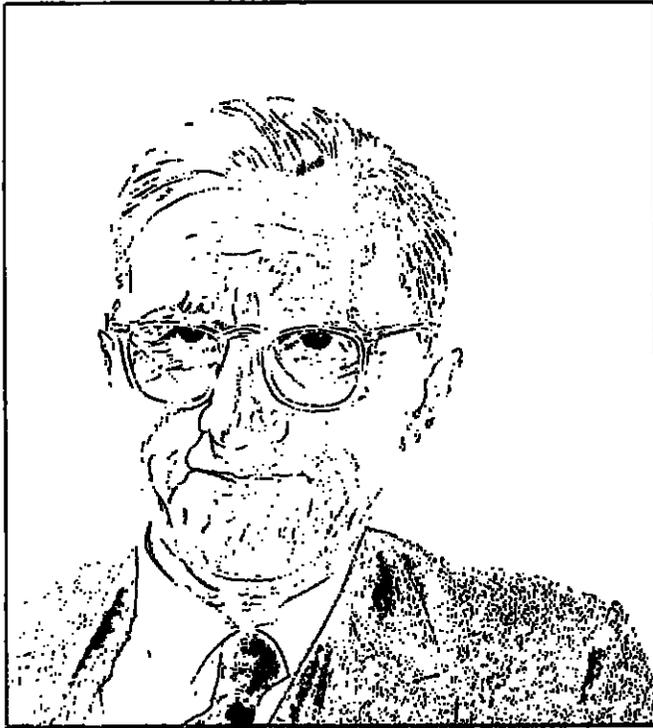


# BOOKS *in* CANADA

a national review of books

VOLUME 5, NUMBER 11

NOVEMBER, 1976



**BRUCE HUTCHISON**

**THOMAS RADDALL**

Journal of  
an inside observer,  
reviewed by Pierre Berton

Voyage of  
a 20th-century man,  
reviewed by Hugh MacLennan

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Paul Stuewe on publishing's Bill Clarke, family rebel

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Don Bailey is a poet, short-story writer, and CBC-TV scriptwriter who knows Kingston inside out and now lives near Peterborough, Ont. Pierre Berton is the author of *Just Add Water and Stir* (M & S, 1959) and several later books. DuBarry Campau is a regular contributor to these pages. Ray Ellenwood co-ordinates French at York University's Atkinson College. Howard Engel is the notorious CBC-Radio producer. David Helwig's latest novel, *The Glass Knight* (Oberon), was reviewed in our May issue. John Hofsess is a freelance writer and critic based in Hamilton, Ont. Born in Cape Breton, novelist Hugh MacLennan continues to keep uneasy watch

on the two solitudes from his home in Montreal. John Martin is a graphic artist and partner in the Toronto firm of Sbc Bros. Michael Smith is a freelance critic living in St. Marys, Ont. Paul Stuewe runs Toronto's Nth-Hand Book Store and collects Canadian publishers. Ellen Tolmie is the non-staff photographer for *Books in Canada*. Rich Whyte's illustrations have appeared frequently in *Saturday Night* and in these pages. Morris Wolfe is currently compiling a definitive history of Canadian publishing under the working title of *Colonial Attu. Muse to Sub-basement Press*.

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# RADDALL OF THE SANDS

From CanLit's warden of the East, a magnificent journey of self discovery

by Hugh MacLennan

*In My Time*, by Thomas H. Raddall, McClelland & Stewart, 269 pages. \$13.95 cloth (ISBN 0-7710-7250-3).

WE HAVE ALL read the bromide that anyone can write the wry of his own life, but the truth is different. Good autobiographies are so rare that it would be hard to name a dozen of them. A true autobiography is not the story of a career but of a human life; of the author's values and feelings, above all of what his life has taught him. Its demands are as contradictory as they are exorbitant. There must be a precise balance between tact and candour; still another between the inner life of the subject and the public one. There must be modesty but no false modesty. The writer must have enough confidence in his own worth, or at least in the worth of his experience, to feel sure that his book has something of value to say to his readers.

Paradoxically, the mind of man least likely to succeed in this form is the professional novelist. This is not because novelists are neurotic: these days any imaginative person who is not neurotic is likely to be insane. No, the real trouble is that the novelist spends most of his working life in a series of disguises. Into his created characters he projects fragments of his own experience and elements of his own personality, but he can never project the whole of himself into a novel. The thought of an autobiography written by Dickens, by the older Tolstoy or by Hemingway is enough to make one wince from embarrassment. Conrad? Yes, he might have done it, but the fact remains that he never tried.

To come to the point. For the past five days I have been immersed in one of the finest autobiographies I ever read and its author is best known as a novelist. Thomas Raddall's *In My Time*, without any trace of self-consciousness, self-vindication, or self-depreciation, fulfils most of the necessities mentioned above. He is of course more than a novelist. He has also been a prolific writer of short stories for Canadian, British and American magazines in the days when there was still a good market for short stories. His history of Halifax (*Warden of the North*) is the best history of a North American city I ever read. Now, after passing the seamark of his 73rd year, he offers what to me is the most encompassing book he ever wrote, his own life story. I fear it will seem strange territory to the sophisticate, who cut their literary teeth in the urban Canada of the 1950s and 1960s.

The title is well chosen. Raddall was born in 1903 and is just old enough to have an accurate memory of

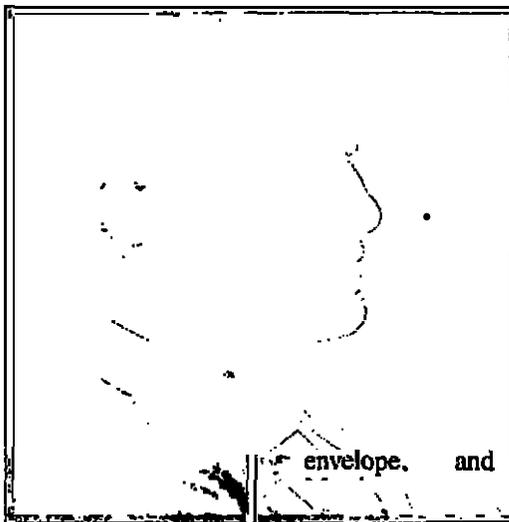
the time when the present century began to show its true character, which was 1914. He was born in the living quarters of a musketry school located in Hythe, one of the ancient Cinque Ports, historic ground, and this makes him a Man of Kent and not a Kentishman. Almost in sight on a clear day was the coast of France and when Tom was six years old, well able to remember the excitement, Louis Blériot flew over the Channel from France and landed a few miles from his home, thereby proclaiming to the world that England's days as a tight little island were numbered. So were Tom's days in England.

In 1913, the Raddall family emigrated to Canada, his father (an NCO in the Royal Marines) having been engaged as a small-arms instructor by the Canadian government. A year and a month after the sinking of the *Titanic* (another seamark in the 20th century) the little *Allan* liner that bore the Raddall family to Canada crossed the Grand Banks en route

He offers *what to me is the most encompassing book he ever wrote, his own life story. I fear it will seem strange territory to the sophisticates who cut their literary teeth in the urban Canada of the 1950s and 1960s.*

to Halifax. Tom's father loved Canada instantly and Tom came to love it a little later. The soldier-father (a remarkable man, splendidly portrayed) was promoted out of the tanks and in 1914 he sailed with the first Canadian contingent to the war. He was wounded at Second Ypres in 1915 and again in 1917. On August 8, 1918, now Colonel of the Manitoba Rifles, he was killed at the head of the Canadian spearhead in the war's final great battle, the day Ludendorff called "The Black Day of the German Army."

Meanwhile Tom had been growing up in Halifax and in the frenzied patriotism of the time, he once lied about his age and tried to enlist. On Dec. 6, 1917, he narrowly escaped death in the Halifax Explosion and he describes the experience unforgettably. But dreadful though the scenes were in Halifax that month, what happened eight months later in the Raddall home was far worse for the growing adolescent. One of those fatal telegrams arrived from the government: "My mother hesitated a few minutes before opening it... I watched her Face as she drew the telegram from it6 in a moment I knew. My sisters wept with her, but I had no tears, only a stony resignation."



Hugh MacLennan

A clergyman came to comfort the widow with prayers and years later Tom wrote the following:

In myself I felt the first stirrings of a doubt that grew as the years went by. If there was an all-powerful and merciful God, why all the suffering I had witnessed in my home and the city during the last eight months? . . . It seemed to me that what we had been taught was nonsense. In the course of experience, like the ancients of Greece and Rome, I had found the world a tough place where appeal to the gods met only silence and a mocking echo. Prayer with shut eyes and bended knees, addressed to some mythical power, was like shouting down a draught in the dark. It was better to face things on your feet and with your eyes wide open, watchful for trouble and maybe a bit of luck here and there along the way.

So, at the age of 15, Thomas Raddall became a 20th-century man. His adopted country and province, of course, did all in their power to behave as though they were still in the 19th century until sometime during the Second World War, which may explain why so many Canadians went morally and socially overboard in the 1960s. As for Nova Scotia, she was in a profound economic depression from 1920 until 1939 and Raddall felt the pinch of it. The shamefully small pension left to his widowed mother made it impossible for him to go to college. To support himself and

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*He killed only for food and has a withering contempt for Hemingway as an egomaniac slaughterer of beasts, birds and fish.*

---

help his family, he learned the trade of wireless operator and became an expert at it before he was 20. It was a hard, ill-paid and often dangerous and lonely life. He served on several small freighters, on an antiquated cable-repair ship and for an entire year on Sable Island, that grim and lonely ship graveyard where stood the most important offshore radio station on the Atlantic coast of Canada. His year-on Sable

furnished him with background material for *The Nymph and the Lump*, which he considers his best novel.

After Sable Island, Raddall quit the Marconi Company and became a bookkeeper in a failing lumber company, which ultimately was taken over by Isaac Walton Killam and converted into the large Mersey Paper plant in the little town of Liverpool, where Raddall has lived ever since. Queen's County is a sternly beautiful, foggy shore backed by hundreds of thousands of acres of spruce and pine forests. In those days they abounded in trout, salmon, deer, and moose and Raddall became an expert fisherman, hunter, and woodsman. He killed only for food and has a withering contempt for Hemingway as an egomaniac slaughterer of beasts, birds, and fish. In a little south-shore village he had for the first time an opportunity to meet girls of his own age, and his description of his loss of virginity at the age of 21 is so natural I can't resist quoting it:

One evening in the late summer of 1924 I went to a party of young men and women to a corn boil beside the Medway River. . . The lights and shadows thrown by the fire, the delicious taste of corn plucked fresh from the stalk and cooked and coated with butter, the young people laughing and ringing, all made it a delightful affair.

After a time I noticed couples leaving the firelight and sauntering into the darkness of the wood. I turned to the girl sitting beside me and suggested that we do that, too. She arose without hesitation. Her face was plain, but she had a friendly smile and the good figure and legs of a healthy country girl in her twenties. . . We sank down in a mossy hollow. Without a word spoken she granted me release from the tension that had troubled me increasingly in the past three years. . . For all my supposed experience it was awkward about it, but happily for me the young woman had some experience and an amiable patience, for which I was silently and humbly grateful. On further occasions we enjoyed each other much better. Eventually, like so many Nova Scotian girls in those hard times, she went to the states to train as an hospital nurse and she married there. I never saw her again, but I never forgot her.

Wordless love-making in a puritan society!

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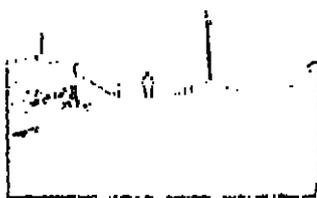
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A few years later, Thomas Raddall married the sister of a friend. She was a small-town music teacher "not at all pretty, but a petite and amusing chatterbox who played a good game of tennis and loved parties." When they came out of the church, a group of villagers threw rice and salt in their faces and as Raddall's mouth was open, laughing, he swallowed some salt:

Years later, looking back on a marriage which was like the sea, sparkling and beautiful at times, dark and stormy at others, with long intervals in which I plunged myself into study and writing, I knew the taste of salt was an omen. Our differences of background, outlook and temperament were so wide that only the haze of young love could have concealed them. Love really is blind. Like many other blind marriages in those days, when divorce was too difficult and expensive for any but the rich, ours had a lot of ups and downs before we learned how to live with each other on an honest plain.

The first child was stillborn and his wife almost died with it, but some years later the couple produced a small family and Mrs. Raddall lived until 1975.

It was after his marriage that Raddall's true professional life began. He had always loved books and his favorite novelist was Conrad. He began with short stories only to find frustration with the editorial board of *Maclean's*, which in those days was not only tasteless but insisted on editing and changing the stories they published. Raddall soon turned to the famous old *Blackwood's* of Edinburgh and with *Blackwood's* his career as a writer of fiction was launched.

Raddall wrote, as I did myself when I was young, in the years when modern Canadian literature was aborning, when Canadian publishers were little more than jobbers for British firms and the only hope was to break into the British and American markets. *Maclean's* used to pay \$60 for a short story and if a Canadian novel sold 2,000 copies in the home market, it was called a best seller. For anyone interested in the struggles of those who sought to found a literary tradition in Canada, and to graft it to the tradition of the Western world, the last two thirds of *In My Time* is prime source material. It's all there, blow by blow, disappointment after disappointment, successes coming slowly and paying badly. There is also a hilarious description of a pompous professor reading a paper to the Royal Society of Canada in the 1950s. I happened to be sitting next to Tom during this performance and was delighted to find that he had written about it. The professor's thesis was that Canada's greatest need was literary criticism and that writers were letting the critics down by being so mediocre and provincial that they offered no material for their skills. He was totally oblivious to the fact that

*"I may be remembered also as one who never asked a penny of subsidy from any fund, institution, or government, even when such money was easily available. From first to last I paddled my own canoe...."*

present in the room were several writers who had been translated into more than half a dozen languages.

[I could continue indefinitely talking about *In My Time*? but my own time is running out. Let me say that whoever reads this book will come to know a magnificent human being, of a ruggedness and independence that now seems old-fashioned. "Whatever the merit of my published works now or in the future," he writes. "I may be remembered as a Canadian author who chose to stay at home, writing entirely about his own country and its people, and offering my wares in the open market of the world. I may be remembered also as one who never asked a penny of subsidy from any fund, institution or government, even when such money was easily available. From first to last I paddled my own canoe, and this is a condensed but frank account of my voyage."

Raddall's country did not include Quebec, Toronto, the West, British Columbia, or *le grand nord*, but for all that he is as authentically Canadian as Faulkner is authentically American. □

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# PLAYING FROM THE GALLERY

Bruce Hutchison, our dean of political  
journalists, tells it like it (modestcough) was

by Pierre Berton

**The Far Side of the Street**, by Bruce Hutchison, Macmillan, 420 pages, \$15.95 cloth (ISBN 0-7705-1431-6).

"ALWAYS IN affairs great or petty," Bruce Hutchison writes near the opening of this long-awaited memoir, "I would watch from the far side of the street, the safe side, as spectator merely, while other men fought the fire." It is a modest disclaimer, typical of the author — but nobody is likely to believe it. More often than not, for most of his 58 years as a political journalist, Hutchison has managed to be something more than a dispassionate observer. His own book attests to that.

There are some who will find his memoir old-fashioned. The style is richly resonant, something like the author's own deep voice, which issues organ-like from a wiry body. Nor does Hutchison expose his heart, in the way that many young journalists do today. The most poignant moment of his life, one that clearly tore him apart never quite to mend — the sudden death in an automobile accident of his wife, Dot — occupies little more than a paragraph. Yet it is all that is needed. Hutchison does not have to tell us how he feels. The reader has grown to know this warm and remarkable woman and to understand what she means to him. That single paragraph comes as an axe blow.

There is another aspect to the story that is distinctly old-fashioned and that is the author's personal involvement in the politics of his time. Hutchison is the last of a vanished breed of English-Canadian journalists who actually played a role in the events they reported. Along with such men as Grattan O'Leary, Grant Dexter, George Ferguson, and John Dafoe, Hutchison was admitted to the inner circle of party politics, where secrets were shared, advice given and accepted, and decisions made. His book is thus an important footnote to the history of his period.

At Mackenzie King's request, Hutchison became a sort of secret agent, wearing the guise of a correspondent on the Wendell Wilkie campaign trail in 1940, but actually charged with winning isolationist American editors over to the Canadian way of thinking in the war.

Lester Pearson, who was always "Mike" to Hutchison, often confided in him the top secrets of the British and American governments. Pearson asked for and sometimes took the journalist's advice, had him write portions of some of his speeches: demanded and got him as a TV interviewer and rehearsed the questions and answers in advance.



Pierre Berton

Even the Tories sometimes admitted Hutchison, the Liberal, into their charmed circle. Howard Green, Diefenbaker's minister for External Affairs, once dispatched him on a secret mission to Mike Mansfield, the head of the U.S. Senate, without his own Chief's knowledge.

Nobody needed to tell Bruce Hutchison when a confidence was off the record; he knew instinctively and was trusted. He may have lost several hot stories that way but the trust paid long-range dividends. Chubby Power, King's errand cabinet minister, secretly slipped him a diary of his role in the conscription crisis, which helped to enliven *The Incredible Canadian*. Another Liberal friend, Jack Pickersgill, ar-

---

*Hutchison is the last of a vanished breed of English-Canadian journalists who actually played a role in the events they reported.*

---

ranged for a notable scoop on the now-notorious "general's revolt" against Mackenzie King during the same crisis. Hutchison, whose lively sense of humour is often directed at himself; reports that the public received the story "with a great yawn."

But then Hutchison does not take himself or his work with total seriousness. A thread of self-deprecation runs through these "twilight memories and rambling reflections." He began he says, as "probably the worst cartoonist who ever sold his work to Canadian newspapers." *The Unknown Country*, long a Canadian classic, was written in "haste, ignorance and carelessness" and he now cringes when he rereads it. *The Incredible Canadian* he describes as "my hack job as an amateur biographer." His description of Pearson in *Mr. Prime Minister* was "a bungling attempt at psychoanalysis."

He is kind to almost everybody but himself. He failed, he confesses, to see the meaning of Munich in 1938. When he reported from Washington, in 1940, his opinions of the American government's state of mind were "quite worthless." He did not foresee the tragedy of Vietnam as many others claimed to have done and when he first encountered Pierre Elliott Trudeau, no light bulb exploded above his head to indicate the presence of a future prime minister. Those who know Bruce Hutchison will understand that none of this is false modesty; it is genuine humility.

