fairley, Yonge Street Press.  
Three Plays, by Michael Cook, Breakwater.  
Zama's Book, by Zama Jason-Hearn, Intermedia.  
The Lure of the Labrador Wild, by Dillon Wallace, Breakwater.  
Ways of the Flesh, by Yves Theriault, Gage.  
Northern Frontier, Northern Homeland: The Report of the Mackenzie Valley Pipeline Inquiry: Volume 1, Supply & Services Canada.  
Little Badger and the Fire Spirit, by Maria Campbell, M&S.  
The Goat and the Tiger, by Derek C. Askey, PaperJacks.  
The Kramer Project, by Robert A. Smith, PaperJacks.  
Discovering Stamps, by Bryan Buchan, Scholastic-Tab.  
The City Beyond the Gates, by N. Roy Clifton, Scholastic-Tab.  
Flaming Star, by Nicky Millard, Scholastic-Tab.  
Blood 1 terling, by Cathy Ford, Intermedia.  
Canadian Short Fiction Anthology, edited by Cathy Ford, Intermedia.  
Friedman on Galbraith, by Milton Friedman, The Fever Institute.  
Landscape, edited by Allison Hood and Rapoport, The Woman's Writing Collective.  
One Penny — Two Penny, by Bruce Sutherland, Sutherland Publishing.  
Pear Seeds in My Mouth, by Glen Sorestad, Sesame Press.  
Population Change in the Pacific Region, edited by Chang and Donaldson, Thirteenth Pacific Science Congress.  
Any One Can Make Big Money Buying Art, by Morton Shulman, Fitzhenry & Whiteside.  
New Brunswick Inside Out, by Colleen Thompson, Waxwing.  
People of the Valley, by George J. Bullard, Twin Valleys Press.  
Canada Writes, edited by K. A. Hamilton, Writer's Union of Canada.  
The Cellie Way of Life, Curriculum Development Unit of Trinity College, Macmillan.  
City as Classroom, by McLuhan, Hatcher, and McLuhan, Book Society of Canada.  
South Africa: A Modern History, by T.R.H. Davignon, UofT Press.  
Depression Stories, by Sidney Hutchison, New Star Books.  
I Believe, by T. Leboang Rampa, Corgi.  
The Multinational Enterprise in a Hostile World, edited by G. Curzon & V. Curzon, Macmillan.  
Moose Magic, by Miles Smecton, Totem.  
Focus on a Shadow, by Makato, Commoner's Publishing.  
The Path Between the Seas, by David McCullough, Simon & Schuster.  
File on Helen Morgan, by John Frederic Gibson, Totem.  
Enjoy, Enjoy! by Max Ferguson, Totem.  
The Bass Saxophone, by Josef Skvorecky, Anson-Carwright.  
Wilderness Camping, by Douglas Durst, McGraw-Hill Ryerson.

- Seed Catalogue, by Robert Kroetsch, Turnstone.  
Proverbs, by Ken Norris and Tom Konyves, Vehicule.  
Report on the Second Half of the Twentieth Century, by Ken Norris, Cross Country Press.  
Esanza, Songs for my Country, translated by Jan Pallister, Editions Naaman.  
Who Does What? A Handbook of Canadian Conference of the Arts, CCA.  
Of You and Me, Nous Autres: A Contemporary View of Human Rights, All About Us / Nous Autres, Inc.  
The English Face of Irish Nationalism, by Alan O'Day, Macmillan.  
An Introduction to the Arts in Canada, by Robert Fulford, Copp Clark.  
Divisions, by Stephen Morrissey, Sunken Forum Press.  
The Precipitous Path, by Roger O'Toole, Peter Martin.  
The Common Touch, by T. A. Keenleyside, Doubleday.  
Wanted: Donald Morrison, by Clarke Wallace, Doubleday.  
Initiative and Response, by Anthony Careless, McGill-Queen's.  
Honest Woman, by Wayne Roberts, New Hogtown Press.  
Ross Peterson: The New Edgar Cayce, by Allen Spraggett, Doubleday.  
Exploring the UBC Endowment Lands, by Art Klassen and Jan Teversham, J.J. Douglas.  
Exploring Garibaldi Park, by Dan Bowers, J.J. Douglas.  
Little Mammals of the Pacific Northwest, by Ellen B. Krizman, J.J. Douglas.  
Common Seaweeds of the Pacific Coast, by J. Robert Wasland, J.J. Douglas.  
Halfway to the Goldfields, by Lorraine Harris, J.J. Douglas.  
Ways Harsh and Wild, by Doris Anderson, J.J. Douglas.  
Tales of the Kootenays, by Fred J. Smyth, J.J. Douglas.  
