

COLOURFUL LIVES
Trudeau, Cockburn &
Gildiner—plus Nelvana

LRC

LITERARY REVIEW OF CANADA

\$6.50
Vol. 23, No. 1
January/February 2015

DOUG SAUNDERS

Sending billions home

How immigrant workers' remittance payments reshape the world

ALSO IN THIS ISSUE

HAYDEN KING
AND SHIRI PASTERNAK
The Comeback: J.R.
Saul's conflicted politics

ERNESTO GUZMAN
Bees do it,
so why don't we?

MADELAINE DROHAN
Canada's wolverine
diplomacy

PLUS:

NON-FICTION George Anderson on Chantal Hébert's 1995 + Peter William Twist on our odd naval history + Andre Schmid on life on the China–North Korea border + Anna Esselment on responsible and irresponsible governments

FICTION Norm Ravvin reviews David Bezmozgis + Anna Wilson reviews Rudy Wiebe

POETRY M. Travis Lane + Don Coles + Madhur Anand + Daniel Goodwin





Literary Review of Canada
170 Bloor Street West, Suite 710
Toronto ON M5S 1T9
email: info@reviewcanada.ca
reviewcanada.ca
T: 416-531-1483 • F: 416-531-1612
Charitable number: 848431490RR0001
To donate, visit reviewcanada.ca/support

EDITOR

Bronwyn Drainie
editor@reviewcanada.ca

CONTRIBUTING EDITORS

Mark Lovewell, Molly Peacock, Robin Roger, Michael Stevens, Anthony Westell

ASSOCIATE EDITOR

Judy Stoffman

POETRY EDITOR

Moira MacDougall

COPY EDITOR

Madeline Koch

ONLINE EDITORS

Diana Kuprel, Jack Mitchell, Donald Rickerd, C.M.

PROOFREADERS

Heather Schultz, Robert Simone, Rob Tilley

RESEARCH

Rob Tilley

EDITORIAL ASSISTANTS

Miso Choi, Guy Sewell

DESIGN

James Harbeck

ADVERTISING/SALES

Michael Wile

ads@reviewcanada.ca

DIRECTOR, SPECIAL PROJECTS

Michael Booth

DEVELOPMENT MANAGER

Elizabeta Ligurić

PUBLISHERS

Alastair Cheng

a.cheng@reviewcanada.ca

Helen Walsh

h.walsh@reviewcanada.ca

BOARD OF DIRECTORS

Frances Lankin, Mark Lovewell, Don McCutchan, Jack Mintz, Trina McQueen

ADVISORY COUNCIL

Michael Adams, Ronald G. Atkey, P.C., Q.C., Alan Broadbent, C.M., Chris Ellis, Drew Fagan, James Gillies, C.M., Carol Hansell, Donald Macdonald, P.C., C.C., Susan Reisler, Grant Reuber, O.C., Don Rickerd, C.M., Rana Sarkar, Mark Sarner, Bernard Schiff, Reed Scowen

POETRY SUBMISSIONS

For poetry submission guidelines, please see <reviewcanada.ca>.

LRC design concept by Jackie Young/INK

FOUNDED IN 1991 BY P.A. DUTIL

The LRC is published 10 times a year by the Literary Review of Canada Charitable Organization.

ANNUAL SUBSCRIPTION RATES

Individuals in Canada \$56/year plus GST/HST. (Libraries and institutions in Canada \$68/year plus GST/HST.) Outside Canada, please pay \$86/year for individuals, or \$98 for libraries and institutions.

SUBSCRIPTIONS AND CIRCULATION

Literary Review of Canada

P.O. Box 8, Station K, Toronto ON M4P 2G1

literaryreview@cxcontact.com

tel: 416-932-5081 • reviewcanada.ca

©2015 The Literary Review of Canada. All rights, including translation into other languages, are reserved by the publisher in Canada, the United States, Great Britain and all other countries participating in the Universal Copyright Convention, the International Copyright Convention and the Pan-American Copyright Convention. Nothing in this publication may be reproduced without the written permission of the publisher.

ISSN 1188-7494

The Literary Review of Canada is indexed in the Canadian Literary Periodicals Index and the Canadian Index and is distributed by Distcor and Magazines Canada.