He is at his very best when he takes the reader behind the closed doors of Ottawa or Washington-or into the

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newsrooms and press galleries. His description of some of the great men of his time are crisply evocative: **Aberhart** "like some Buddhistic statue in white porcelain"; **Woodsbrook**, "like saint on a stained-glass window"; **Beaverbrook**, "his wee figure snuggled in a massive couch like a kitten, or facade"; King, **rising in the House perhaps a gargoyle on a Gothic "fluttering and fussing like a sparrow."**

Here is Hutchison, the **young** reporter., watching King's **béte-noire** from the Ottawa Press Gallery in the mid-1920s:

**Meighan stood lean, haggard, motionless, a solitary eagle poised for the kill. His hands were locked together as if the prey were not worth any gesture. His voice was calm and metallic, his diction letter perfect, his sentences sharpened to penetrate like talons, his arguments marshalled clause by clause in neat syllogism, his irony corrosive, his loathing of King naked, contemptuous and self-destructive.**

**There are other, less public memories: a lonely dinner with King in 1937 in a candle-lit dining room, the Prime Minister attacking food and wine ravenously while lecturing the journalist non-stop for six hours; a sojourn spent with Dean Acheson in the Prime Minister's Habitat apartment during Expo '67, each feeling a little guilty at being allowed, as VIPs, to circumvent the queues to the exhibits; a final hour spent with Pearson in the autumn of 1972, both men party to the unspoken knowledge that the former Rime Minister was dying.**

Refreshingly Hutchison makes no **secret** of the fact that he often took assignments because he needed the money. And so he did, for during a long period, he was the major **support** of three households **under** one roof in Victoria. Yet at the same time he was able stubbornly to resist a symphony of siren calls designed to lure him East from his Vancouver Island retreat with promises of wealth and power.

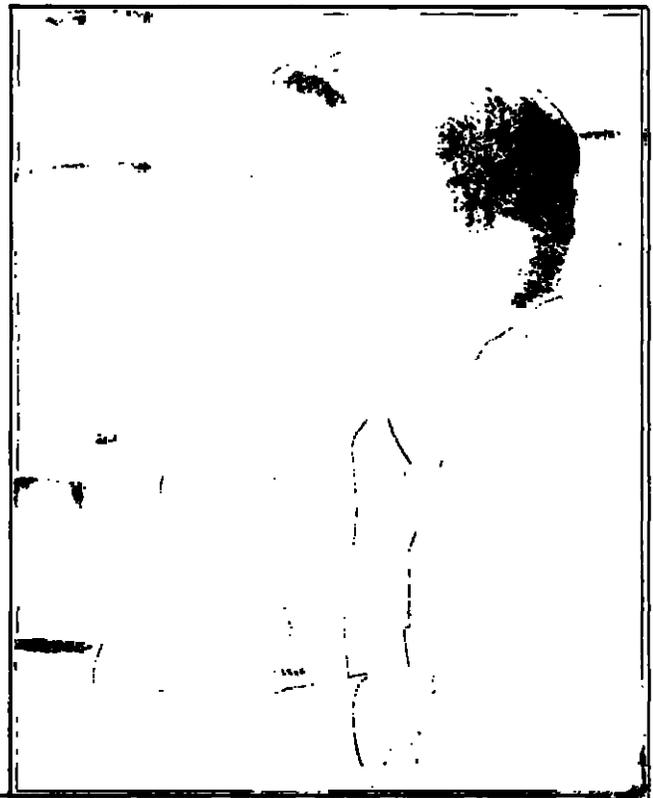
As a **young** reporter he could have had a job on the New York **World** at \$50 a week — then a princely sum. Yeats **later**, Henry **Luce** did his best to buy him for the Time-Life organization. In between, **John Daffoe** tried to **shift** him to Winnipeg. Hutchison **refused** to budge **from** his exquisite garden at the end of **Quadra Street** in Victoria or **from** his summer cottage on **Shawnigan Lake**. From these twin sanctums he has managed to edit three Canadian newspapers, the Victoria **Times**, Vancouver Sun, and **Winnipeg Free Press**. It is the most remarkable feat in the **history** of Canadian journalism. Hutchison has done what every newsman longs to do: he has made the publishers beat a path to his door and accept him on his **terms**.

It sounds insane—the lean, **spectacled** journalist **pounding** out a daily column and a fistful of **editorials** for at least two newspapers before lunch in order **to** spend the rest of the day grubbing in the soil. "Insane" is, in fact, a **favourite** Hutchison word. He **sees** the world as he sees himself, as half-crazy. Yet Hutchison is the sanest of writers, always **generous** in his accolade-s, never mean or petty, and unhampered by such useless emotions as rage or self pity. Involved though he has been in the **dementia praecox** of his time, he has also managed to view that madness **from** the point of view of a nature lover toiling among the rhododendrons and **azaleas** of **Saanich**, **several light** years from the political vortex. There is also **in him**, and **in** his book the optimism of one who has seen shoots of spring poking greenly through the **grey** garbage of winter. "After a life of **scepticism** I cannot doubt that **the sun** shines," he writes near the end of his memoir. This is a remarkable admission from a man who has generally been gloomy to the point of despair about the state of the world and of the nation. It suggests that Hutchison, at 75, is not the aging and cranky journalist he pretends to be, but that through some curious regenerative **process**, not unlike that of the wallflowers **and roses** which sometimes take on new bloom at **Christmastime** in Victoria, he is actually **growing** younger and more vigorous by the minute, preparing perhaps **the second volume of memoirs** from the **far** side of the **Strait** of Georgia. □

# THE SON ALSO RISES

Bill Clarke went in for astronomy. Now he's running a publishing house 'constructively tied to the past'

by Paul Stuewe



**PUBLISHERS JUST** don't make good copy. Each year at the time of their "3 for?" sale, McClelland & Stewart's **publicity department** bombards us with pictures and stories featuring Jack McClelland handing out shiny new paperbacks to surprised citizens at some downtown intersection, and yet I still don't think I'd recognize him even if he sidled up to me on the street and said, "Hey kid, want a **free** book?" So when *Books in Canada* suggested that I do a **profile** of Bill Clarke, of Clarke Irwin, my first reaction was "Who?"; **and when** I called up Clarke to arrange an interview, his **first** reaction was, "Why me?"

Authors, you see, are the stars of the publishing game: **temperamental**, egotistical, but **creative**, dontcha know, whereas all it takes to play the supporting roles of publisher, reviewer, reader, and so forth is a commitment to the work **ethic** and an intelligence hovering around what the LQ tests **define** as "Dull-Normal." Thus when **Bill** Clarke, as director of one of the **largest Canadian-owned** publishing houses, **receives** a request for an interview from one of the major **national** book-review media, he can be pardoned some initial **skepticism** regarding its intentions: he hasn't exactly been **overwhelmed** with media interest in the past, and his **publicity department** is doubtless more accustomed to **protecting** its authors from would-be groupies than it is familiar with the techniques of insulating the boss from eagle-eyed investigative report-ten.

**Surmounting** these difficulties with apparent ease, however, we settle down for a long chat in Clarke's bright, boo!;-lined office in a nondescript building on the fringes of downtown Toronto. The Clarke family has been involved with publishing for some time now, and **the** history of Clarke Irwin reflects the massive changes that have shaken **the** industry to its roots and put it **squarely** in the middle of the **struggle** to construct and defend an independent Canadian **culture**.

Clarke Irwin was founded in 1930 by Bill Clarke's parents with the **help** of his uncle John. **Initially** the **firm** **published** both **educational** and trade books **of its own**, and **also acted** as the **Canadian** representative of such major English houses as George **Harrap** and Co. **In** 1939 the Canadian branch of Oxford University Press asked Clarke's father to become its **general** manager, and this resulted in a rather unusual **ar-**

**range**ment under which Clarke Irwin specialized in **publish-**ing the educational versions of books while Oxford issued **the** **trade** editions. Oxford would publish Emily **Carr** "for **the** **trade**," for **example**, and **Clarke Irwin** would then do **the** **Canadian** **school** edition. During this time Clarke **Irwin** continued to add to the number of foreign firms for whom **it** acted as Canadian agent-Jonathan Cape and **Chatto & Windus** were two of the most respected-and by the **late** 1940s it was **an** established and prosperous **member** of **the** Canadian publishing community.

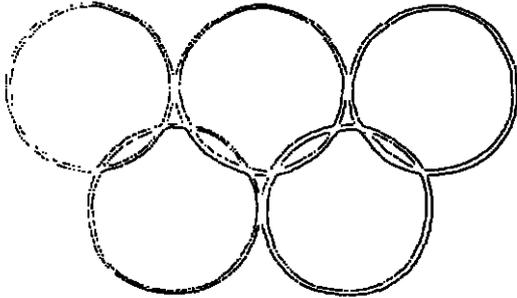
But Clarke's father was still anxious to do his own trade editions, and so in 1949 this **arrangement** was ended. From 1949 to 1955, when **Clarke's** **father** died and his mother assumed **control** of the company, Clarke **Irwin** built up a strong trade publishing program subsidized by the continued success of its educational rides. At this moment of apparent success, let's backtrack a bit and **fill** in Bill Clarke's personal history up to the point at which a dramatic **change** of **circum-**stances required his rallying to the support of the family firm.

Bill Clarke **was** **born** in Toronto in 1939, three days before **the** German invasion of Poland, and spent the **war** years on a farm near **Streetsville**, Ont. **After** the **war** the **Clarks** returned to **Toronto's** **Rosedale** district, and Bill continued his education at the Crescent School-where, he recalls, "**we** were all poor as churchmice" -and then participated **in** the

*Clarke made one of the decisions that earned him the reputation of being ... "the rebel of the family": "Mom and Dad went to Victoria College and my brother to University College, but I decided to attend Trinity."*

family's rising fortunes by attending **Upper** Canada College and the University **of** **Toronto**. At the latter, Clarke made one of the decisions that have **earned** **him** the reputation of being what he describes as "the rebel of the family": "Mom and Dad went to Victoria College and my brother to University College, but I decided to attend Trinity." Well, it's not **quite** the same as running off to **Haight-Ashbury** and **becom-**ing an LSD magnate, but in the context of an **upper-**

# FIVE RING CIRCUS



THE MONTREAL OLYMPICS 1976

**Jack Ludwig**

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middle-class family in 1950s Toronto it probably does count as a positive assertion of individuality.

Clarke was in his first year at the U of T when the Russian orbiting of the "Sputnik" satellites touched off an explosion of interest in the hard sciences. By the time he reached his third year he had decided to major in astronomy, and after completing his B.A. he went on to do both an M.A. and Ph.D. in astrophysics at the University of California at Los Angeles. Perhaps surprisingly, Clarke is not particularly interested in the corresponding growth of science-fiction literature, although Clarke Irwin's recent publications of Donald Fernie's *The Whisper and the Vision: The Voyages of the Astronomers* indicates that he is still involved with his scholarly pursuits, as does the fact that he teaches astronomy on a part-time basis at the University of Toronto.

Paralleling Clarke's academic career was a growing degree of interest in the family enterprise. He had been involved with it since childhood, and when his father died the 16-year-old Bill naturally took on greater responsibilities than he would otherwise have assumed. He became a director of Clarke Irwin at the age of 24, while still a graduate student at UCLA, and two years later (in 1965) returned home for good just when the traditional balance of the company's publishing activities was being radially disturbed by fundamental changes in the marketplace.

Basically, the situation is one of turmoil and uncertainty in the market for educational books, which Clarke attributes to two new factors. "First of ail, you have the encouragement of local control at the individual board or school level, which means that a much greater variety of textbooks is being used, with some schools trying to get away from printed material in any form. Secondly, in Ontario, which is the largest educational market in Canada, there have been drastic changes in the organization of school boards and in the ways in which monies are handled; educational budgets no longer include specific allotments for the purchase of books, and this seems to work out so that less money is in fact spent on books. When you add the effects of inflation to this decline in actual spending, there has been something like a 50 percent loss of purchasing power for school boards and a corresponding drop in the market for our educational titles."

Since Clarke Irwin's prosperity has always been based on its educational lines, these changes precipitated a period of severe financial crisis. Capital resources built up over many

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*You will find a large number of people ... who criticize the firm for what they describe as antiquated business methods.. .. But Bill Clarke isn't having any of that: "People sometimes say, 'The Clarkes want it this way,' but that's usually just an excuse for not doing it better."*

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years were completely eroded, and like that other ailing giant, McClelland & Stewart, Clarke Irwin might well have gone under if not for the provision of substantial loan guarantees by the Ontario government.

Despite this experience, however, Clarke is not convinced that government should greatly expand its role in the publishing industry. "Ideally, I would like to see publishers make it on their own, although under present conditions — and particularly the confusion in the textbook field — it just isn't possible for us to generate sufficient capital to be sure of survival. Those houses that have specialized, such as Harlequin, have done very well, but the broadly based publisher trying to satisfy a number of different markets just can't get on a sound footing as things are presently structured."

What Clarke does advocate in the way of government assistance is something he defines as "market stimulation." "There are many ways of encouraging the market without resorting to direct grants to publishers. Our experience is that



the more you tell people about Canadian books the more they buy them, and so government could help by sponsoring **Canadian review** media or promoting national tours by authors. One of the problems of being a publisher today is that it's so easy to go to government and ask for money, and this **makes it that much harder** for us to find the bold, **innovative** stroke that would help us successfully **promote** our books:

Although Clarke is fully **aware of the difficulties of** being a Canadian publisher, he is also convinced that he is part of a rewarding and exciting profession. "Publishing isn't like making breakfast cereal: the product is always changing, **you're always** meeting new people and encountering new ideas, and the whole thing is enormously stimulating. Publishers **are** fortunate in **that** they're at the focus of an exciting situation, whereas authors are by definition solitary, lonely creators who **are** of course always in danger of being rejected by publishers."

**Clarke admits** that the publisher-author relationship is basically a "tense" one. "**never** easy even though it almost **always proves** to be satisfying." Additional strains have been provided by **Clarke Irwin's** economic **problems**: "**We've** not always been able to do everything we've wanted to do in promoting our books. But we're very lucky in the authors we have, **and** on the whole I think we have excellent **relationships** with them."

In the publishing community Clarke Irwin has the reputation of being a traditional and somewhat straight-laced firm — no **alcoholic** beverages are **served** at public **relations** functions, for example—and Bill Clarke confirms the traditional part by describing Clarke Irwin as being "**constructively** tied to the past." Characteristically, he **does** not go on to throw in some meaningless gobbledegook about facing a bright **future** with a smiling face: **Clarke** is no smooth 1960s human-relations expert nor even a poker-faced **1950s grey-flannel** suiter, but rather **represents** an **earlier** constellation of

**virtues** variously known as puritanical, Victorian, or bourgeois — you can fill in your own politics—which include respect for family, thrift; **hard work**, and personal **responsibility**. Thus Clarke's definition of success in publishing is neither abstract nor other-directed, but places **its burdens** squarely upon his own shoulders: "The successful publisher is not the one who publishes the certain money-makers, but the **one** who does a good job of promoting those problematic books which still deserve to be published."

Back in the **publishing** community again, you will find quite a large number of people — many of them former Clarke **Irwin** employees — who criticize the **firm** for what they describe as the antiquated business methods and **snail's-pace** decision-making of a family **firm** no longer **attuned to the** demands of change. But Bill Clarke isn't having any of that: "People sometimes say, 'The **Clarks** want it this way,' but that's usually just an excuse for not doing it better."

Notice, if **you will, the moral tone** of that last statement. Our faults are not in our stars or in our social systems, it **asserts**, but **are** instead to be found in that individual **moral** nature whose internal dramas comprise the stuff of serious **literature** from the Reformation to some time following the Industrial **Revolution**. As **far as Bill Clarke is concerned**, this has not changed: no matter how un-cool, **un-hip** and un-with it he may appear, he is not about to trade in **ethical** assumptions that **were** good enough for his family and **are** certainly good enough for him. "Everybody's business is nobody's **business**," the old saw has it, and the age of **collective responsibility** brought in Auschwitz and Hiroshima as the **prelude** to the modern drama of man the social insect versus man the conscience-racked individual; **and if we are** bold enough to **conclude** that time has to some extent **passed** Bill **Clarke** by, let us also consider that this is not necessarily a matter for celebration, but quite possibly an occasion for regret. □



## THRASHER SKID ROW ESKIMO

by Anthony Apakark Thrasher

"... **one** hell of a powerful writer—and one **sad, bitter, guilty** man. **No one** who reads the story of one man's fall from the **primitive glory** of his northern ancestors to a more modern savagery of a **western skid row** could fail to be **moved** by Anthony **Apakark Thrasher**."

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## Wish that it oisceaux

**Enchanted Summer**, by Gabrielle Roy, translated from the French by Joyce Marshall, McClelland & Stewart, 104 pages, \$8.95 cloth (ISBN 0-7710-7831-5).

By RAY ELLENWOOD

THE JACKET BLURB assures us that Gabrielle Roy has captured "the moods and rhythms of a life permeated with simplicity and peace that arise from close union with nature." Not only that. "she has accomplished the task with rare sensitivity and a gentleness that is enhanced by the power of her art." Dare we ask what all that means?

*Enchanted Summer* is a series of short, poetic prose sketches, eclogues of sorts about Arcadia, on the north shore of the St. Lawrence, east of Quebec City. The city comes to this pastoral landscape only in the shape of visitor: who talk too much to hear the birds. The city is the place where Martine, having bathed her aged and arthritic feet for one last time in the river, goes to die:

Scarcely had she returned to the cramped little flat with no outlook and no light than she departed for those open spaces she had longed for all her life.

There is a child-like simplicity to Roy's descriptions of the rural landscape from the opening pages of the book where, "on the edge of the inhabited world," we pick wild-flowers and talk with Mr. Toong, the bullfrog. But if at first we expect another child-pastoral, child-narrated, we soon learn otherwise. Speaker and friend Berthe are women of a certain age who, it is true, can skip like girls and often show a child's goodness.

Roy's peaceable kingdom is inhabited by dogs, cats, cows, and wild things remarkably in tune with people's emotions as people (some, anyway) are with theirs. Thus Skinny Minny the cat, taken for granted as a producer of litters, humiliated when she unexpectedly decides to follow her mistress on a walk, suddenly shows her genius as a rail-walker and "on her features was that vaguely amiable expression that comes to people as to animals when for once in their lives they have been admired." It's a Lassie-lover's, not Lafontaine's, view of the animal world. Birds, especially, are characters.

Our killdeer is certainly the most nervous and apprehensive of living creatures. That is

to say, he and his wife. For these two are one. Just let Madame Killdeer weep and Monsieur Killdeer also weeps.

