



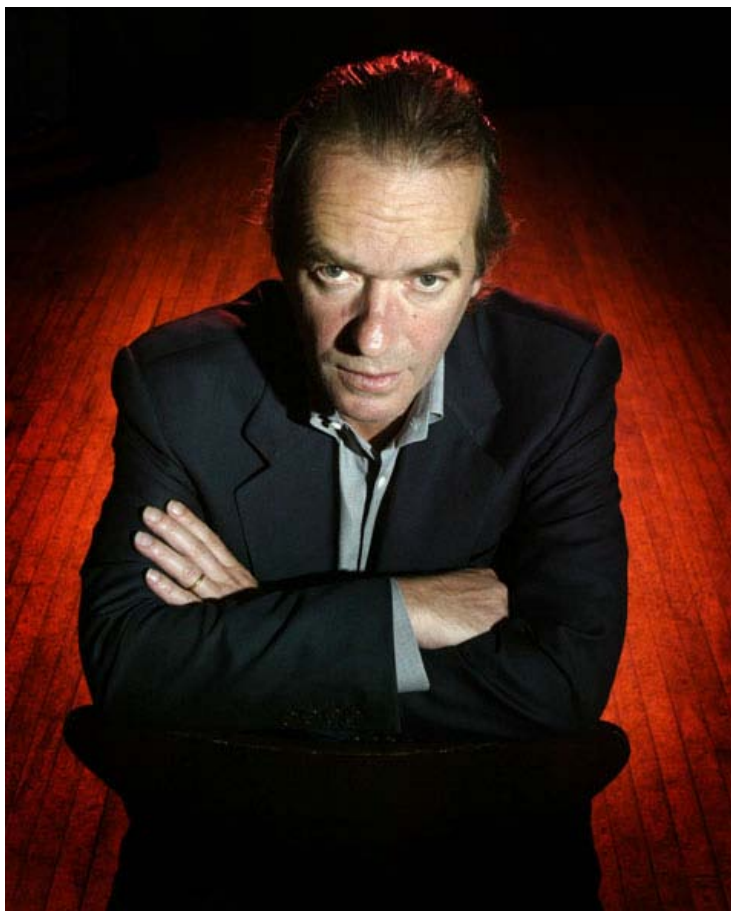
# THE AFTERWORD

Postings from the literary world

Main | About | Contact Editor | Subscribe RSS

## Martin Amis and Me: Tales from The Humber School for Writers

Posted: July 17, 2009, 4:10 PM by Mark Medley  
[Martin Amis](#)



### Prologue

It began with an ambush.

I paced outside the faculty lunchroom, in the basement of one of the building's of Humber College's scenic Lakeshore campus, waiting for Martin Amis to finish his meal. The goal was modest: I wanted a brief, 15 or 20 minute interview with the renowned British author of such books as *The Information* and *Money*, to discuss his thoughts of teaching creative writing. I was at The Humber School for Writers' Summer Workshop for the week, researching a story, and Amis was this season's star instructor. Amis had been my target [since it was announced he was joining the faculty last December](#).

My first attempt at contact ended in failure earlier that morning; earlier in the week, the school's artistic director Antanas Sileika advised me that, if I sought an interview with Amis, the best time to approach him was early in

*The Afterword is National Post's books blog.*

#### Editors:

[Brad Frenette](#) / [Ron Nurwisah](#) / [Mark Medley](#)

#### Feedback:

[theafterword@nationalpost.com](mailto:theafterword@nationalpost.com)

#### Twitter:

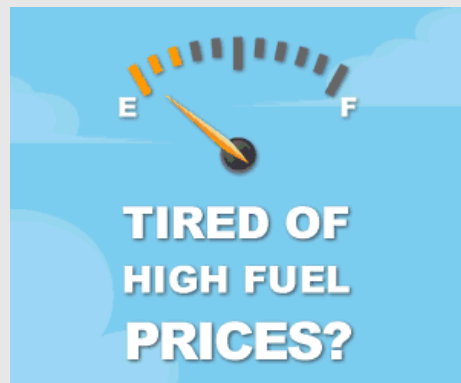
[Follow us on Twitter \(NPBooks\)](#)

#### Index:

- [Book Reviews](#)
- [Bookmarks: News from the literary world](#)
- [Philip Marchand's Open Book](#)
- [Events](#)
- [Features](#)

For our music, film and pop culture news, visit National Post's arts blog, [The Ampersand](#).