2 Campaign Literature

A review of Common Ground, by Justin Trudeau

ANTONIA MAIONI

4 Thoughtful Troubadour

A review of Rumours of Glory, by Bruce Cockburn and Greg King

MARK D. DUNN

6 One Bumptious Blonde

A review of Coming Ashore: A Memoir, by Catherine Gildiner

GRACE WESTCOTT

7 Ice Maiden Extraordinaire

A review of Nelvana of the Northern Lights, by Created by Adrian Dingle, edited by Hope Nicholson and Rachel Richey

MICHAEL TAUBE

8 Sea to Sea Power

A review of Canada's Bastions of Empire: Halifax, Victoria and the Royal Navy 1749-1918, by Bryan Elson

PETER WILLIAM TWIST

10 Sending Billions Home

An essay

DOUG SAUNDERS

13 Wolverine Diplomacy

A review of Brave New Canada: Meeting the Challenge of a Changing World, by Derek H. Burney and Fen Osler Hampson, and Joining Empire: The Political Economy of the New Canadian Foreign Policy, by Jerome Klassen

MADELAINE DROHAN

16 A Little Advice from the Matriarch

A poem

M. TRAVIS LANE

16 John Brand

A poem

DON COLES

17 We're Not Worried

A poem

MADHUR ANAND

17 Lost

A poem

DANIEL GOODWIN

18 Breaking the Silence

A review of Come Back, by Rudy Wiebe

ANNA WILSON

19 A Refusenik Returns

A review of The Betrayers, by David Bezmozgis

NORMAN RAVVIN

20 A Melting Border

A review of The Stars between the Sun and Moon: One Woman's Life in North Korea and Escape to Freedom, by Lucia Jang and Susan McClelland

ANDRE SCHMID

22 Don't Call It a Comeback

A review of The Comeback, by John Ralston Saul

HAYDEN KING AND SHIRI PASTERNAK

24 What Might Have Been

A review of The Morning After: The 1995 Quebec Referendum and the Day That Almost Was, by Chantal Hébert and Jean Lapierre

GEORGE ANDERSON

26 Hew That Wood, Draw That Water

A review of Asleep at the Switch: The Political Economy of Federal Research and Development Policy since 1960, by Bruce Smardon

DIMITRY ANASTAKIS

29 Muted Voices

A review of Irresponsible Government: The Decline of Parliamentary Democracy in Canada, by Brent Rathgeber

ANNA ESSELMET

30 Apiary Wisdom

A review of Bee Time: Lessons from the Hive, by Mark L. Winston

ERNESTO GUZMAN-NOVOA

32 Letters and Responses

ANDREW LANGILLE, GRAEME DECARIE, MICHAEL COTNEY MORGAN

Cover art and pictures throughout the issue by Celia Krampien.

Celia Krampien is a freelance illustrator living in Oakville, Ontario. Since graduating from Sheridan College's illustration program in 2012, she has worked with various clients including The Globe and Mail, Marketing Magazine and the Los Angeles Times.

From time to time, the LRC may allow carefully selected organizations to send mail to subscribers, offering products or services that may be of interest.

If you do not wish to receive such correspondence, please contact our Subscriber Service department at literaryreview@cxcontact.com, or call 416-932-5081, or mail P.O. Box 8, Station K, Toronto ON M4P 2G1.

FUNDING ACKNOWLEDGEMENTS

We acknowledge the financial support of the Government of Canada through the Canada Periodical Fund of the Department of Canadian Heritage.

We acknowledge the assistance of the OMDC Magazine Fund, an initiative of Ontario Media Development Corporation.



Thoughtful Troubadour

A Canadian icon on his music, faith and turbulent times.

MARK D. DUNN

Rumours of Glory

Bruce Cockburn and Greg King

HarperCollins

532 pages, softcover

ISBN 9780061969126

ONE DAY A FRAMED PHOTOGRAPH OF A bespectacled guy with a big goofy grin appeared in the little guitar shop where I loitered after school. The man in the photo held a guitar, recently purchased at that very shop, and the shop owner—a patient guy with floppy hair and an 1980s squirrel-tail moustache—posed beside him, beaming. I interpreted the picture, and its prominence on the front counter, as the shop owner's evidence that music stores were sites of commerce, not just places in which to hang out and feign coolness. To personalize the matter further, I recognized the guitar in the picture as the one I had been eyeing for the better part of a year, the guitar I had been saving up to buy. A drummer friend who humoured these weekly visits to the guitar shop saw the picture too. "Who's that?" he said. "Bruce Cockburn," said shop owner. "Never heard of him," said my friend. "That's alright," said the guitar guy, his patience wavering. "He hasn't heard of you, either."

I had heard of Bruce Cockburn, although in those dark analog days I had not put a face to his song, which had been on near-constant rotation in my head since I first heard it months before. I studied the photograph with new interest and imagined the jangling, crystalline melody of "Wondering Where the Lions Are" coming from the very instrument out of which I had coaxed only a warbling D-chord. Two things were clear to me: the guitar I had been coveting was in the right hands, and I desperately needed to start practising.