Arcadia has its evils in the form of such men as Monsieur Simon who kills Jeannot the crow, but here the evil-doer is besieged by a flock of crows shouting abuse:

Finally they left a place now forever detestable in their sight. They flew to my house and circled round the small black shape in the branches, chanting the funeral service of Jeannot.

Human beings and animals are all caught up in the natural cycles, as suggested even by the form of the book. We begin with Monsieur Toong and his pond. Monsieur Toong disappears, perhaps food for a crane, and "this corner of the world has been emptied," yet in the end we return to the same pond now inhabited by mallards. A major theme of the book concerns death and regeneration, the constant exchange of one form of life for another. In the background rolls the big river, smelling of therides.

We are also reminded that one living form sometimes prospers while others do not. In "The Festival of Cows," the cows bask in a warm, strong wind that gives them relief from insects, egotistically unperturbed that the flowers are broken and scorched. This, in fact, is the closing note of the book. Having come full circle to Monsieur Toong's pond, we are reminded of his misfortune and that of others, while three killdeers, tranquil and content this time, fly back and forth.

To the "paltry human" questions of why others are not as happy as they, why others have not found this spot, they reply simply:

All are no, happy at the same moment. . . .  
One day it's one, the next day another. . . .  
Some never, alas. . . . Here we are  
happy. . . . Over there they are not. . . .  
When everyone is happy together, it will be  
paradise . . . paradise . . . paradise. . . .

I can't help reading this as an analogy for the situation of the narrator in the book and, as such, it bothers me intensely, particularly when I have no "limited point of view" justifications. It seems to me that what the killdeers offer us and the narrator, while we are waiting for paradise, is no guilt, no guilt, no guilt. As my jaundiced eye moves back over the incidents of the book, I admit that Gabrielle Roy has a fine sense of the movement and sound of birds, especially, and that there are truly charming passages in this book. But finally clawless cats cloy. Eli Mandel's image of country boys piercing gophers' eyes with needles keeps flashing through my mind, perhaps as a sort of defence mechanism. Not that one vision is more true than the other; they just need each other to be healthy. Even in a book dedicated to "the children of all seasons," pious quietism is objectionable. □

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## Out with the new and in with the old

**76: New Canadian Stories**, edited by Joan Harcourt and John Metcalf, Oberon Press, 156 pages, \$8.95 cloth (ISBN 0-88750-193-1) and \$4.50 paper (ISBN 0-88750-195-8).

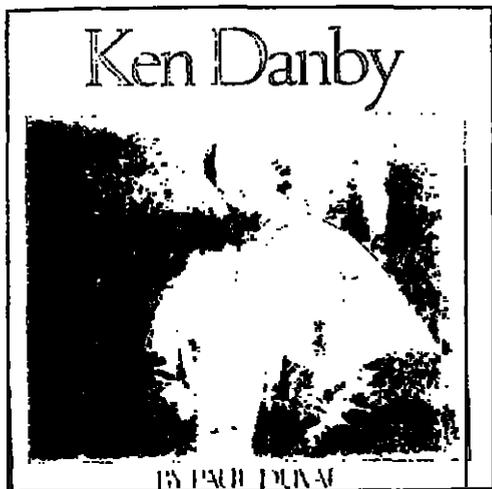
By MICHAEL SMITH

THIS IS the last edition of the annual anthology. *New Canadian Stories*. No longer does Oberon Press plan to quibble whether a story is actually new. And to mark the change, next year's issue will be titled *77: Best Canadian Stories*. Even the current edition acknowledges that five of its 10 stories first appeared elsewhere, and I heard a sixth on the radio before I read it here. New they aren't. One by Norman Levine — titled, fittingly enough, "We All Begin in a Little Magazine" — has been published three times before. Another — "Wintering in Victoria" by Leon Rooke — won a prize from *Canadian Fiction Magazine*, where it appeared two years ago.

Next year the editors plan to glean almost all their stories from literary magazines and the CBC-Radio program, *Anthology*. The reason may be that they weren't getting enough previously unpublished material (I know John Metcalf wrote letters to solicit stories) by their annual Nov. 15 deadline. If that's so, it's a shame, because some magazines and CBC's Robert Weaver lately have complained of *too many* submissions possibly to publish as many as they would like. From a writer's point of view, the market for original work has shrunk again — contrary to Oberon's stated aim when it opened the series (with *Fourteen Stories High*) in 1971.

The editors also admit that next year's issue will be "in frank emulation" of Martha Foley's *Best American Short Stories*, which "year after year . . . has listed as American some of Canada's best writers." I don't know why these writers haven't appeared in Oberon's anthologies before. I guess they haven't, for the editors add that "the time has now come for us to honour them ourselves." Alumni of the Oberon series such as Alice Munro, Marian Engel, Matt Cohen, W.D. Valgardson, and many others evidently don't count. It seems odd-even lazy — to start scalping stories from little magazines when Oberon has offered,

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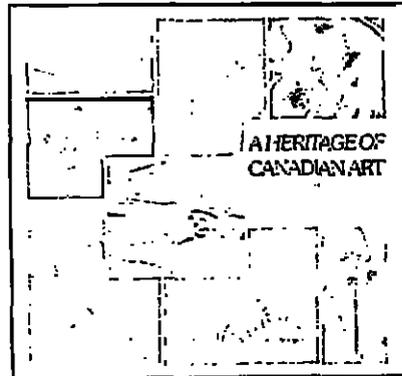
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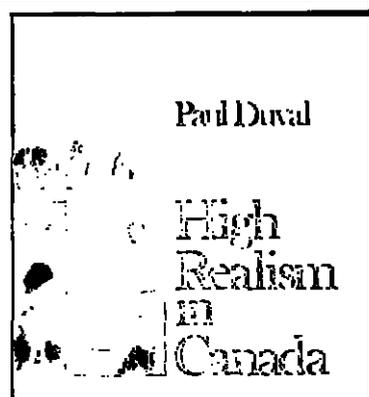
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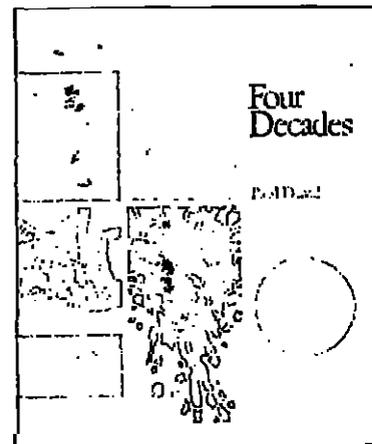
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THE PRIVATE GALLERY from CLARKE IRWIN

solo, some fine new stories in the past.

If the current edition indicates accurately what Canadian writers are thinking about these days, the answer appears to be alienation. There's an air of sameness — which may or may not be deliberate — surrounding most of these stories. Unfortunately, it just makes the whole book seem dull. In Hugh Hood's "God Has Manifested Himself Unto Us as Canadian Tire," a man and woman are so consumed with consumerism that they can't, ahem, consummate. In Donald Cameron's "Composition: Double Exposure," the narrator has become so obsessed with photography (and himself) that even his daughter's death is reduced to another subject for composition, distanced as through a lens. In George Elliott's "four Little Words," a financial exchange clerk who spends his working day inside a cage briefly tries to correspond with his counterpart in a bank.

Each of these relies too much on the paraphernalia of the author's central gimmick, I think, though Elliott's is more subtle than the other two. Hood's story is hopelessly overstated, and Cameron's photographer goes through his spiel in such excruciating detail that the story violates a fundamental law: it's boring. By contrast, in "Scar Tissue" H. R. Percy relies on a slender premise—a man whose face has been changed by surgery returns as a stranger to confront his Maritime home — and yet the story's interesting enough that we're willing to put up with it. The idea that the situation is really pretty phony doesn't overly intrude.

One I liked is "The More Little Mummy in the World" by Audrey Thomas, in which a woman on the rebound from an affair is visiting Mexico. On a tour of crypts she goes into a museum of mummified corpses. When she sees the mummy of a tiny baby she's inspired to select just the right post card to remind her former lover of the abortion she's recently had. Other break-ups: In Elizabeth Spencer's "I, Maureen" a wife leaves her husband to live a more bohemian life, and relates it all at length. In Rooke's "Wintering in Victoria," a wife leaves her husband mostly because nothing matters to him.

A character in Thomas's story says at one point: "When I talk about Marlene Dietrich I don't know if you even know who I mean." I got the same kind of feeling from "The Sense of an Ending," a memoir — presumably autobiographical — by Clark Blaise, subtitled "The Writer Reaches 35." This one didn't work for me. I think because Blaise gets carried away reminiscing — a danger he has brushed with in other stories too. I was also perplexed by Andreas Schroeder's slightly surreal "One Tide Over," in which a group of campers meet an austere stranger.

Though the narrator announces confidently, "Abruptly, in a flash I realized what was going on," it was never clear to me. □

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## The Laurentian shield stays up

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**Heart of a Stranger**, by Margaret Laurence, McClelland & Stewart, 221 pages. \$8.95 cloth (ISBN 0-7710-4710-X).

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By JOHN HOFSESS

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FOR SOME YEARS now the most innovative and fascinating work in Canadian literature has been done by women. There is intriguing promise in Jack Hodgins' *Spit Delaney's Island*. There is marvelous, mature artistry in Robertson Davies' trilogy; but taken as a group (and I can hear Margaret Ahwood saying, quietly, "That's not how women like to be taken"), there has been little from male writers to compare with Marian Engel's *Bear*, Margaret Laurence's *The Diviners*, Atwood's *Surfacing* and *Lady Oracle*, Audrey Thomas's *Blown Figures*, and the novels and short stories of Jane Rule, Marie-Claire Blais, Alice Munro, and Adele Wiseman, among others.

Many of these novels strike me as being ultimately unsatisfying. But their usefulness, and importance, is that at a time when hardly any other branch of Canadian culture seems vital to our lives (certainly not our movies, and rarely our television programs), these novelists give us something stimulating to belong to, to think about—a sense of the country and our times. Indeed, they form the only cultural wave going these days in Canada of any significance and momentum.

In another year or two the situation may have changed. Old (male) writers recharged, new ones breaking through, may show us that, in fact, a great deal of important creative activity was going on in their minds this year and last; not published, but in-the-works. Until that happens, however, it is primarily women — struggling with their own self-definition, freeing themselves from old stereotypes — who provide reading Canadians with the stimulus, and moral courage, to wake up and be something, other than oppressed, depressed, subservient colonials.

If the strength of these writers comes from their being women at a crucial point of redefinition in history, their

weakness comes from an acute sensitivity, as women, to being considered merely "lady novelists" and their attempts to prove themselves intellectually awesome by writing novels that are complex, difficult, shot through with defensive irony. Rarely do any of these novelists speak to us, simply, plainly, straight from the heart, or any other organ; the way, say, that Brian Moore's *The Doctor's Wife* is written, or much of Ian McLachlan's *The Seventh Hexagram*. Whether it is a widespread response, or a peculiarity of personal taste, my most frequent reaction to their fiction is, "Yes, but...." I keep waiting to be moved, to be touched, by honest thoughts and words; but they keep darting and dodging, performing clever tricks. It's a frustrating experience, like trying to communicate with someone long-distance on a bad line.

In their non-fiction however — Atwood's *Survival*, Rule's *Lesbian Images*, and in the volume at hand, Margaret Laurence's *Heart of a Stranger* — there are not so many shields and veils. Here the relationship between author and reader seems less prickly and ironical; but closer, warmer, more humanly vulnerable. Margaret Laurence has said: "I feel that fiction is more true than fact." And Clara Thomas (*The Manawaka World of Margaret Laurence*) reports that "when working in other areas, she feels she is using her left hand only." But in the '20 essays and articles published in *Heart of a Stranger*, there is no diminishment of wonder or magic but considerably less sleight-of-hand. As someone who expects artists, writers in particular, to be more candid and illuminating about "the human condition" (beginning with themselves) than, say, lawyers and politicians, I still have some disappointment with this collection because Laurence apparently believes that the fall truth about her life, whatever that may be, can't and shouldn't be known until 20 to 50 posthumous years have passed and all the principal characters have died.

In a prefatory note to one of the pieces, "Put Out One or Two More Flags," she writes: "This article is relatively frivolous, perhaps because any deeper feelings about our life in Elm Cottage [in Buckinghamshire, England, where Laurence spent 10 years, raising her children] seemed and still seem to be a private matter." One naturally does not expect Dostoyevskian dark-nights of the soul in articles previously published in *Holiday*,



*Maclean's*, the *Vancouver Sun* and *Weekend*; but *Heart of a Stranger* would be a stronger entry if it had included new and "declassified" material. An article such as "Ten Years' Sentences" (published in *The Sixties*, edited by George Woodcock, and not included here, is more informal and personally revealing than the items collected in this volume. The boundaries of the book are a limitation, not a weakness, for within those boundaries Laurence is an astute, amusing, compassionate observer of people and events. She is not a member of the Achilles'-heel school of journalism, savoring human weaknesses from a *supercilious* stance. In the first article she had published, "The Very Best Intentions" (1964), a description of a thorny relationship with a proud black friend in Ghana during Nkrumah's regime, and in "The Poem and The Spear," a previously unpublished essay about Muhammed' Abdille Hasan in Somaliland, Laurence provides exemplary models for the writing of "profiles"; she understands "difficult" people, and refuses to serve up merely one side of them in superficially clever caricature. Her relationship to her subjects is one of empathy — stretching her own understanding, rather than judgment, closing them down.

Other highlights of the collection are "Mm of Our People," a superb, long review of George Woodcock's *The Rebel Chief and His Lost World*; "Living Dangerously — By Mail," about the perils (and odd pleasure) of being a famous author with fans from, as they say, "all walks of life"; and "Where The World Began," a beautifully graceful essay that deals with several themes to be found in *The Diviners* ("The question of where one belongs and why, the meaning to oneself of ancestors..."), which winds up the book; and explains why, after many years spent abroad, the "stranger" came home. There are also trivial pieces: "I am a Taxi" (1970), describing some amusing vicissitudes of cab travel; "The Wild Blue Yonder" (1974, a sequel on airline travel; and "Upon a Midnight Clear," an article describing Christmas traditions in her home over the years. These are examples of mass-audience, folksy journalism that looks not only bad but unconvincing when performed by a writer who is not a native hack.

Some of the best things Laurence has done are preserved in this book; that alone justifies its publication. But the selection of articles could have been more judicious; a few new pieces could have been added, probing, revealing, the "heart of a stranger" in greater depth: as it is, Laurence drops the mask of fiction but retains the far, shy, recititude of a sphinx. □

## History and herptiles

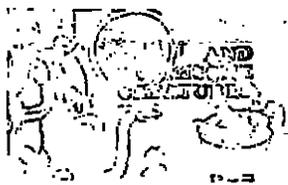
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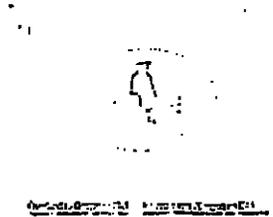
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# THIS YEAR IN JUVENILES

A survey of recent Kid lit, a twig of  
CanLit that is fast growing into a tree

produced by Janis Rapoport

A DECADE AGO, roughly 50 children's books were published annually in Canada. By 1974, the year for which the latest statistics are available, that number had tripled. This is still a small output by international standards, with 2,500 new children's titles each year coming from the United States and nearly that many again from Britain.

In an attempt to round up the latest in Canadian children's literature, 48 publishers of children's books and magazines were canvassed from coast to coast. Canadian children's literature, happily, now ranges through almost as many categories as does literature for adults: history, fiction, historical fiction, science fiction, fantasy, folklore, and poetry. Then there are the magazines, which cover a broad range of subjects themselves. And last but not least, there is that marvellous phenomenon known as the children's annual.

Many of the books and magazines considered in the following pages will also be reviewed in *In Review* and *Canadian Children's Literature*. The former also carries feature articles and author profiles: the latter publishes scholarly criticism,

biographical sketches, interviews and/or dialogues with authors and illustrators, historical data, and specialized bibliographies.

These are especially exciting times for children's literature in Canada. In May of this year a task force on children's literature began conducting a pilot project to develop a Centre for Canadian Children's Books (86 Bloor St. W., Suite 215, Toronto M5S 1M5). The centre will provide a primary source of information on Canadian children's books as well as involving itself in the creating, publishing, and promoting of children's literature. Through its library and many associated activities, the centre will serve this country's juvenile readers and those consumers closely connected with them—parents, teachers, and librarians. In addition, information and guidance will be available to writers, publishers, and booksellers. The centre hopes to stimulate interest in Canadian books for children both at home and abroad.

The future for Canadian children's literature looks very auspicious indeed.

## In our forests of the night

The Green Tiger. by Enid L. Mallory, McClelland & Stewart, 139 pages, \$7.95 cloth (ISBN 0-7710-5478-5).

By JANET LUNN

ENID L. MALLORY'S *The Green Tiger* will be a valued addition to school libraries and a treasure to kids who love soldiering. It's a carefully researched,

clearly written chronicle of the War of 1812 in Upper Canada.

Ms. Mallory has a good sense of the war, the period, and the people. Her book is a clear portrait. What it isn't is a biography of James Fitzgibbon, which it purports to be and which it starts out to be.

The tale begins in the year 1798 in an Irish cottage with 15-year-old Fitzgibbon packing up to join the British regulars. A natural leader, James became a sergeant within two years in Lieutenant-Colonel Isaac Brock's 49th regiment. Three years later the 49th was sent to the Canadas, where Fitzgibbon became Brock's "faithful sergeant major," and the 49th earned the name Green Tigers (partly because of the green in their jackets, partly because they were brave and daring).

Considering Fitzgibbon a young man of great promise, Brock undertook to

teach him the manners of an 18th-century gentleman and, by 1812, James was a lieutenant in charge of his own company, Major-General Brock was administrator of Upper Canada, and the war was on.

From this point the tale ceases to be James Fitzgibbon's and becomes the war's story. The picture Ms. Mallory shows us is of two inept navies shadow-boxing on Lake Erie, of soldiers and militiamen marching up and down the province on our side, more of the same in upstate New York on their side, of ill-planned battles and skirmishes until the Canadian winter is too much for everybody and the Americans go home.