The Canadian House of Commons, by John B. Stewart, J.J. Douglas.  
Canadian Consumer's Survival Book, by Ellen Roseman and Phil Edmonston, General.  
Little-Miss-Yes-Miss, by Yvonne Singer, K&S Can Press.  
Inflation: The Disease and the Remedy, by Carl E. Pope, Pope International Publications.  
Jackpine Sonnets, by Milton Acorn, Sidel Rail.  
From Desolation to Splendour, by Maria Tippett and Douglas Cole, Clarke Irwin.  
Spallumcheen: the visual environment, by W. C. Yeomans, B.C. Land Commission.  
The Hand of Robin Squires, by Jean Clark, Clarke Irwin.  
Twentieth Century Canadian Composers, by Ian L. Bradley, G.L.C. Publishers.  
Canada and the Transition to Commonwealth, by Philip G. Wigley, Cambridge University Press.  
Indians Don't Cry, by George Kenny, China Publishing.  
Stratford Under Cover, by Grace Lydian Shaw, NC Press.  
Years of Sorrows, Years of Shame, by Barry Broadfoot, Doubleday.  
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Social Democracy in Canada, by Desmond Morton, Samuel Stevens.  
The Fraser-Hickson Library, by Edgar C. Mooney, Clive Bingley.  
These Mountains Are Our Sacred Places, by Chief Dan Snow, Samuel Stevens.  
The Ryan's Fancy Songbook, selected and edited by Pat Byrne, Breakwater.  
Knife Notebook, Rikki, Fiddlehead.  
This is a List, by Linda Rogers, Fiddlehead.  
Bakav: Change the World I Want to Stay On, by Mike Nickerson, Nous Autres Canada Inc.  
The Inside Animal, by Arthur Adamson, Turnstone.  
Apples, Peaches and Pears, by Elizabeth Baird, James Lorimer.  
Turn Him Loose, by Cliff Faulknor, Western Producer Prairie Books.  
I'll Take the Train, by Ken Liddell, Western Producer Prairie Books.  
The Canadian Legal System, by Gerald L. Gall, Carswell.  
The Canadian Left, by Norman Peerner, Practice-Hall.  
Bentham on Liberty, by Douglas G. Long, U of T Press.  
The Miracle of the Empty Beds, by George Jasper Wharrett, UofT Press.  
Out of Place, by Eli Mandel, Press Porcupine.  
Another Time, by Eli Mandel, Press Porcupine.  
Brebeuf: A Martyrdom of Jean de, by Eldon Garnet, Press Porcupine.  
Raper: The Price of Coercive Sexuality, by Lorenne Clark and Debra Lewis, Women's Press.  
Adventures With Wild Animals, by Andy Russell, Hurig.  
People of the Coast, by George Woodcock, Hurig.  
Garden Perennials, by A. R. Buckley, Hancock House.  
Harvest of Salmon, by Zoe Landale, Hancock House.  
Modern Romanian Poetry, edited by Nicholas Cazanoy, Mosaic Press.  
Eskimo Life of Yesterday, Hancock House.  
Totem Poles of the Northwest, by D. Allen, Hancock House.  
Indians of the Northwest Coast, by D. Allen, Hancock House.  
Life With the Eskimo, Hancock House.  
What Every Woman Should Know About Hysterectomy, by W. Gifford-Jones, Fitzhenry & Whiteside.  
Our UFO Visitors, by John Mason, Hancock House.  
No Other Country, by Al Fordy, M&S.  
A New Athens, by Hugh Hood, Oberon.  
Furred and Feathered People, by John Wain-coot, Vesta.  
Purring Is My Business, by Wilbert A. Crawford, Vesta.  
The Five Lives of Ben Hecht, by Doug Fetherling, Lecter & Orpen.  
Echoes From Labour's War, by Dawn Fraser, New Hogtown Press.  
The Colour of Ontario, by Bill Brooks, Houslow.  
Arts Metrop, Larus Press.  
Gold-Fixer Trail, by Monica Hughes, J. M. Le Bel.  
A Very Small Rebellion, by Jan Truss, J. M. Le Bel.  
Decadence & Objectivity, by Lawrence Harworth, UofT Press.



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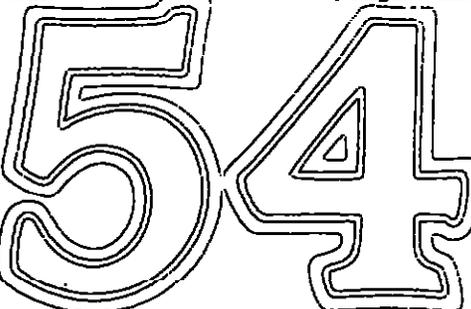
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