Bruce Cockburn is a stealth artist. His work has been lauded around the world, purchased by millions and influenced generations of musicians, writers and thinkers. Yet it is surprising how many people have only just heard of the guy. But ask even a moderate Cockburn fan their favourite album and be prepared for a protracted mining operation of recall. It usually begins with the first Bruce Cockburn album they knew; then, of course, there's *Humans*, oh, and *Joy Will Find a Way*; what about *World of Wonders*? And *Night Vision*, the bluesy one

Mark D. Dunn is a writer and musician based in Sault Ste. Marie, Ontario. His most recent collection of poems is *Even the Weapons* (BuschekBooks, 2014). Find him online at www.mddunn.com.

with Alex Colville's painting on the cover. And *The Charity of Night*. And *Further Adventures Of*. And...

A simple question becomes an archaeological expedition that ends with the realization that Bruce Cockburn's body of work is bottomless, wider than the sky and the greater part of our musical landscape.

If this world of ours was rational and fair, the publication of Cockburn's much delayed and hungrily anticipated memoir would have been heralded by a parliamentary decree and a statutory holiday. Cockburn could have written a book of haiku about 19th-century penguin taxidermy and many people would have been grateful for it. Fortunately, in *Rumours of Glory*, co-authored with journalist Greg King, the songwriter has served up something of wider interest: simply, one of the strongest and most literate music memoirs published in recent memory.

Cockburn could have written a book of haiku about 19th-century penguin taxidermy and many people would have been grateful for it.

From the first pages, it is clear that Cockburn is no mind-scrambled rocker. Straight off, he confronts the most widely held Cockburn clichés, his Christianity, his activism and the "folksinger" label that have followed him throughout his career. In these areas, Cockburn questions the assumptions of modern life as he questions and challenges his personal beliefs and philosophical positions. It is a practice that continues throughout the book. The author's personal search extends beyond himself. His privileges and opportunities are contrasted with the challenges of life on Earth. "We are," he writes of the human experience, "on a great journey, through darkness and dawn, across time, though sometimes I fear that our journey is about to end. We must not succumb to fear or avarice; we must continue to embrace life, seek light, and gather in the charity of night." No matter its manifestation—in music, social justice, religious identity, sexuality—Cockburn's quest is spiritual. Matters of the spirit, belief and faith form the book's central concern. In this way, *Rumours of Glory* makes for a unique rock autobiography, one of ideas not accolades.

Bruce Cockburn has never been afraid to challenge his audience. There is no other writer who could craft a clingingly melodic tune to the lyrics, "Sinister cynical instrument / Who makes the gun into a sacrament— / The only response to the deification / Of tyranny by so-called 'developed' nations' / Idolatry of ideology." Gilbert and Sullivan

might have matched the cadence, but not the bare-bladed fearlessness of Cockburn's "Call It Democracy," a song that has sent many listeners to the dictionary, a song that contains as much political and economic insight as an introductory poli-sci course. Cockburn refers to the political songs for which he has become known and for which he is most frequently remembered—"Gavin's Woodpile," "Rocket Launcher" and "If a Tree Falls," for example—as "witnessing songs." While he is identified with these song types, Cockburn does not consider himself to be a protest singer. He writes,

It [the song] has to be art. There's an important line to be drawn between art and propaganda, a line easily blurred ... I want to paint sonic pictures of what I encounter, feel, and think is true ... The injustices that spike my visions are in the songs because they matter, because they have touched me.

Cockburn has redefined, and set a high standard for, what it means to be a socially engaged artist. This engagement is seen in the folk music world where activism grows naturally from the music and the music from social activism. But in popular music, politics is generally thought to polarize audiences and suppress record sales. There are exceptions, of course, examples of rock stars who strut their concerns on the world stage. In Cockburn's case, political engagement has become something of a brand. The singer jokes that this practice has given his long-suffering manager, Bernie Finkelstein, more than a little grief over the decades. Cockburn writes, "my memory of Bernie becomes two arms stretched heavenward surrounding one big pair of rolling eyes." Not only has Cockburn engaged the controversies of the world through his art, but he has also actively avoided many of the promotional activities required of popular musicians. From the beginning, he was hard-working, of course, releasing seven albums from 1970 to 1977, but instead of playing the talk show circuit, Cockburn and his then wife Kitty climbed into a camper to explore the continent. "Anything that touches me with a sense of meaning is likely to make its way into a song," he writes.

For Cockburn fans, *Rumours of Glory* is a necessary addition to the man's work, giving insight into the composition of all those gem-perfect songs and context into the events that inspired them. It is also simply a great book about the search for meaning and beauty in a world that is increasingly confusing. Like the music that runs through it, *Rumours of Glory* is an inspired offering of lucid reflection in turbulent times. LRC