We see Fitzgibbon now and then, a brave man whose exploits made headlines, whose character inspired men, and whose sense of fun enlivened the war wherever he was. An instinctive

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Using the operation of a child's lemonade stand as an example, Louise Armstrong gives a painless lesson in economics, illustrated with outrageously funny pictures by Bill Basso. An easy and delightful way to learn. Ages 8-11. \$5.95



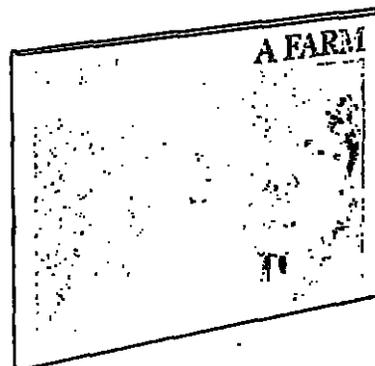
## THE OLD JOKE BOOK

Alan **Ahlberg**  
With a cast of zany characters drawn by Janet Ahlberg. *The Old Joke Book* is crammed full with slapstick and nonsense. For instance, do you know how to make antifreeze? It's simple — steal her nightie. Ages 8 up. \$3.95



## A FARM

**Paintings by Carl Larsson, text by Lennart Rudström**  
Carl Larsson, beautiful, detailed paintings and Lennart Rudström's text capture the life on a Swedish farm at the turn of the century — cutting wood, working in the carpenter's shop, leading frisky cows to pasture. All ages. \$5.35



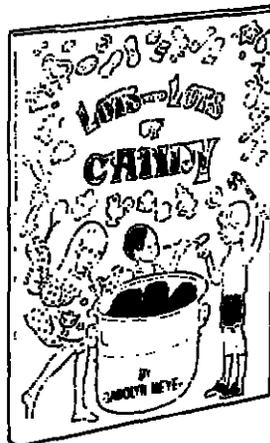
## I LOVE YOU, MOUSE

John **Graham**  
A warm, playful romp through a small boy's peaceable kingdom of woodland and farm animals. Tomie de Paola's exquisite illustrations weave the daydreams together, darkening and softening until dusk falls and the moon rises. Age 4-7. \$5.25



## LOTS AND LOTS OF CANDY

Carolyn **Meyer**  
All about candy — its origins, chemistry, and traditions — with a liberal sprinkling of recipes. Anecdotes explain how sugar, honey, and chocolate have met and mixed all over the world. Line drawings by Linda Allen. Ages 10 up. \$39.95



## WHAT IS YOUR DOG SAYING?

Dr. **Michael Fox** and **Wende Devlin Gates**  
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# Before We Are Six

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We believe that some children's libraries are inadequate in that many important topics are avoided. We are trying to supplement as well as fill the gaps in existing children's literature by writing stories about: one-parent families, separation, handicaps, Canadian culture, death, etc. We would also emphasize that our characters are non-stereotyped.

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# Before We Are Six

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soldier, he saw early that guerrilla war was the only sort to wage in the deep woods. In the spring of 1813, with permission from his superiors., he collected 50 men from his regiment to form a band of irregulars. One soldier, writing years later, said: "We all wanted to go; We knew there would be good work wherever Fitzgibbon led, for though impulsive he was prompt, and as brave as a lion. . . ."

The little band became the scourge of the Americans in the Niagara district. The U.S. forces were determined to stop "those damned green tigers." which is where Laura Secord comes in, biking her 20 miles through woods and swamp to warn Fitzgibbon that attack was on its way.

With considerable courage and bravado, Fitzgibbon got 500 enemy soldiers to surrender to his 50 men and was thereafter called "the hero of Beaver Dam."

The following summer, Fitzgibbon, now captain in the Glengarrys, fearing he might be killed in battle, made up his mind to marry so that he could at least leave his love a widow's pension. In the middle of the siege of Fort Erie in August (with official sanction) he raced 230 miles to Adolphustown where he married Mary Haley and was back in Fort Brie, all in three days — an incident that says a lot for both the determination of Fitzgibbon and the respect in which he was held by his superiors.

After the war the Fitzgibbons settled in York. They had 17 children of whom only the tint five survived infancy. James held several posts in his lifetime, retiring in 1846 as clerk of the House of Assembly. He was also the arch-enemy of William Lyon MacKenzie and the key man in putting down the 1837 rebellion. He never received, adequate financial recognition for his services to Upper Canada and, after Mary died, he went to England to seek help. There he was given a life pension and died in London in 1863. There are awkwardnesses in this book — chief among them being its lack of focus — but it is full of information and it has charm.

What has fascinated me, though, more than the story that's written, is the one that isn't — the Canadian-hero tale. Surely James Fitzgibbon was a hero-as surely, say, as Davy Crockett or Buffalo Bill. He provided drama in plenty during the war, the most noticeable kind of heroic drama. What happened then? His exploits faded, as all our exploits do, into that simple statement. "We won the war."

Ms. Mallory sets out to illuminate the hero and ends by fitting his exploits so carefully into the pattern of the war that his book is remembered not as a biography of James Fitzgibbon, hero, but as a War of 1812 story. Ergo: We have no Canadian heroes because we don't make heroes of our Canadians. □

# Tossed on high seas to Jamaica

The Last Voyage of The Scotian, by Bill Freeman, James Lorimer & Co., 192 pages. \$9.95 cloth (ISBN 0-88862-1 13-2) and \$3.95 paper (ISBN 0-88862-1 12-4).

By ROGER J. SMITH

THIS STORY not only has all the required ingredients for a satisfying adventure, it also has blended them smoothly with an interesting and credible bit of Canadian history.

The children, of course, prove to be wiser than their elders, and their sense of justice wins out over the existing greed. But it's accomplished with quiet implication, not with the smugness that one so often finds in children's literature. Meg is 13 years old, and her brother John is 14. The year is 1873. Without stopping to question why the pair were able to take jobs on a timber raft on its way to Quebec City, the reader can fast become a participant in the exciting events surrounding them. They have been away from home for a long time and are looking forward to being with their family once again. Tomorrow they will head back to Ottawa, so they have an evening to discover the colourful life of this important seaport.

As it happens, they also discover the desperation of the sea traders who will go to any devious length to shanghai a crew to sail their ships back for more cargo. John is captured and forced to sign an agreement to work on board for the heartless, miserly Captain Barnard. Meg stows away in an attempt to free him, but they both end up at sea, first on their way to Jamaica, then to Britain. The ship is old, the hull is weak, the men were, for the most part, wicked or drugged into being crew; the picture is bleak. Meg and John, however, decide to make the best of it and soon learn the skills and dangers of sailing the high seas.

Terms and techniques are actually quite detailed, but the explanations are carefully woven into the story and interest reigns. More important, perhaps, is the interplay of personalities on board. Meg asserts her individuality, determined to prove herself in spite of the long cumbersome skirts she is obliged to wear. Her perseverance for what she thinks is right sets off a chain reaction, making the others question their own motives. Meanwhile, John proves himself a sailor, and as a man when, in the end, he selflessly saves the

old captain who had created a floating horror show.

The trip from England is a gruesome account of the mass emigration during that particular Depression. The crowding, the sickness, the quarrels, the filth, are described. But the description, though shockingly realistic, is accompanied by an underlying optimism. When some passengers are sick, the healthy ones help to care for them; when it's discovered that the ship is sinking, everyone takes turns pumping out the water. Everything has a sensitive rationale. Even the captain's seemingly inherent malice proves to be a man's desperate struggle to achieve a sense of pride. He wanted to own a ship, but he lost sight of his responsibility for the people on it. It took a storm, two children, and an understanding sailor named Canso, to show both the captain and the reader that people are more important than ships, and that trying to understand someone is certainly preferable to flogging him.

Freeman has succeeded in balancing a suspenseful plot with a sensitive play of characters. The adventure seems credible as well as thrilling. Meg and John are not presented as prototypes for Superkid, but rather as basically honest, courageous young people with their share of naivety. Freeman also wrote *Shantymen of Cache Lake*,

which won the 1975 Award for Juvenile Literature. Together these books offer a delightful and, substantial reading package. □

## Where pluck is still pure

**Breakway**, by Leslie McFarlane, Methuen, 127 pages, \$1.50 paper (ISBN 0-458-91710-9).

The **Snow Hawk**; by Leslie McFarlane, Methuen, 127 pages, \$1.50 paper (ISBN 0-458-91700-1).

By GRACE LORD

LESLIE MCFARLANE is an original ghost writer of the Hardy Boys series and shows in both these books that he can still build tension and capture the interest of readers through action-packed stories.

In *Breakway*, the young hero is Simon Parmalee, who leaves his uncle's home with a goalie, Bunny Baker, to seek work with professional hockey teams. Both Bunny and Simon show talent for the game and must try to overcome the hostility of older players.

Simon's uncle thwarts an opportunity for Simon to become a forward on the Blue Sox hockey team and Simon is forced into minor-league teams. A second chance for Simon to play with the Blue Sox arises and Simon decides to face the problem with his uncle.

Throughout the story, detailed descriptions of exciting hockey games are given. The games are also the scenes where the conflict between the various players and Simon and Bunny are developed. The reader is encouraged to sympathize with the main characters as the coach notes the player conflict on the ice and how the fans wrongly judge the reason for a goal. The concentration on the hockey games probably makes the story attractive to readers of hockey stories, but it also leads to the development of cardboard figures.

Other than Simon and, to a lesser degree Bunny, the characters have little personality and are used solely to develop the "good" character of Simon as he interacts with the figures in the book. All the figures tend to be stereotypes. The good characters are talented, friendly, hard-working, kind, and uncomplaining, while the bad characters with whom they are in conflict are unfriendly, aggressive, and cowardly.

*The Snow Hawk* is the sobriquet of a Mountie on special assignment who has

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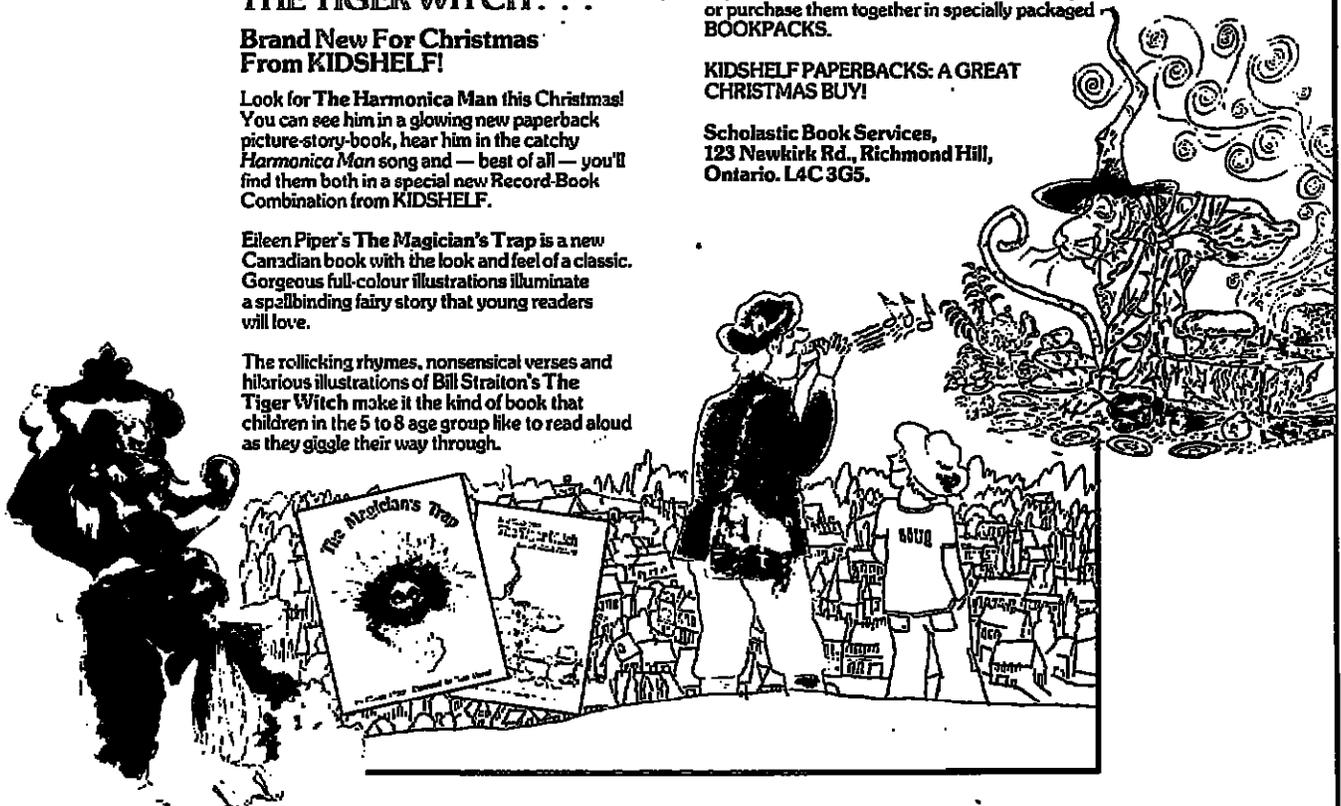
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been living in isolation in a mountainous region posing as an outlaw. He follows **Ivan**, a deserter from Blackjack **Adler's** gang, as he tries to find the secret hideout of the notorious gang of criminals. Snow Hawk, or Dan Delaney, is trapped by **Ivan** but is rescued by **Gilstrom**, another member of Blackjack's gang who also has followed **Ivan** and now kills the deserter. **Gilstrom** takes Snow Hawk by airplane to the home of Blackjack **Adler's** gang high in the mountains. Although Dan is able to rescue three prisoners from the gang, their airplane crashes before they reach safety.

The story relies on the numerous conflicts between Snow Hawk and the gangsters to create tension that will attract readers. The characters are not developed into believable figures. The gangsters are stereotypes who look mean, have shifty eyes, and who sneer. Snow Hawk, on the other hand, is clean-cut, has clear and alert eyes, and is determined. The only female character is used to emphasize the bravery and manliness of Snow Hawk in contrast to the frightened, helpless woman.

The conversation is terse and emphasizes the action of the story. This concentration on action may make this story attractive to readers age 10 and up. □

## No strings attached

The Wooden People, by Myra Paperny. Little Brown (M & S), 176 pages. \$7.95 cloth (ISBN 316-690-40-6).

by ELINOR KELLY

FRIENDLESS and unhappy in the isolated Alberta hamlet to which Papa has abruptly moved them, the four Stein children amuse themselves by making marionettes. These have to be hid from Papa, who is opposed to anything frivolous—and especially the theatre, which caused the ruin of his sister in the old country.

The children manage somehow. They live right over the store, which is a fine source of supply for scraps. If only they can keep Papa away, they will enter the school concert and compete for the Moose Lodge prize.

The author has shown a good feeling for the time — 1927 — and the place. The action is believable and arises naturally from the setting and charac-

ten.. and not from those well-known bank robbers often inserted into children's books to provide the excitement. Lisa goes to a vaudeville show in the city; Teddy falls into the creek; and Suzanne freezes her tongue to the pump.

The characterization could be sharper. The writing has flaws. Edmontoo is not the "capitol" of Alberta; "disinterested" is used for "not interested." Were cellophane and plywood around in 1927? More likely crêpe paper and pine boards.

If it is not the great Canadian children's book, it is one that will give pleasure and a sense of place to the teen-aged child. There is a rich vein to be mined in Prairie and Jewish life, as has already been demonstrated by many books for adults. It is to be hoped that more writers like Myra Paperny will turn their attention to this source of vibrant material. □

## Why it's also our bicentennial

Escape: Adventures of a Loyalist Family, by Mary Beacock Fryer, J. M. Dent & Sons. 152 pages, \$4.95 paper (ISBN 0-460-91410-3).

By ANNE ROCHE

IN THE PART of Ontario where I live, close to the American border, we switch our allegiance from the U.S. television channels only for the hockey game. We get our news from Cronkite, our views from Seavard, our manners and morals from Archie and Rhoda. And our history ... well, in this bicentennial year, we got our history every evening in snappy commercial-style pitches, delivered in ringing tones by a succession of famous Americans. Heart-stirring stuff — brave colonial Nathans and Abigails, taxed, arrested, harassed, shot, and so forth, by bloody British tyrants. "That's how it was, 200 years ago today."

Enough to make those of us of British ancestry feel pangs of shame. Enough too, to make us wonder why our own country was celebrating, officially and at considerable expense, the anniversary of that unfortunate occurrence, the American Revolution.

We celebrated because it was our birthday too. Our bicentennial. For the American Revolution, by forcing the Loyalists north, created Canada. From that time, there were two nations in North America. The combined weight of the Loyalists and the French was able



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to resist the republican thrust of the new States. And the Loyalists imprinted forever on the English-Canadian psyche that complex of attitudes towards the U.S. that ensures that no matter how much American television we watch, we'll go on being North Americans who don't want to live in the United States of America.

So it's a particularly good moment for the publication of a novel for children about the heroic Loyalist experience. *Escape: Adventures of a Loyalist Family*. Mary Beacock Fryer's story about the trek north of her Loyalist great-great-grandparents, is an excellent venture into healthy nationalist myth-making. Caleb and Martha Seaman and their children are archetypal Canadian heroes, persecuted by America, yet winning and keeping their independence.

The Seamans are late Loyalists, not

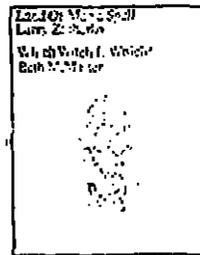
being forced to flee until 1789, when Caleb is denounced by a rebel officer for having spied for the British during the war. They leave stealthily by night, taking with them eight children, one a baby at the breast, and whatever they could carry in one wagon. Pursued by the vengeful Captain Fonda, they make their way north along the Indian trail through the beautiful difficult country of Upper New York State, helped by friendly Oneidos, encountering bears, rapids, and black flies. They lose a child and a dog in the forest, but eventually arrive safely in what has come to look to them like the Promised Land, to settle on the St. Lawrence in what is now the village of Lyn, Ont.

A good story about a good past. The Loyalist experience would be "something to sing about": if we were given to such pastimes. But it is inconceivable that Canadians, English-Canadians

anyway, will ever sit and watch the CBC ringingly celebrate any of our victories. It's not Canadian to do that. My children's history texts still say that the War of 1812 ended in a draw. ("Of course we won it," I tell them. "Here we are, aren't we?").

Probably it's a wise thing not to air old wrongs, but politeness and forbearance don't make for strong nationalist emotions. However, in praising the Loyalists, we don't have to dig up buried hatchets. Though they may quickly prove to be unsuitable heroes for an increasingly left-leaning nationalism, having been staunchly monarchical, conservative, business-oriented and religious, surely we can justly celebrate forebears who refused to break sworn oaths or to switch allegiance when the going got tough, who put principle before possessions, and who were willing to suffer and die

## books for young people



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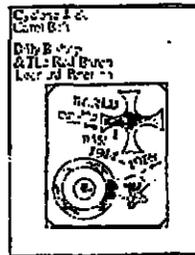
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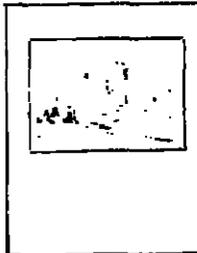
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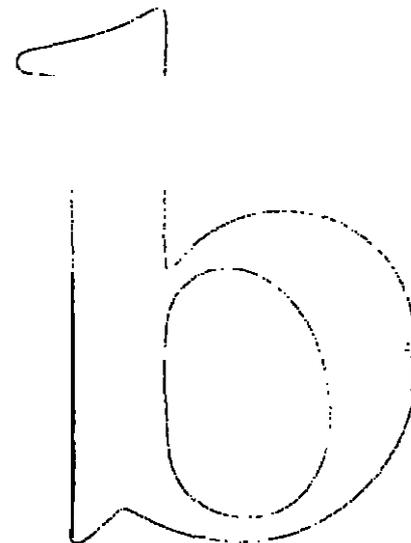
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for deeply held beliefs. Nice to live in a country founded by such people, tell the kids.

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## Cats, crocs, golden swords

*Fred the Red Cat in Three in a Tree*, by I. J. Snider, illustrated by J. Simpkins. Summerbird Books (1659 Bayview Ave., Toronto), 30 pages. \$4.95 paper.

The Pollywog Who Didn't Believe, by A. P. Campbell, illustrated by Andrea Campbell. Borealis Press, 31 pages, \$4.95 paper (ISBN 0-919-594-409).

Crocodile, Crocodile, by Peter Nickl, illustrated by Binette Schroeder. Tundra Books, 32 pages. \$7.95 paper (ISBN 0-88776-073-2).

*Simon and the Golden Sword*, adapted by Frank Newfeld and William Tovey, illustrated by Frank Newfeld. Oxford University Press, 24 pages. \$4.95 cloth (ISBN 19-540-270-7).

By RUTH EPSTEIN

DR. SNIDER says *Fred the Red Cat in Three in a Tree* was conceived with three goals in mind: to delight, as part of the reading curriculum, and as a moral guide.

These intentions are only partially realized. The story is conveyed by means of poetry that doesn't quite succeed. Instead of delighting in the narration, the reader finds himself struggling to put together poetry that is hampered by erratic rhythms and lines that slump. There are also problems with the morality component of this story. The moral according to Dr. Snider is: "If we don't bother a bee in a tree/ The bee won't bother us." Conspicuously ignored are intentions for actions upon which seven- and eight-year-olds begin to place importance. Multiple motivations confuse the central moral issue.

However, children will enjoy this book mainly because of the humour and illustrations. It can be read by a bright six-year-old or can provide extra-curricular reading for the eight-year-old.

*The Pollywog Who Didn't Believe* is also poetically narrated and, as in *Fred the Red Cat*, the poetry is lacking in quality. Instead of flowing smoothly and pleasurably, the verses are stuffed with facts and sophisticated phrases.

However, the story about a pollywog who felt he would become a fish became he swam, and would not be turned into a frog who is land-bound, is innovative and educational. The illustrations, although original, would probably hold a greater attraction for children had they been more colourful. Unfortunately, human heads on the tadpoles and especially on the frogs — obscure their identity and distract from the educational value of the story.

In contrast to *Fred the Red Cat* and *The Pollywog Who Didn't Believe*, every component of *Crocodile Crocodile* is harmonious, well-balanced, delectable, and satisfying. Each imaginative illustration is a beautiful surrealistic painting, which takes the spectator on an exciting and pleasurable journey into fantasyland. The journey begins with Omar the crocodile, who while lying on a beach heats two ladies talking about the magnificent things they sell in the crocodile store. Believing this to be a store for crocodiles, he sets out immediately on an adventurous journey to France. Here he finds to his disappointment that the articles in the store are not for crocodiles but are made from the skins of his crocodile friends. The story ends with him taking the appropriate and humorous revenge.

Although the book was originally conceived in German, the illustrations and text are so cohesive and balanced

that they can better be perceived as a unified work of art than as pictures and words.

The experience that Peter Nickl offers should not be missed by young and old alike.

*Simon and the Golden Sword*, a fairy-tale adapted by the authors from a story told by Wilmot McDonald from New Brunswick, is the usual fare in which the good stepbrother triumphs over the bad brothers, marries the princess, and lives happily ever after.

The beauty of this book lies in the illustrations, which are reminiscent of a magnificent antique tapestry, appropriately weaving out the various actions of the story.

However, unlike *Crocodile, Crocodile*, the text and illustrations are not complementary. At times the illustrations make the words seem like flat soda pop. Thus on one of the pages we perceive a magnificent and colourful picture of a large bird amid a background of bright green, purple, mauve, blue, and gold quadrangles, each containing a bird, and in the corner we read: "He turned into a beautiful bird. As he flew into the air, all the blackbirds left the tree and followed him."

Instead of a few prosaic comments, the text would better serve the illustrations if the author had included some sensuous details about the flight of the birds. Also, the illustrations are aptly romantic but words of love are conspicuously absent. We are never told about Simon's love for the princess, but only that he returns to pay court to her and that they live happily ever after. □



Drawing by Frank Newfeld from *Simon and the Golden Sword*.

# Tundra Books

## Answers blowing in the wind

**Harry Paints the Wind**, by Les and Rosemary Arnold, Applegarth Follies, unpaginated, \$4.95.

**How Bruises Lost His Secret**, by C. H. Gervais, illustrated by Patric Ryan, Black Moss Press, unpaginated, \$7 cloth (ISBN 0-88962-024-5) and \$2.95 paper (ISBN 0-88962-017-2).

**Second Songbook**, by Lucille Punabaker, illustrated by Pat Dacey, Peter Martin Associates. 68 pages, \$6.50 paper (ISBN 0-8875-123-3).

By GRACE SCOTT

THESE BOOKS remind me of the days of childhood, always fascinating, always fleeting, and sometimes very difficult.

*Harry Paints the Wind* describes a problem that troubles children of all ages. Harry lives in an apartment block, six floors up and overlooking the sea. His ambition is to paint the wind but he finds the task as illusive as the wind itself. Harry pictures the human quality of the wind "as it walks restlessly around the playground waiting for recess." The wind reflects Harry's feeling of anger, sorrow, and joy.

He paints the wind first as a dragon and then as a fish but realizes neither drawing is that of the wind. The story ends with Harry still struggling with his problem.

The test is appealing and thought-provoking but abruptly falls off on the last page. Throughout the story Harry dreams, schemes, and thinks of nothing else but the wind till the last moment he is suddenly taken up with rainbows. The ending takes away from the story and leaves the child (and this adult) confused.

The major fault of the book is the graphics. Although beautiful in appearance and design, they appeal more to an adult than to a child. The attractive collages appear as excessive window dressing. The lettering, again graphically appealing, is difficult for a child to read on her own.

On one page in the book, the graphic design has been indulged to the point of destroying legibility. White letters appear on a black polka-dotted background. The letters recede and instead of letters, all you see is spots.

*Harry Paints the Wind* seems geared to entertaining the adult rather than the child.

*How Bruises Lost His Secret* is the opposite of *Harry Paints the Wind*. It is less sophisticated and eye-catching, but



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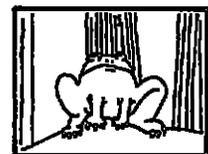
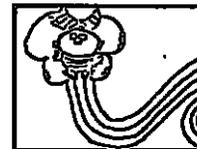
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it is definitely a children's book. It offers a mystery, a little humour, and a lesson in human nature.

Mr. Brousseau is a farmer living in Western Ontario. Everyone calls him Bruises (not to his Face, of course) because of the very odd mark on his Forehead. All the adults of the town know why he has the mark but it is kept from the children.

Some children believe Bruises had the mark as a result of being so mean. Others thought he was Cain From the Bible.

The secret is revealed unexpectedly when Pierre, visiting from the nearby city, decides to milk Bruises' cow and gets kicked in the Forehead For his efforts.

Pierre now has the same mark as Bruises, and everyone knows the secret except Bruises. He still considers his secret safe from the children, who he thinks would certainly laugh at him. The children not only discovered the secret but also Found out that Bruises wasn't as mean as he looked.

The text is simple but entertaining, and easy to read by a child.

All children love to sing and move in time with music. The *Second Songbook* provides music and words that are changeable to fit a child's own world. The suggestions at the end of each song enable the parent or teacher to help a child grow and express himself as an individual. □

## Dragons, princes beaux, hazelnuts

The *Dragon Children*, by Brian Buchan, illustrated by Kathryn Cole. Scholastic-TAB, \$1 paper.

The *Magician's Trap*, by Eileen Piper, illustrated by Alan Daniel. Scholastic-TAB, \$1.30 paper.

The *Time to Choose*, by Ann Rivkin, illustrated by Affic Mohammad. Scholastic-TAB, \$1 paper.

*Amanda Grows Up*, by Norma M. Charles, illustrated by Carol Moran. Scholastic-TAB, \$1.30 paper.

By ADRIENNE  
STEINBERG-JONES

THE BEGINNING of *The Dragon Children* suggests the musings of a junior Sam Spade, presumably just the tongue-in-cheek tone the author had in mind. John, the youthful detective in question, is accosted by mysterious and elusive Steve, who enlists his aid and subsequently that of brother Scott and cousin Cathy, to investigate the das-

tardly activities of a con man exploiting the elderly.

Armed with Steve's information, the kids visit all the crook's victims to find out how much money has been extorted. The enterprising trio come up with the right deductions but, alas, close in on the trail of the wrong man.

In the process, they make the acquaintance of the local eccentric, a "witch" called Mrs. Winch. In reality a pleasant woman with an underlying sadness and strangely familiar gray eyes, Mrs. Winch turns out to play a pivotal role in the proceedings. And a dragon-shaped acupuncture case she lends brother Scott plays a small but vivid part in capturing the real crook.

Somewhat in the style of the Bobbsey Twins and the Hardy Boys adventure series, *The Dragon Children* has a supernatural twist that gives the story a slightly bent but benign focus, an approach that's a bit more imaginative than many other books of this genre.

From the supernatural, *The Magician's Trap* takes us back to Fantasy. Complete with an evil and ubiquitous magician, a handsome prince, bizarre tests of courage, and a kingdom up for grabs, this story contains ingredients that might provoke detractors of violence in Fairy-tales. However, none of the violence is fatal, just inconvenient to the prince for a time. Inconvenient, too, for a strangely assorted trio, each of whom attempts to steal the magic pearl that will break Duke Rollo's evil spell on Prince Harold the Daring.

This story has a switch in that daring Prince Harold, instead of saving the beautiful damsel, is saved himself by a plucky blind girl named Elsa From a Fate, if not worse than death, certainly more humiliating for a mobile character like the prince.

An enjoyable story in classic fairy-tale style, *The Magician's Trap* is pleasant reading, suitable for kids six to nine years old.

*The Time to Choose* is a short novel that incorporates the intertwining themes of love and career. Refreshingly, the story has the heroine choosing, not between love or a career, but between what kind of love and what kind of career is best for her.

Cindy, the pretty and talented heroine, hopes to be chosen for a semi-professional mad show along with her boyfriend and mentor, the sophisticated and self-confident Tim. Unfortunately, Cindy comes down with the bane of singers, laryngitis, before the tryout and misses her chance.

While Tim travels around the country in the mad show, Cindy goes on tour with a co-operative theater group giving plays for small towns and villages. Among her colleagues is Steve, stolid, resourceful, and disconcerting. Which one Cindy ends up with is telegraphed

pretty much from the beginning. But which one she ends up with is clearly less important to the author, and happily the reader, than why she makes the choices she does.

Cindy's personality, unfortunately, lacks real interest. More intriguing are the problems, the real doubts and fears that plague most women at one time or another, often when a good deal older than 17-year-old Cindy.

The style is reminiscent of many stories that pepper the pages of so-called women's magazines — sweet, mildly moralistic, and with all crises and confusion dispelled in one summer. Its tidy symmetry, however, makes it no less substantial for the young teenager, High-schoolers, one hopes, are into meatier stuff.

In *Amanda Grows Up*, Amanda is a hazelnut, us nice-looking and plump as any hazelnut could be. But Amanda was too scared to join her pals when one day they dropped to the ground to be picked up by kids and taken to school. She had another destiny: to grow into a hazelnut tree.

The growth cycle from nut to tree and back again is delightfully portrayed and beautifully illustrated in this short book for preschool-age children.

The illustrations for both *Amanda Grows Up* and *The Magician's Trap* are far more imaginative and elegant

than those for the older children. Presumably the publishers operate on the theory that as kids grow older, they want their stories more realistic and their drawings more representational. That may be true, but the results, while competent, are dull. □

## Lowdown dogs, divided mice

Olive, a Dog, by Philip Stratford (ISBN 0-88776-062-7); **Pouf, a Moth**, by Peter Angeles (ISBN 0-88776 065-1); **Ella, an Elephant**, by Jan Andrews (ISBN 0-88776-063-5); **Boffo, a Toad**, by Marla Stevenson (ISBN 0-88776-063-3), all Tundra Books. 24 pages. 69 cents each.

**Hurry Up, Bonnie**, by Sue Ann Alderson, 50 pages; **Sammy Sulmouse**, by Brownwyn, 45 pages (ISBN 0-889967-012-9), both Tree Frog Press. \$2.95 each.

By IRMA McDONOUGH

THE SOONER children meet pleasure on the printed page, the faster they become friends of books. And what a treat to find friendly, indigenous products for

our very youngest readers! They could have appeared anywhere, but Canadian creative artists and writers have produced these books that the whole world's children could enjoy as well.

Tundra's mini-books for mini-hands are four animal stories that must appeal even to the parents who read them as bedtime fare. A dog, an elephant, a moth, and a toad sport about in line drawings and two languages through the philosophical but realistic problems of their kind. My favourite is *Olive*, a dachshund whose problem is that the ground is too close for too long — a problem children can identify with sympathetically. But when Olive finds Oliver, another dachshund, all of her worries are halved — but later multiplied.

The authors and illustrators have obviously given their audience the respect that acknowledges children's sensibilities. And we have these beautiful, bilingual *bijoux*.

The publisher's decision to include French and English versions in tandem may arouse curiosity about the unfamiliar language, but these little books have perhaps been overburdened by a surfeit of riches with that one extra language.

Librarians will especially welcome the hardcover reissues.

Tree Frog is another publishing house that takes children as readers

LOOK IT UP IN COLOMBO

John Robert Colombo

Colombo's  
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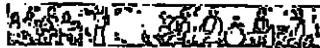
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Text by James Reaney / Music by John Beckwith

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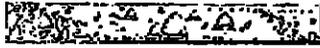
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seriously. Last year they gave us the altogether delightful *Bonnie McSmithers You're Driving Me Dithers* by British Columbia poet Sue Ann Alderson, appropriately illustrated by Fiona Garrick.

Now they have repeated their coup with *Hurry Up, Bonnie* by the same author and illustrator. Bonnie continues to be very much her own person with a sure knowledge of what is important in life. And it is more important to watch two ants carry "something very heavy for ants" and stoop to dig out a "very good, slightly used screw," never mind that mother is calling. "Hurry up, Bonnie" to her daughter, "the snail." As a matter of fact, Bonnie again teaches her mother the facts of living life to the full. Stopping at the playground and swinging high and low surely are more important than rushing home.

But Bonnie and her mother are very much in contact (minds and bodies) as they finally do go home. Bonnie riding on her mother's back as the "shell on the snail's back." A satisfying conclusion to an everyday incident in a child's life when going "to get the paper" is a voyage of discovery.

Every child should have the opportunity to read these bonny books.

*Sammy Sulmouse* is a more pedestrian production. Visually it can't be faulted. The mice reach out for sympathy, and the test, using Alf Ebsen-taught calligraphy, is attractive.

But good form needs comparable content to make satisfying reading. And Sammy's story (really two stories) does not arise out of a credible world. The mouse is sometimes too much mouse, sometimes too human; that dichotomy should have been resolved before the book was published. □

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## Welcome to placebo city

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Toronto is for Kids: The Complete Handbook for Families, by Sheila Clarke, Marilyn Linton, and Jeanne Scargall, Greedy De Pencier Publications, 208 pages, \$4.95 paper (ISBN 0-919872-21-2).

Where to Go and What to Do with Kids in Toronto, by Keith Noble and Stephen Jack, Treehouse Publications, 128 pages, \$3.95 paper.

Toronto in a Nutshell: The Complete Guide to the City of Toronto with over 90 Children's Drawings and Comments, by The Toronto in a Nutshell Learning and Resources Centre (4'5 Queen's Quay West, Toronto), 48 pages, \$2.50 paper.

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By RICKY ENGLANDER

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THREE TORONTO 'guidebooks, jam-packed with imaginative suggestions for places to go and things to do with children, have recently appeared in our bookstores. It may be that Toronto has just discovered children as a tourist industry. Or perhaps local publishers have uncovered a new market of readers who are eager for kid-centred activities. Whatever the impetus, they are a welcome addition to the Toronto scene.

The most complete and versatile of them is Toronto 'is *for Kids*. The authors, three local women, have taken all aspects of the city's resources into consideration. Systematically, they have itemized an incredible number of

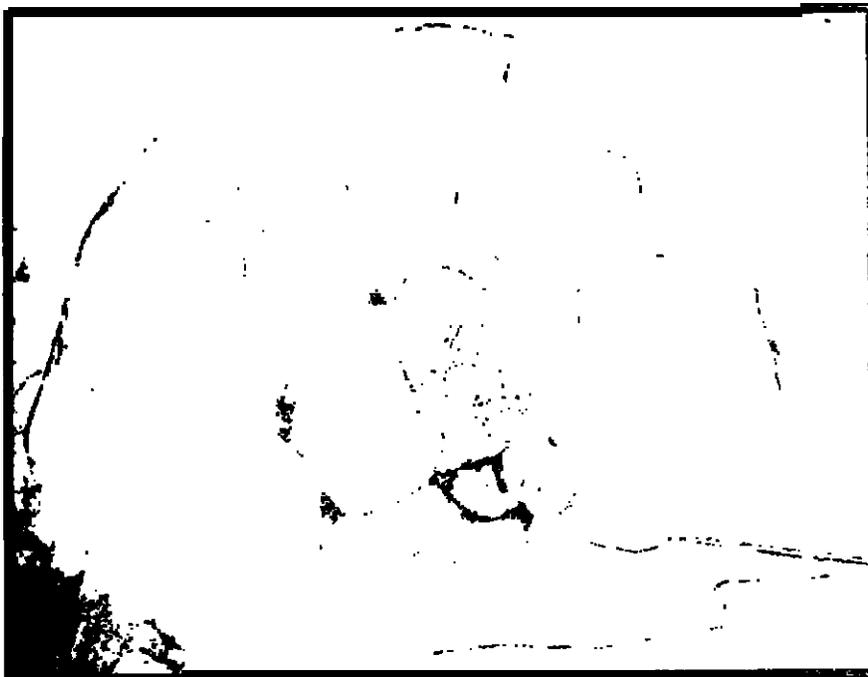
places and included relevant hours, phone numbers, addresses, and costs. Whether the interest is historical, cultural, or intellectual, they disclose surprising angles and new twists even for the old standbys. Most useful is the comprehensive information on such topics as day-care; birthday parties, children's clothing, health care, and baby-sitters. This material is treated extensively and includes hard-to-come-by phone numbers and addresses.

Toronto *is for Kids* is also fun for kids. There are riddles, sick-in-bed activities, kid-tested recipes, and funny illustrations that beg to be coloured. Crammed with useful "why didn't I think of that" hints and wise advice on everything hum teddy beats to choosing a doctor, this attractive handbook is chatty, candid, and, because of its intimate style, thoroughly engaging.

In contrast, *Where to Go and What to Do with Kids in Toronto* is a straightforward listing and description of places to play, sights to see, entertainment, food, and out-of-city trips. The authors have succeeded in the awesome task of gathering together a large number of interesting places, but their matter-of-fact style and verbal economy robs the guide of enthusiasm and personality. However, it is cross-indexed and, for this reason, is more accessible than the first guide. Teachers, group leaders, and others frequently in need of quick reference to phone numbers, addresses and concise descriptions will find this a useful, if sometimes limited handbook.

Different in concept, and exciting for this reason, Toronto *in a Nutshell* represents the fruits and labours of an experience. It involved a group of "intellectually gifted/talented students ages 9-14" who explored the city under the guidance of Helen English and The Toronto in a Nutshell Learning and Resources Centre. This booklet is an attempt to share through poetry, prose, and illustration their insights, adventures, and interests.

*Toronto in a Nutshell* also purports to be a capsulated tour book of the city. A random selection of places to go and things to see are treated more systematically, with brief descriptions that include addresses, phone numbers, prices, and hours. Although the booklet is liberally illustrated with maps, labels, and directions, it suffers from cluttered design and confusion of numbering systems. This seriously inhibits use of the book. The arrangement of places by district, which is intended to facilitate walking tours, dismisses distances needlessly and will be frustrating if not exhausting for visitors. This choice of arrangement and the lack of a proper index makes the handbook less useful to residents than it might otherwise have been.



Detail from William Kurelek's *A Northern Nativity: Christmas Dreams of a Prairie Boy*, *Tundra Books*, 20 full-color plates, \$9.95 (ISBN 0-8577-6071-6).

Nonetheless, this is an exciting little publication. It is interesting, not so much as a tourist guide to Toronto, but rather as a creative example of juvenile energies.

One word of caution concerning all three books: time and price changes occur frequently and without warning; it would be prudent to phone ahead where possible. □

## Keeping them quiet all year

**Canadian Children's Annual 1976**, edited by Robert F. Nielsen, Potlatch Publications, 176 pages, \$4.95 paper (ISBN 0-919676-04-9).

By **BRYAN NEWSON**

SUSPECT SOME children's books are designed to appeal to the adults who buy them, rather than the children who read them, much in the way that fishing lures are made to catch fishermen as well as fish. But this handsome publication from Potlatch once again proves that a well-designed book can appeal to both parents and children without much

compromise to either. Adults will like the book for two reasons. First, and least important, the book *looks* good; its format and attractive covers evoke (at least in this adult) happy memories of the boy's and girl's annuals of my youth. Second, and more important, most of the material in this annual is instructive without smelling too much of the classroom; bluntly stated, this book will keep kids thinking while it keeps them quiet.

What kids will like about the book is another matter. Annuals are by nature assortments, and this one offers more than 80 items calculated to amaze and amuse the young and some of their idle elders. There are, for starters, poems, puzzles, and a poster, as well as stories, comics, and quizzes. Then there are articles of the "how-to" variety on making such things as paper flowers or batik. And then there are a series of items which describe, in a consistently exciting way, subjects ranging from history through anthropology to the human uses of science. A number of these discuss the origins of things — how the Olympic Games started, man's earliest attempts at hang-gliding, how the Braille alphabet came to be — while others demonstrate the application of mathematics to concrete things such as calendars, weekly allowances, and the buoyancy of steel ships.



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Now this is all in the nature of **annu- als, and not** unusual as such. **What does seem to me unusual** about this one is the **editorial** attitude towards social values, **a quiet** insistence evident throughout the book on the positive things to be **learned** from the family, the community, and **cultures** other than our **own**. Such an attitude seems implicit in the opening article on the **Olympic Games**, a timely **entry** that could remind more than the **youth** of this country that the **Games were** not **first** and last conceived in Montreal. The piece is informative, accurate, and exciting to **read**, marred only by a perplexing interpolation **informing us the Games in Montreal** "will be marked by **eurythmy**, the right balance of man's intellectual and physical faculties in perfect **harmony** with himself." After the **events last** summer, **the** youngest **reader will** balk at that one. But **the remark** has merit as an invitation to skeptical thinking and as **a reminder** not to write too far before the fact.

Themes of tolerance and the value of community occur in some of **the** fiction as well. "**Heather** and the **Maple Leaf**," in spite of an ending that will **make** the most ardent nationalist blush, is an intelligent, sensitive exploration of the tensions homeward-looking **immigrants** (albeit white, **Anglo-Saxon** immigrants) undergo when they leave familiar cultures to enter the Canadian mosaic. In "Jason's Boy," questions of responsibility to self and community **are** explored in the **context** of a docker's strike **portrayed** from a point of view not unsympathetic to the strikers. **The story** seems to me remarkable for **the way** it introduces serious social issues without **losing** its **integrity** as fiction; it remains **a children's story**, not a social **tract**. There **are**, of course, other **fictional** offerings, ranging from the **saga** and the romance to good **old-fashioned** adventure story.

A **characteristic** of the annual is the **comprehensive** coverage given **some** subjects by placing together two or three hems having a common subject but **differing** imaginative intent. The value of **this** overlapping approach, **applied** here to things as diverse as **dinosaurs** and Canadian history, is notably clear in the entries covering some of **the Indian** cultures of Canada. Here, young readers may enter **the Indian world** at the point their imaginations are engaged, whether **it** be Indian poetry, mythology, games, **or art**. Thus, a brief but comprehensive article on **totem poles**, **accompanied** by photographs, is followed by an illustrated legend of the **sort totems** commonly embody. Next comes **an** exciting account of how the **photographs** at **Agawa**, in Lake Superior **Provincial** park, were sought **from** legend and finally found. **The series** concludes **with** an exposition of **Indian games**, offering **an** interesting

parallel to the Olympic Games mentioned earlier, and readers will **learn** that for Indians as well as ancient Greeks, **sports** often evolved from domestic concerns, such as the need to hunt, as well as **from the** arts of war.

There's a good deal **more** of an ethnic **nature**, including two beautiful **Inuit** poems and a Thompson Indian creation myth, translated into **rather difficult** French. Which prompts me to **mention** the book's one surprising omission. I find it extraordinary that an annual calling itself Canadian could so completely **forego** any coverage of French-speaking Canada. This **is** doubly curious in view of the book's overall ethnic and **regional** sensitivity. Surely there could have been one item, at least, from or **about** Quebec, apart from the odd allusion that province **receives**. My only other complaint is minor: some of the material, good in itself, tends to reinforce traditional sexual stereotypes (boys race snowmobiles, girls play with dolls). But **these are** quibbles about what remains a very **fine** book- exciting, **instructive**, and on the whole, socially **alert**. I think most **kids** will value it, and look for a **successor** next year. □

## For parents who give a hoot

**Owl** (formerly *The Young Naturalist*), 59 Front Street East, Toronto. \$6 a year for 10 issues.

**Canadian Children's Magazine**, 4150 Bracken Ave., Victoria, B.C., \$5 a year for four issues.

By BARBARA SMILEY

**FOR MANY YEARS** there has been a near-famine in the field of good Canadian children's magazines. Now quite suddenly we have a **feast**. **Owl**, in its fourth issue, and the **Canadian Children's Magazine**, with one bumper issue so far, **both** provide a wide selection of features that will delight children and broaden their knowledge in many areas.

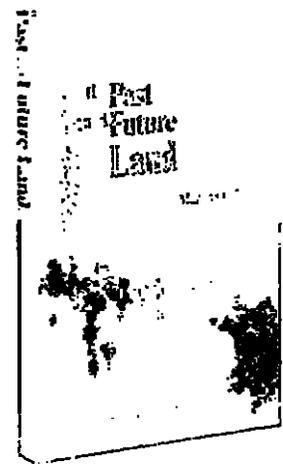
**Owl**, published by The Young **Naturalist** Foundation under the joint editorship of **Annabel** Slaight and **Mary Anne** Brinckman, is dedicated to making children more **aware** of the environment on a national scale. **The editors** hope their readers will grow up knowing that a pair of binoculars is infinitely preferable to a gun **in** stalking wild life.

**Owl's** pages are full of beautiful **illustrations**, including a **centrefold** in each issue that children **will** want as a decoration for their moms. **Features** in

# the Past and Future Land

An Account of the **Berger** Inquiry into the Mackenzie Valley Pipeline.

by **Martin O'Malley**



"Maybe it is time the **metropolis** listened to the voices on the frontier, time the **metropolis** realized it had something to learn from **Old Crow** and **Hay River**. Because what happens in the North **will be** of great importance to the future of our country. It will tell us what **kind** of people we **are**," **hk. Justice** Berger.

**Veteran** *Globe and Mail* reporter **Martin O'Malley** draws from the testimonies of northerners and his **own** experience on the "**Inquiry** beat" to explain what the **Berger** hearings mean for the future of the North and, ultimately, the future of the country.

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the first issue include: an article on making bird feeders from readily available materials; a feature by centenarian skier Jack Rabbit, with easy-to-follow illustrated instructions on cross-country skiing for the younger child; and an account of an expedition to North Baffin Land in search of narwhal by Dr. Joseph MacInnis with his son and nephew — both in their early teens. Told from the point of view of the two boys, this last article will certainly encourage the spirit of adventure in young Canadian readers.

Other issues are equally exciting and include excerpts from *Growing a Green Thumb* by Lorraine Surcouf, (Greer de Pencier, 1975) — an excellent children's hook on gardening. There are also recommendations of other titles that have a bearing on the various articles, as well as competitions, puzzles, and a section devoted to readers' letters and poems.

At first glance, the *Canadian Children's Magazine* is not quite as appealing, since there are no colour illustrations. But it's packed with a tremendous variety of features. Children cannot fail to be interested and there is something to spark the imagination of every reader. The magazine is produced in Victoria, B.C., and has no government or corporate funding. Thus it's a little more expensive than *Owl*.

One good feature, called "My Grandparents," teaches social history in a highly palatable fashion through the recollections of grandparents. This is especially valuable now that the extended family is becoming a thing of the past. An article on a deaf child is full of insight and includes the alphabet for the deaf and illustrations of word signs. There are games, puzzles, a pen-pal column, book reviews, a careers page, and a stamp column. In fact there is so much in this first issue that one wonders how the editor can possibly keep up the pace.

Let's hope that public support will help these two fine Canadian magazines to keep going. □

#### CONTRIBUTORS

Riek Englander is a former children's librarian and now a fulltime mother. Ruth Epstein specializes in children's art therapy. Shirley Gibson is a Toronto poet and editor; her profile of novelist Wright will appear in our next issue. Elinor Kelly and Grace Lord are Toronto librarians. Janet Lunn is a former children's-book editor for Clarke Irwin. Irma McDonough is the editor of *In Review* and a director of the Canadian Books for Children project. Bryan Newson is a freelance writer and critic. Janis Rapoport is a poet, playwright, and mother. Anne Roche is a Newfoundland-born author now based in Wel- land, Ont. Grace Scott is a regular reviewer for *Branching Out* and *Other Woman*. Adrienne Steinberg-Jones is a Toronto writer and photographer. Barbara Smiley is assistant editor of *In Review*. Roger J. Smith is a professor of education at the U of T.

## Everything here but excitement

**Kanata: An Anthology of Canadian Children's Literature**, edited by Mary Rubio and Glenys Stow, Methuen, 244 pages, \$10.95 cloth (ISBN 0-458-9138-0) and \$6.95 paper (ISBN 0-458-91320-0).

By SHIRLEY GIBSON

THIS ANTHOLOGY of Canadian writing for children starts out by telling us two ways in which Canada might have got its name. Some people say the Spanish explorers sailing into Chaleur Bay took one look at the rocky cliffs and said *Aca nada*, meaning, "There is nothing here." In 1534 Jacques Cartier disagreed and called the new land *Kanata*, the Indian word meaning village or community.

Either way, the book is filled with valuable material, presented under three headings: "In the Beginning," made up of Indian and Eskimo myths; "Voices in the Wilderness," dealing with pioneer and homesteading stories; and "Mosaici," a catch-all for many things, including several contemporary writers. We are given prose, poetry, song, and illustration. The writers are among the best: Grey Owl, Charles G. D. Roberts, Susanna Moodie, James Houston, L. M. Montgomery, Emily Carr, Ernest Buckler, and Raymond Sower, to name a few, and they come packaged in a cover of flying geese. All is praiseworthy and highly commendable. Given the breadth of its contents, it ought to alert thousands of Canadian children to their literary heritage and provoke them into reading the original books. I doubt if it will.

It's obvious that the collection has been put together by informed and dedicated adults. It carries a long list of acknowledgements to educators and librarians, and has the approval of novelist Margaret Laurence. The editors teach English at the University of Guelph and work with the journal *Canadian Children's Literature*. They had the advice of the educational media consultant for Wellington County Board of Education. Who should know better than these people what children need and want?

My childhood was filled with the sort of stories that make up this anthology. I discovered the books on the library shelf, took them home, read them, and came back for more. I didn't know they were Canadian. Nor were they required

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or compulsory reading. I simply enjoyed them. With this in mind I handed *Kanata* to a bright, inquisitive, 14-year-old who read it for a while, then handed it back saying: "It's kind of nice... like the things we get at school. And there's that old Canada goose flying!"

His lacklustre response confirmed my own feeling that the book is heavy with literary expertise but shows little awareness of children's sense of discovery, to say nothing of their critical powers. The anthology includes first-rate pieces and some of them work well, such as Carr's *Doctor and Dentist* and Buckler's *A Man*. Other excerpts are fragmented and jagged, catapulting us from Grey Owl's *Sajo and Her Beaver People*, to Anne of Green Gables and her crochety aunt, bang into Ernest Thompson Seton's *Silver-spot*, which deals in a sophisticated

way with the vocabulary of the crowd. In their original context most of the selections are excellent but these truncated versions fall short of their goal. Among other confusions, I was left wondering for what age group the book is intended.

I'm sure the anthology will be hailed by teachers and librarians and recommended by Departments of Education across the country. It's chock-full of CanLit and that's the ingredient that's been missing. But there's something called excitement that is essential to a children's book and it's lamentably lacking here. *Kanata* offers Canadian writing in the way that mothers impose a nourishing breakfast — on the grounds that it's good for you. The book is timely and earnest and Canadian and every child should read it. Whether they'll want to or not is another matter. □

## Say, the struggle naught availeth

Separation. by Richard Rohmer. McClelland & Stewart. 231 pages, \$8.95 cloth (ISBN 0-7710-7704-1).

By DON BAILEY

THIS NOVEL appears to be about struggle. Britain is being torn apart economically. It can no longer support its 55 million people. A large portion of them most emigrate — two million of them to Canada. Quebec threatens to secede if the Canadian government agrees to accept them. Canada agrees. Quebec prepares to separate. The Canadian government supports this move and enters into the delicate negotiations necessary to help the struggling Quebec emerge as an independent country. Meanwhile Britain also needs mass injections of foreign capital. The prime minister of Britain strikes a bargain with the president of the United States whereby the U.S. will loan Britain the required money in exchange for the right to take over Britain's oil developments. No Britons will be allowed to work on the oil project because of the difficulties their trade unions cause. The British prime minister reluctantly agrees to the bargain and flies home. There he is greeted by open rebellion in his cabinet and is forced to call an election. Back in Canada the federal government has forced Quebec to hold a plebiscite on the question of seceding. Everywhere we tom, seething struggle.

The real struggle, though, is to read your way through this book and remain awake.

The last experience I had that was in any way similar to the reading of this

book was when I attended a cocktail party. The hostess was a person I knew only by reputation and the moment after my arrival I was sure the invitation was a mistake. Everyone in the room looked familiar but I didn't know anyone. I gallantly introduced myself to people and engaged in short, glib conversations that were continually interrupted by the arrival of new people. When I finally located an attractive, interesting woman who appeared to be prepared to reveal more of herself than the others I'd met, the hostess appeared again, tapped me on the shoulder, and said the party was over. I went home with a feeling that I'd wasted my time.

At the completion of *Separation* I had a similar feeling.

The difficulty I encountered with *Separation* was not so much related to the plot (although I did find that pretty thin too) but rather the way Rohmer develops his characters. I should say, doesn't develop them. The Canadian prime minister for instance. Joseph Roussel is a French Canadian who is depicted as an arrogant, power-hungry drunk. On the positive side, he is supposed to be a gifted orator. We are told this but never see it demonstrated. Instead Rohmer uses this technique:

Roussel proceeded to outline in detail all the events that had brought about the Quebec crisis, stressing the reasons for his personal vote against the open-gate immigration policy and pleading for its reversal in the name of national unity and Confederation. As he reached the end of his emotional speech he played his last card.

Wait a minute. What emotional speech? Sure Rohmer puts some words

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by Colin Alexander

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Carl Beck, Northern Miner.

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in the mouth of this character, but nothing that I would interpret as being emotional. And none of the dialogue Rohmer gives Roussel would convince me that the man would make a good dog-catcher, never mind a prime minister.

Some of the ways Rohmer deals with his characters are absolutely hilarious. Michael Lucas is the deputy prime minister and therefore a key figure in the progress of the plot. We see and hear a lot of Lucas but it's hazy what motivates the man. Is he too a power-hungry maniac determined to become prime minister? Rohmer attempts to humanize him and here are some of the results:

When Michael Lucas walked in the door of his home that Sunday evening, Martha and the two boys greeted him in the entrance hall, the little ones throwing themselves against their father's long legs with screams of delight, clamouring to be picked up and loved and kissed, which they promptly were, to the laughing scolding of their mother who said, "Now boys, I've told you never to be familiar with strangers." It had been a happy family hour and half for the Lucases, with the boys demanding and getting almost all of their father's attention.

Later the intimate family scenario continues:

Martha said she would put the kids to bed, while her husband went to a meeting with the Prime Minister. Then, giving him a warm, melting kiss, she volunteered to wait up for him. This was an invitation that Michael Lucas was always delighted to have and never failed to accept.

Sounds like the bingo night at the legion — a heck of a lot of fun but only members allowed. And it gets better after Lucas strives home from his meeting:

He poured two glasses of port, which he took upstairs to greet his freshly bathed Martha, who was, as promised, waiting in bed for him. He didn't get the first sip of port until half an hour after he entered the room. The kiss of greeting just never stopped.

Well, I never.

Earlier I said the book appears to be about struggle and the ingredient I didn't mention is the one thing that saves the hook from being an absolute disaster. The reason Britain is in such a bad way economically is that the Arab countries have withdrawn \$30 billion in investments from the country and cut off the oil supply. Rohmer introduces Rashida, who is a member of the Popular Front for the Liberation of Palestine and as such has been involved in many terrorist actions. Rashida represents real struggle and Rohmer has created situations where she can act this out. For a huge sum of money that is donated to her people by another oil-rich country, she agrees to assassinate the King of Saudi Arabia. In order to accomplish her mission she must have plastic surgery on her face. The opera-

tion transforms her into a strikingly beautiful woman. She begins to reconsider herself as a person. She has never been attractive to men before. Now she is. She no longer feels crippled or scorned. In fact, there is a kind of joy in her. She bounces from the pages with her aliveness. In the few pages we encounter Rashida, Rohmer demonstrates that he can create characters who are real and involved in breath-gripping conflict. Rashida ultimately dies, and I as a reader felt her loss but was not surprised.

The marvelous thing about the Rashida character is that you feel she is involved in the real struggle of trying to bring about change. In this case, it's change for her-people. But as happens in that sort of personal, highly committed struggle, Rashida herself changes. These changes could easily have caused her to refuse to take on the risky assassination assignment, but she goes ahead anyway and takes the risk.

This is why to me, the rest of the book fails. No one else takes risks. No one else changes. Things remain the same. I nod off and dream of the beautiful Rashida. □

## Requiem for the way it was

The Death of Harold Ladoo, by Dennis Lee, The Kanchenjunga Press (3334 West 1st Ave., Vancouver), 25 pages, \$3 paper (ISBN 0-913-600.5821).

By PETER SUCH

DREDGING UP Harold Ladoo from the harbour of his consciousness has landed Dennis Lee with a boat load of seaweed memories — other bodies, other enterprises, once luminous and precious to him. So it is that Lee's chapbook, *The Death of Harold Ladoo*, should not, as the author warns in his preface, "be considered as a biography." It captures with eerie truth the conditions in novelist Ladoo himself and the "tough caring" that grew between him and those who encouraged him in his hectic, self-destructive literary career.

Ladoo was murdered after choosing to return alone to his native Trinidad to settle a family feud. Lee knows, as many did, that this was deliberate:

*But you heard your own death singing, that much I know:  
And went to meet it mesmerized . . .  
... plain wooing it, telling Peter you'd  
never be back alive. . . .  
For the choice was death by writing, that  
airless escape*

*from a world that would not work unless you wrote it  
and could not work if you did —  
or death in the only place you cared to live in  
except it christened men  
with boots, machetes, bloodwash of  
murder and vengeance.*

There's no sense in saying "I love you" to the corpse. But those of us who watched Harold play out his dizzy mythmaking, and were drawn in to play our bemused roles in it, can't help but be touched deeply by this poem. We all knew that Harold "had us taped," that he knew "white liberals inside out: how to/guilt us; which buttons to push; how hard: how long./The last of the wily bleeders!" But we also knew he knew we knew what he was doing in a complicated double-mirroring of mutual exploitation. "Say it: I used you, Harold/like a hypocrite voyeur." What we all ultimately knew, however, was that ritualistically and inarticulately he loved us and we loved him.

Those familiar with Lee's Governor General's Award-winning *Civil Elegies!* could easily see this poem as a postscript to that book, almost another elegy. Here are the same discursive philosophic lines, the same jazz-like alternations of different voices, the colloquial changes and rhythmic surprises. And because Harold was published by Anansi, much of this chapbook goes into detail about those "quirky particulars" that haunted Lee in the Sibelius Park elegy from his previous book. It is those sections that refer directly to that dizzy revolutionary time that often come most "close to the bone":

*We were a tiresome group of honking egos:  
graceless, brawling, greedy, each one in  
love with  
style and his darling career. And images of  
liberation  
danced in our fucked-up heads  
...  
oh — and Canada.  
but all it's done is make us life-and-blood  
clitics.  
Media fodder. Performing rebels.  
The works.  
Wack-a-doo!  
For this I tied my life in knots?*

But for all that there may be redemption in a patient waiting for the Gods to exercise their vengeance on a world that still denies them. Meanwhile there is the real particularity of those flawed loves left to cherish:

*And I value the books, but now what  
fastens me  
is not the words but the lives.  
And my heart spins out to hold each one, to  
cherish them entire although  
I could not say that face to face. . .*

Lee realizes that saying it face to face at the tight time to enemies and friends alike is the most difficult, the most necessary thing. In this chapbook, Lee says it all honestly and riskily. And is it not through that riskiness and honesty that a man can ultimately say the important things face to face with himself?

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45 photographs by Erik Christensen

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Jack Chambers is an internationally-known realist painter and founding chairman of Canadian Artists Representation. He believes that "When you are interested in life more than you are in painting, then your paintings come to life."

Greg Curnoe is representing Canada in the 1976 Venice Biennale. He turned his back on Toronto and New York for London in 1960 to make drawings, paintings and collages which reflect his life there.

John Boyle has been encouraged by Chambers and Curnoe. He has been particularly influenced by the lives of Canadian heroes but, for Boyle, everyday people are also very much heroes.

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I feel this is a transitional poem. flawed as if sometimes is. teetering but never falling over the edge of self-indulgence. Lee here is pushing toward a new and clearer voice. a voice that will be ready for that time when the gods . . . call on us again / for passionate awe in our lives. and a high clean style." c

## The priming of Miss Jessie Beattie

A Walk Through Yesterday, by Jessie L. Beattie. McClelland & Stewart. 320 pages. \$12.95 cloth (ISBN 0-7710-1 163-6).

By DuBARRY CAMPAU

THE LUCID recollections of an 80-year-old woman who was born on an Ontario farm and made her mark as a teacher, librarian, social worker, and writer, are a valuable contribution to Canadiana.

But this is an unbalanced book because Miss Beattie evidently revelled in recalling the episodes of her youth,

which take up almost two thirds of her memoirs. These are a celebration of family solidarity, a light in loving, intimate relationships with her parents and brothers and sisters, the scents and sounds of the changing seasons, and the pleasures to be found within even the most restricted limitations of rural life.

To Miss Beattie, in retrospect, it was idyllic. Even a prosperous farm, at the turn of the century, must have lacked comforts — yet she mentions only its coyness and charm. If blizzards banged at the windows, it was safe and warm inside. And every member of the large family seems to have loved each other without impatience or irritation. She herself suffered acutely from a painful and recurrent illness, which was cured only when she was in her 20s. Yet all illnesses and even death were born by this family with strength and they seemed to leave no shadows behind them.

Her own ill health and the isolation of farm life in the days when even a trip of four miles was a serious project, limited Miss Beattie's opportunities for formal education or for exposure to a variety of people and experiences. Thus her early years were almost totally family-oriented and her attachment to these close relatives became almost an obsessive factor throughout her life. Yet her intellectual curiosity and crav-

ing for culture was evident from her childhood, although there was so little on which to feed them.

She wrote poetry and prose that was instantly published in magazines and newspapers but even after she became a novelist she was canny enough to realize that this would always be a precarious way to earn a living, so with no training she went to work at an amazing assortment of jobs. She was accepted as a librarian in Buffalo, taught neighboring children at home, was a summer governess for a rich Toronto family, originated the idea of taking dramatic productions through rural Ontario under the auspices of the Community Welfare Council during the Depression, became a house mother at the Galt training school for girls and kept on writing. In Vancouver, after the Second World War, she even did a turn as a fortune-teller in a tea room and was briefly an attendant at a steam bath.

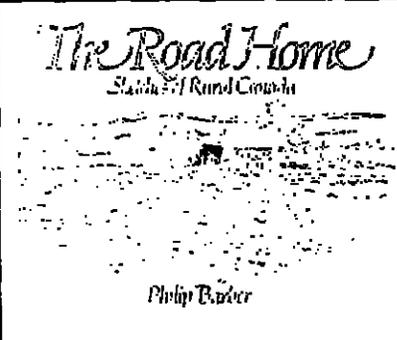
But the people she encountered through this variety of experiences never seem as vivid to Miss Beattie, nor to the reader, as do the immediate members of her family. Nor do the cities in which she lived ever appear to have had anything like the visual impact on her as did the countryside around Galt and Preston — which, of course, had been her entire world until she was an adult.

From the pictures of her in the book it is clear that Miss Beattie has always been an attractive woman, yet her relationships with men were limited to two — and one of them was too ephemeral to count, except in her memories. When she was in her early 20s she met and spoke briefly with a young man as they were walking in a marsh near her home. She never knew his name, nor saw him again, but still remembers him romantically at 80. Then, when she must have been in her late 40s, she met and married another man, about whom she speaks affectionately although the marriage was dissolved after only a few years. And her written recollections, at least, of him are more casual than those of the man in the marsh.

It is more bad that Miss Beattie should have told us so sketchily about herself as a grown-up for she must have had an unusually interesting adult life, especially in contrast to the simplicity of her early years. But, at 80, she is entitled to emphasize what she chooses and to tell us most about what she considers important.

Unquestionably, she has evoked the vanished past of the isolated Canadian farms and the interdependencies of the families who lived on them, perhaps because of her own illness she wasn't totally aware of the hardships and fortitude of the men and women who worked on them, which may account for the pastel-like quality of the picture she gives us. □

# Christmas Gift Books



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## Swept away by medieval philosophy to an isolated East Coast village

**The Falling World of Tristram Pocket**, by David Kellum, Tree Frog Press. 154 pages. \$7.95 cloth (ISBN 0-88967-014-5) and \$4.95 paper (ISBN 04X967-015-3).

**Middlewatch**, by Susan Kerslake, Oberon Press. 133 pages, \$8.95 cloth (ISBN 0-88750-205-9) and \$4.50 paper (ISBN 0-88750-206-7).

I WAS ON a bus, somewhere between Toronto and Kingston, reading *The Falling World of Tristram Pocket*, when it came to me that reviewing first novels is and ought to be the sailing of uncharted waters. The attempt to find any familiar framework for thinking about the experience of a new book may cause the reader or reviewer to miss what is truly new in the writer's approach. Yet having thought that through, I recalled Northrop Frye's remark that all books are created out of the material of other books. To return to my metaphor, even the sailor in uncharted waters has a knowledge of wind, sail, compass that will hold for most conditions.

*The Falling World of Tristram Pocket* by David Kellum and *Middlewatch* by Susan Kerslake are both oddities. Neither fits the obvious categories of naturalistic narrative that include most Canadian novels. *The Falling World* is a fantastic voyage that becomes a powerful fable of the nature of history. *Middlewatch* is a psychological romance.

The initial effect of David Kellum's book is a sort of whimsy; a lonely and imaginative small boy, alone in his grandfather's attic finds a miniature monk inside an old cuckoo clock. There is a slightly fey quality to these opening pages that made me begin to wonder if the material wasn't suited to a Disney cartoon, but once Tristram makes his way into the monastery, the boob begins to gain power, and by the end, it has a real and mature authority.

While Tristram is visiting the idyllic monastery, a rebellion takes place, led by his tutor in philosophy, Demos Exoppido, a type of the revolutionary idealist.

He was convinced that he hated anything that was extraordinary, and recognizing certain extraordinary things harboured even within his own being, he undertook with steadfast resolution to purge himself of them. His suffering unfolded from the incontestable fact that he most certainly was not ordinary, and it was futile and frustrating — not to mention the sheer folly of it — to pretend otherwise.

Through the precognition of Brother Pmcopius, Exoppido's rebellion is linked to the French revolution and the conquest of the ancients by the moderns in philosophy.

They projected visions of their own making, and secretly mocked at the dalliance of those who were committed to the world as it was, rather than as it should be.

This reminds me of George Grant's remark that even the best of modern thought "teaches always the exaltation of potentiality above all that is," and in fact the whole book reflects a conservatism not unlike Grant's.

Tristram's experience of the pleasures of the monastic life, the gentleness of the monks, makes the rebellion painful for him to observe. Part of the book's poignancy springs from the sense that the rebellion is destructive, but inevitable, that if Exoppido is like Danton, he is also like Lucifer, an embodiment of the perpetual and necessary cry "I will not serve."

The book has other themes, paedogogy, chess, the development of the individual, and it is full of remarkable insights and epigrams. Now and then an insight seemed to me a bit flat, especially those concerning "individualism." I found myself wondering about the propriety of having a medieval monk as a spokesman for individualism, and while the book is written in a fine literate prose, I wonder if



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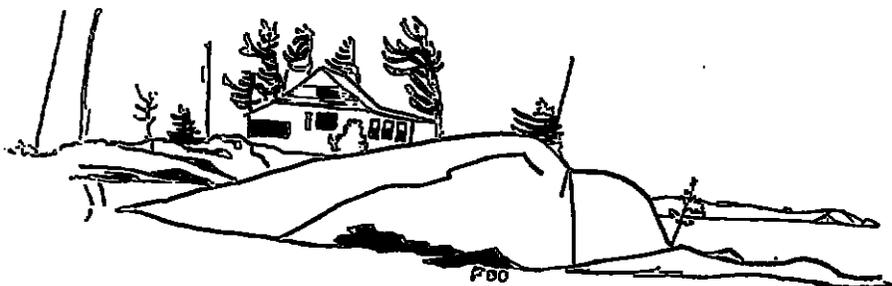
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"individualism" isn't just too banal a word for what the author intends.

**The Falling World** is complex in theme and solidly built. One of the characters remarks: "In the final analysis, it is the number and kind of friends that a book has that make it great." I expect that **The Falling World of Tristram Pocket** will have a number of very interesting friends.

Susan Kerslake's **Middlewatch** is like David Kellum's novel in being somewhat idiosyncratic. It takes place in an isolated village on the East Coast at some undefined time in the past. It involves a school teacher, a mysterious girl named Sibbi, and her brother, along with a few townspeople and some gypsies. Clearly these are the characters of a romance, and with the potential for the sentimentality of Harlequin Gothics as well as the power of **Wuthering Heights**.

The book is a bit top-heavy with style in a few places, but it's saved from capsizing by the weight of physical detail and by the author's commitment to the mate. The reader believes in the story, most of the time at least, because the author believes in it totally.

**Middlewatch** is an odd mixture of the psychology of emotional repair and of fairy-tale. The orphan brother and sister building a cabin and living there alone. the maturing girl who finds around her three me? a brother who in

conquering the physical world is mmm-ing in steel. a gentle teacher.. and a gypsy boy who brings affection and sexuality. These characters do not have personalities in the ordinary sense. They are emotional forces, their sensibilities reflected in the facts of land and sea.

At times I felt there was too much working of the style and of the sensibilities of the characters, but the book has a brooding power that insists on itself. Sibbi's brother Jason is a Cana-

dian archetype. "The ritual of surviving the ice was rigorous," she says to him, and he can attain the discipline he needs to dominate the world only by destroying things in himself. To confront the ice, he turns to ice, but beneath there is a volcano ready to explode.

Each of these books offered me surprises, an angle of vision that was as refreshing as unfamiliar. They kept the promise of uncharted waters -to offer something race. □

## the browser

by Morris Wolfe

# On not finishing Gonick and enjoying Young...while eating won tons in Ottawa

I GAVE UP reading Cy Gonick's **Inflation & Wage Controls** (Canadian Dimension, 145 pages, \$1.95) after the first paragraph of the first chapter. I got a bit uneasy when I saw that the publisher had crossed out the price \$3.50 on the cover and had handwritten \$1.95 above it. I got a bit more uneasy when I read Cy Gonick's foreword, which states: "This essay attempts to lay a framework for understanding the elements of the crisis and untangle the real meaning of the wage control program that the Trudeau government has elected to deal with it. ... I have written in as clear and straight-forward-fashion as I know how." Then I turned to Chapter 1, which begins: "Inflation is by no means a recent phenomenon [sic]. Throughout [sic] ancient times, for example, the Mediterranean civilizations periodically experienced higher prices in terms of metallic money when new mineral deposits were discovered or more efficient methods of mining and metallic money in relation to a relatively stagnant output of goods would naturally cause prices to rise." It's at that point that I put the book aside.

\* \* \*

ATTEMPTS TO regionalize and Canadianize reading material can go to absurd lengths, especially when those attempts represent no more than a kind of window dressing. Things have gone so far that it wouldn't surprise me to discover books titled **TV Repairing on the Pacific Rim** or **The New Brunswick Dandelion Book**. Take for example **Make Your Own Furniture**, by Paul Howard (McGraw-Hill Ryerson, 160 pages, \$8.95) subtitled "How to Do It the Fun and Easy Way With Canadian Materials." It was written by an American and printed and bound in the United States (probably with Canadian materials). But, except for the cover,

there's no reference to anything Canadian in the book. I bet I could smuggle **Make Your Own Furniture** across the border and give it to an American friend, and that he or she could build everything described in it using American wood and nails. It might even work in Thailand. Any place that them's wood.

\* \* \*

Ken Dryden, by Fred McFadden (Fitzhenry & Whiteside, 48 pages, \$2.95), is the first in what's called the "Superpeople" series. One of the objectives of the series, we're told in an accompanying press release, is to "present positive character models for young Canadian readers. . . The biographies are written to emphasize the positive aspects" of each superperson. While I agree that young people need "character models," and would guess that Ken Dryden is a good one, there's something icky about this book. "Ken Dryden," reads a concluding paragraph, "has faced many challenges in his life: As a boy, he wanted to imitate his older brother Dave. As a teenager, he wanted to excel in sports. As a student, he wanted to keep up good school grades. In all these challenges he has been successful." I'm looking forward to the upcoming books on Bobby Clarke and Sir John A. Macdonald in the Superpeople series. I'm eager to see how the series deals with their respective elbow problems.

\* \* \*

Canada A to Z, Revised Edition, by Robert S. Kane, an American travel writer. (Doubleday, 346 pages, \$4.50), is a book whose title leads one to expect the worst. The knowledge that Kane has produced a shelf full of similar books — **Africa A to Z, Eastern**

## writers & artists

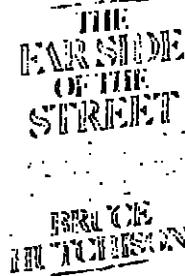
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*Europe A to Z, Grand Tour A to Z, Asia A to Z*, and so forth — doesn't help. Nor does the patronizing tone of some of the introductory pages. "Not every Canadian one meets is scintillating, heaven knows," writes Kane. "Every nation has its share of dullards. But there's a high proportion of interesting, thoughtful, amusing, sensitive people — from the Atlantic to the Pacific, from the Northwest Territories to southern Ontario." Despite these things, *Canada A to Z* offers a good, readable introduction to Canada. Although originally intended for American tourists, it may also serve newcomers and other Canadians only now becoming familiar with their own country. First the book offers a brief review of Canadian society and some advice to tourists on matters such as tipping ("There are still Canadians who tip only for exceptional service — a commendable philosophy"). That's followed by a chapter on each of the provinces and territories. Each of those chapters deals with the history, climate, geographical landmarks, and "creature comforts" of the territory under discussion. *Canada A to Z* is a good companion volume to George Woodcock's *Canada and the Canadians*.

\* \* \* 3

I'm a Scott Young fan and have been since I read *Scrubs on Skates* almost one quarter of a century ago. He's wise, witty, and one of our finest prose styl-

ists. Take a look sometime at how beautifully made his columns in the *Globe and Mail* are. Young's 16th book, *War on Ice* (McClelland & Stewart, 250 pages, \$5.95), is the story of Canada's involvement in international hockey from 1954 to 1974. He takes a mass of material — more than most of us would ever want to know about Canadian teams in world hockey — and turns it into a compelling story about teams such as the East York Lyndhursts (remember Moe Galand?), the Penitcton Veas, the Whitby Dunlops, the Belleville McFarlands and the Trail Smoke Eaters (the last amateur team to beat the Russians). They're followed in the early 1960s by Father Bauer's teams and finally in the early 1970s by Team Canada.

\* \* \*

IN THE PAST few months I've done a fair bit of travelling in Canada and have taken to carrying with me Anne Hardy's *Where To Eat in Canada 1976/77* (Oberon, 284 pages, \$4.95). I've followed Hardy's advice in St. John's, Charlottetown, Montreal, Ottawa, Toronto, and Vancouver. About four times out of five I've found her to be right on. Which seems a pretty good average to me. One of the problems, of course, is that restaurants that make it into the guide in some parts of the country — in Newfoundland and Prince Edward Island, for example — aren't nearly as good as the best restaurants in Vancouver, say. Hem's my

scorecard for the past six months. Best Chinese meal: at the Won Ton in Ottawa. Best sea food meal: at The Round Window in Toronto. Best Greek meal: at Orestes in Vancouver. I went to all those places on Hardy's recommendation. □

## Letters to the Editor

### ASININE IMPUTATION

Sir:

Your Auger, number contains a letter by Lela Parlow which has just been brought to my attention. In my long career as poet, teacher, and editor I have read many silly letters but this one, with its tone of aggrieved self-righteousness enveloping be, not entirely snuffing out its silliness, merits some kind of prize.

I have never maintained that "all anti-semitism today results from one Christian axiom." What I have said and what a growing number of concerned theologians, historians, and scholars are also saying is that Christianity, by institutionalizing the anti-Judaism espiced, in the New Testament, prepared the soil on which grew the death camps and crematoria where six million Jews perished. I recommend to her and other dummkops who have distorted my position Littell's *The Crucifixion of the Jews* and X. Malcolm Hey's *Europe and the Jews*. Littell is a Protestant theologian, Hays is a Catholic historian. For now, she and the other dummkops can munch on the following tidbit: "Historically it is clear that the heart and soul of antisemitism rested in Christianity." (*Christian Beliefs and Antisemitism* by Charles Y. Glock and Rodney Stark).

I have never maintained, nor do I do so now, that "all Christians must bear the responsibility for Jewish genocide." There were many Christians who risked their lives to save their Jewish friends and neighbours, thereby nobly vindicating the faith they lived by. Some of those who escaped the death camps I taught at, the Jewish Public Library in the late 1940s.

Contrary to Ms Pa-low's asinine imputation I do not, presume to speak for all Jews, least of all for herself of whose existence I was until now happily unaware. My advice to her is to spend less time on cooking up imaginary grievances and more time on strengthening her metrics and imagery. Eve., a poem full of lousy highblown rhetoric should know where to smp. Is silence "the only word for Auschwitz"?

Irving Layton  
York University  
Toronto

### SMARTING ABOUT OUTRAM

Sir:

I would like to take issue with the misinformed and presumptive tone of Hubert de Santana's piece on Richard Outram (September issue). The gist of some 2,000 words is that Outram is not appreciated in this country and that we will be sorry for it. De Santana forwards three reasons for our nearsightedness: (a) Outram is a private man; (b) the CanLit industry is chauvinistic; and (c) Outram is a craftsman. The first reason pays no heed to dozens of poets who keep a low profile by intent and still manage a wide readership, for example Atwood, Ondaatje, Dennis Lee, etc. Second, Canadian nationalism is no less biased than the brand of formalism that fired the British imagination over Outram's book. Tbi., de Santana's understanding of craft disallow the

## canlit camera

by Rich Whyte



NO. 2 THE TEMPTATION OF SAINT IRVING

marked poetics of Gustafson, Jay MacPherson, George Johnston, and Daryl Hine who seem to have found an audience in spite of the "ogre" of free verse. De Santana's ecstasies over a poem that is a single sentence in length will not convince me of the value of studied forms.

Richard Outram may well be the peculiar wonder of a misguided and sloppy literature. But defences claiming that Outram "will say nothing about his personal life because it has no relevance to his art" strike me as plainly risible, or at least destructive of the poet as "a man speaking to other man." It is that dichotomy, between the life and the art, that is the fit subject for de Santana's debate, responsible as it is for a world of ill-feeling towards poetry.

Pier Giorgio Di Cicco  
Toronto

## THEY DO IT TOO

Sir:

In his thought-provoking review of *The University: The Anatomy of Academe* (September), Mr. Robin Mathews says that the "elegant Marxist thinker and writer," Mr. Stanley Ryerson, was "held . . . at arm's length for years" by the university community of Canada because he was a Marxist. Too bad for Mr. Ryerson.

Would any university in a socialist or communist country employ an avowed capitalist who would be "doctrinaire in his teaching"?

Willie Chevalier  
Montreal

## THROWING US A CURVE

Sir:

By all means control the use of "paradigm," "viable," and "parameter" (Notes and Comments, September). While you are about it, eliminate altogether such words as "guesstimate" and "curtaceous," both of which appear in the September issue.

W. M. Davies  
Vancouver

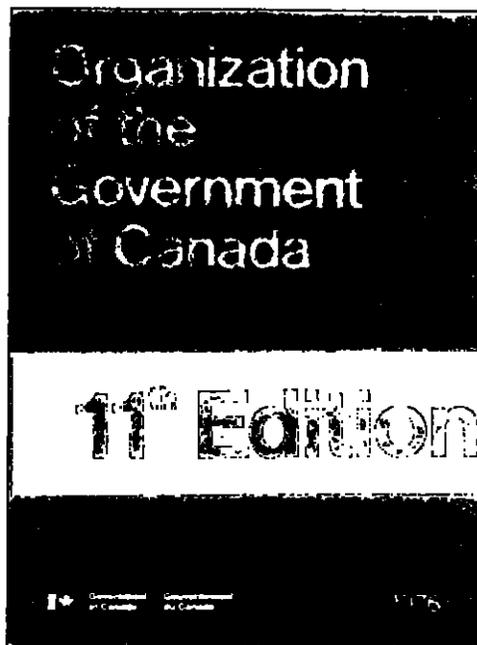
## CanWit No. 17

A CELEBRATED TV critic of our acquaintance has recorded the following message on his telephone-answering device: "This is Bob Blackburn on tape. I shall be appearing live et this number sometime after 6 p.m. Meanwhile, if you have a message. . ." Blackburn, as is his wont, anticipated by a couple of years something that has become the rage of urban North America — the idiosyncratic phone recording. Readers are invited to suggest what sort of similar recording we might hear if we phoned, say, P. E. Trudeau or any other prominent Canadian (maximum: 50 words). The winner will receive \$25. Address: CanWit No. 17, *Books in Canada*, 366 Adelaide Street East, Toronto M5A 1N4. The deadline is Nov. 30.

## RESULTS OF CANWIT NO. 15

WE WERE SEEKING possible titles for McClurkin & Newspider's new series, *How Grey We Ate*, and we were rewarded by a national orgasm of self-abuse. Many turned-on contestants

# THE GUIDE



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gave us not only titles but also authors and (sometimes lengthy) outlines and dust-jacket blurbs. We wish we could print the best of these, but space limitations dictate that we confine ourselves to the requested titles. The winner, by a narrow yawn, is Samuel Clement of Dollard des Ormeaux, Que. He receives \$25 for these potentially stupefying volumes:

- *The Care and Breeding of Canadian Fungi*
- *Lawn-Mowing Techniques in Eastern Canada*
- *Famous Canadian Gravediggers*
- *The Biography of Victor Snail, Exterminator Extraordinaire*
- *A History of the Toronto Telephone Book*
- *The Canadian Furniture-Polish Industry: A Giant Among Pygmies*
- *Gull Lake: Canada's City of the Future*
- *Great Landfill Sites in Canada*
- *Things to do in Kirkland Lake (with an expanded section on weekend activities)*
- *Anecdotes from the LCBO*
- *Collected Wit from the Sudbury Star*
- *Great Canadian Wineries: An Illustrated Edition*

#### Honourable mentions:

- *The Canadian Dream, Sort Of*
- *One Hundred and Nine Lost Years: 1867-1976*
- *Nearly the Last in a Long Series of Spikes*
- *Burrocker Steady, Maybe Falling Slightly*
- *Great Moment in Canadian Sport*
- *Almost Surfacing*
- *Group of At Least Several: Canadian Art in Perspective*
- *Canada: A NICE Country*  
— Edwin Boothroyd, Sackville, N.B.

- *Fairly Good-Looking Losers*
- *They Could Possibly Inherit the Earth*
- *The Weekday-Afternoon Man*
- *The Not-Really-That-Bad Canadian Novel*
- *La Guerre, It's Possible*
- *A Passion in Peterborough!*  
— Michael P. J. Kennedy, Saskatoon

- *Peripheral Man: A Sociological Survey of Canada*
- *The Null Set: A History of Canadian Contributions to Mathematics*
- *The Broken Atom: The Story of Canadian Physics*
- *It's Just a Store: The Later Years of the Hudson's Bay Company*
- *Major Canadian Cabinet Decisions, 1968-1974*  
— Griffith Evans, Toronto

- *The History of the Science of Phrenology in Canada: Its An and Usage, Volume VII, 1889-1899*  
— Chris Green, Clearwater, B.C.

- *Let Us Now Praise Famous Foreigners*
- *1867 And Then What?*
- *How To Make \$1,000*
- *The Daze Effect: Why No One Will Ever Assassinate a Canadian Prime Minister*  
— Jim Roberts, Toronto

- *The Sigmund Samuels Collection of Picture Postcards Featuring Members of the Royal Canadian Mounted Police*  
— Edward S. Franchuk, Saint-Jean, Que.

- *I'm Okay But You're an American*
- *The Liberal Alternative*
- *Downtown Toronto in the 1950s*
- *Quotes From the Flag Debate*  
— Ellen Tolmie, Toronto

- *Quest For Identity: A Compendium of Essays by Eminent Canadians from All Walks of Life*
  - *1001 Delicious Potato Recipes from the Great Kitchens of Prince Edward Island*
  - *Aspects of Creative Canadian Pulp-Mill Management by Objectives: An Interdisciplinary Overview, with Charts, Tables, and a Photograph*
  - *One Hundred Years of New Brunswick Humour*
  - *om Seedling to Forest Giant: Memoirs of a Professor of Lag&g*
  - *Round Worms of Canada: A Fresh Approach*
  - *The Maritime Poet: A Complete Alphabetical Listing in Three Volumes*
  - *Snow-Shovelling for the Beginner: The Official Step-by-Step Guide*
  - *The Day the Dam Nearly Broke: A Novel of Suspense Set in Rural New Brunswick*
  - *Whisky on Ice: The Saga of a Hockey Player with a Secret Problem*  
— Simon Leigh, Fredericton
- \* \* \*
- *The Fastest Losing Times: The Story of Canada's Olympic Successes*
  - *When in Doubt, Call it Adanac: A Survey of Mythic Reversals in National Nomenclature*  
— Shirley Josephs, Toronto
- \* \* \*
- *Plastered: A Look at the Adhesive in the Canadian Mosaic*  
— Ken McFarland, Thunder Bay

## 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:

- Birthday*, by Carole Iter and Gerry Gilbert. Caledonia Writing Series.
- Four Island Poems*, by Pierre Coupey, Caledonia Writing Series.
- The Shadow of Sound*, by Andrei Voznesensky, translated by Andrew Suknaski, Caledonia Writing Series.
- Songs and Speeches*, by Barry McKinnon, Caledonia Writing Series.
- Certs*, by Pal Lane, Caledonia Writing Series.
- Immigration and the Postwar Canadian Economy*, by Alan C. Green, Macmillan.
- The Seventh Earl: A Dramatized Biography*, by Grace Irwin, M & S.
- A History of Japanese Lacquerwork*, by Bentrix Von Rague, U of T Press.
- Cavaller Carcass*, by Larry Leclair, Square Deal Publications.
- Of the Swimmer Among the Coral and of the Monk in the Mountains*, by John Smith, Square Deal Publications.
- Red Clay Soil*, by A. P. Campbell, Square Deal Publications.
- The Little Emperor*, by John S. Galbraith, Macmillan.
- The Pioneer Years: 1895-1914*, by Barry Broadfoot, Doubleday.
- Murder on the House*, by Dorothy Cadwell, Musson.
- A Story of the Group of Seven*, by Harry Hunkin, McGraw-Hill Ryerson.
- Song of the Pearl*, by Ruth Nichols, Macmillan.
- Poetry of the Canadian People*, edited by Brian Davis, NC Press.
- The Wild Life I've Led*, by Stuart Trueman, M & S.
- The Master Mason's House*, by Frederick Philip Grove, Oberon.
- Twelve Prairie Poets*, edited by Laurence Ricou, Oberon.

- Discover Toronto: John Richmond's Illustrated Notebook*, Doubleday.
- Queen of the Ser.* by George McWhirter, Oberon.
- The Noronic Is Burning!* by John Craig, General Publishing
- Where Do the MacDonalds Bury Their Dead?* by Ronald Sutherland, General Publishing.
- Take a Winning Hand*, by Anthony Dunham, General Publishing.
- Taxi*, by Helen Potrebenco, New Star Books.
- Mini-Bike Racer*, by Claire Mackay, Scholastic-Tab Publications.
- Bluenose Ghosts*, by Helen Creighton, McGraw-Hill Ryerson.
- Cariboo Runaway*, by Frances Duncan, Bums & MacEchem.
- Brinco: The Story of Churchill Falls*, by Philip Smith, M & S.
- Indian Tales of the Northwest*, CommCept Publishing Ltd.
- Exploring Golden Ears Park*, by Dan Bowers, J. J. Douglas.
- How to Get the Most Out of Your Cruise to Alaska*, by Lois Kerr, J. J. Douglas.
- More Exploring by Bicycle*, by Tim Perrin, J. J. Douglas.
- The Land That Never Melts*, edited by Roger Wilson, Peter Martin & Associates.
- Robert Service*, by Carl F. Klinck, McGraw-Hill Ryerson.
- A Birth Account*, by Gladys Hindmarch, New Star Books.
- 300 Years of Canada's Quilts*, by Mary Conroy, Griffin House.
- Lemon-Ald*, by Phil Edmonston, Musson.
- A World of My Own*, by Mii Tomkies, Fitzhenry & Whiteside.
- William Butler Yeats and the Idea of Theatre*, by James W. Flannery, Macmillan.
- McKerrow: A Brief History of Blacks in Nova Scotia (1783-1895)*, edited by Frank Stanley Boyd Jr., Afro Nova Scotian Enterprises.
- My Third Eye*, edited by Russ Hazzard, All About Us/Nous Autres, Inc.
- Timber Polley Issues in British Columbia*, edited by William McKillop and Walter J. Mead, University of British Columbia Press.
- Canadian Flying Operations in South East Ash (1941-1945)*, by T. W. Melnyk, Supply and Services Canada.
- Dual Allegiance*, by Ben Dunkelmann, Macmillan.
- The Mill, Brooks, Tyrwhitt, Fox, M & S.*
- Pioneer Churches*, Harold Kalman and John de Visser, M & S.
- Goodbye Momma*, by Tom Moore, Breakwater Books.
- Stumpfarms and Broadaxes*, by Jack Mould, Hancock House.
- The Lands I Am*, by Pat Friesen, Turnstone Press.
- Open Country*, by George Amabile, Turnstone Press.
- In the Gutting Shed*, by W.D. Valgardson, Turnstone Press.
- The Alders and Others*, Peter Trower, Harbour Publishing.
- Whittlings*, by Hubert Evans, Harbour Publishing.
- After the Gold Rush*, Archie Satterfield, J. B. Lippencott Co.
- Indian Summer*, by R. G. Everson, Oberon.
- The Greenlander's Saga*, by George Johnston, Oberon.
- Tecumseh*, by Don Gutteridge, Oberon.
- Hawks Falcon & Falconry*, by Frank L. Beebe, Hancock House.
- The Proper Sphere*, edited by Ramsay Cook and Wendy Mitchinson, Oxford University Press.
- The Writing of Canadian History*, by Carl Berger, Oxford University Press.
- The Literary History of Canada*, edited by Carl F. Klinck, U of T Press.
- Prelude to Bonanza*, by Allen A. Wright, Gray's Publishing Ltd.
- Master Caliban*, by Phyllis Gotlieb, Fitzhenry & Whiteside.
- The Haunted Wilderness*, by Margot Northey, U of T Press.

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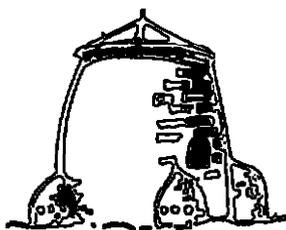
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