Q Search



### Recent Posts

[Bookmarks: More Lemony Snicket, A book lover's guide to Ikea seating, new Sony reader](#)

—Ron Nurwisah  
[The Afterword](#)

[Bookmarks: Weird stuff on Amazon, Korea's city of books, mini-fiction on iPhone](#)

—Ron Nurwisah  
[The Afterword](#)

[Oprah Winfrey, Sam Mendes and Christopher](#)

### POPULAR

[Book Review: The Wife's Tale, by Lori Lansens](#)

[Open Book: Philip Marchand bemoans the lost art of creating vivid characters](#)

[Swindle: I'll take my RSS in pentameter, please](#)

[The Last Supper: A fiction serial — Part](#)

'The history of libraries is the history of humanity'

Writing Scotland: IFOA receives £50,000 in funding (and its own tartan) from Scotland

New William Golding biography contains confession of attempted rape

Buy It or Skip It? Tracing Your Family History

Bookmarks: Weird stuff on Amazon, Korea's city of books, mini-fiction on iPhone

Bookmarks: Debating book trailers, Lolita covers, knitting poetry

Details for Eden Mills Writers' Festival announced

Circumstances under which National Post writers toot their own horns

Bookmarks: Just one book, Sherlock Holmes goes pulp, poetry aggregator

Bookmarks: De Botton to write Heathrow book, where to put controversial books, SXSW publishing panels

Buy It or Skip It? Zeitoun

Buy It or Skip It? The Last Supper

Animated trailer for The Walrus released

Oprah Winfrey, Sam Mendes and

Christopher Hampton teaming up to bring "Netherland" to the big screen

Buy It or Skip It?

the morning, before class, while he was enjoying his customary cigarette. He almost always could be found outside his classroom, around 9 a.m., I was told, however on his morning, a warm Tuesday, he was nowhere to be found. It was my last day on campus, and I was growing more and more desperate to get a few minutes of his time, so when lunch hour rolled around I found myself employing paparazzi-style tactics, lying in wait outside the lunchroom. When he emerged, trailing two other men, holding a cigarette in his fingers and heading for the exit, I struck.

"Excuse me, Mr. Amis?"

He looked up at me -- "Yes?" -- but kept walking down the hall. I followed, and delivered my spiel: I was a reporter for the *National Post*, and wondered if he had a few minutes to chat?

"What's your story about?" he asked. We were at the stairs now, heading to the ground floor. From there, it was only about twenty feet to the door, where he'd be free. I explained that I was doing a year-long series on the publishing industry in Canada, and that for my article on creative writing programs I'd been invited to spend the week at Humber College and immerse myself in the program; I wanted to find out why the students were here, what they thought of the program, and that I was also interviewing many of the instructors (though I wasn't nearly as articulate as this, and probably babbled a lot more). In any case, I said that I wanted to get his thoughts on teaching creative writing.

We were outside now. He had not brushed me off, a good sign I thought, so I asked him if he had 15 minutes to chat, knowing full well his day was finished and he was likely heading back to his hotel, the Park Hyatt, for the day. This, I figured, was my last chance.

He stopped to light his cigarette. He said that tomorrow I could sit in on his class and that at each of the two 15-minute breaks he could talk. I had spent Sunday, Monday, and Tuesday here already, and had everything I needed for the story. I was due back in the office the next day. I had tons of work to do before going on vacation. I said yes, of course.

"I'll see you tomorrow, then," he said. I slinked away before he could change his mind.

### The Lesson

I arrived on campus early Wednesday morning, almost an hour before classes were scheduled to start, convinced that Amis would change his mind. Why, I don't know? I ran into Alistair MacLeod, my instructor for the week, who told me where I could find Amis. I found him having a cigarette near the driveway where Sileika -- who was standing with him -- greeted the instructors each morning. He extended his hand and greeted me warmly. The offer, I learned, still stood.

"Let's kick off with a casual thing," Amis said, sitting down at the front of the second-floor classroom about an hour later.

It was a sparse room, with five rows of desks facing a whiteboard, off-white walls, and windows whose blinds were mostly closed. It did not scream creativity. The classroom assistant, [Andrew Clark](#) There was a bottle of water and a cup of coffee in front of him, and he opened a file folder filled with the student's work. The first topic of the day? Ritual and superstition.

Amis began with a brief lecture about his own work habits, saying he had "no lucky charms" when it came to writing. While he is, of course, a full-time writer now, he related tales from early in his career, when he juggled writing and work -- when he worked at the Times Literary Supplement he wrote "secretly" at his desk during the day, plus in the mornings and evenings.

"In the old days," he joked, "I felt like I should get the Nobel Prize for Typing."

Now, he said, he wrote using a combination of long-hand and the computer ("I use about six fingers for typing, with an average of one mistake per word," he said). The benefits of long-hand, he said, were that when you scratch out a word, it still exists there on the page. On the computer, however, when you delete a word it disappears forever. This is important, Amis stressed, because usually your first instinct is the right one. When one student asked if there's a minimum number of words he sets out to write

Hampton teaming up to bring "Netherland" to the big screen

—Brad Frenette  
[The Afterword](#)

The Last Supper: A fiction serial — Part 12

—NP Editor  
[The Afterword](#)

Open Book: Philip Marchand bemoans the lost art of creating vivid characters

—Sarah Murdoch  
[The Afterword](#)

Book Review: The Wife's Tale, by Lori Lansens

—Sarah Murdoch  
[The Afterword](#)

Buy It or Skip It? The Peep Diaries

—Becky Guthrie  
[The Afterword](#)

Circumstances under which National Post writers toot their own horns

—Adam McDowell  
[The Afterword](#)

Buy It or Skip It? The Last Supper

—Becky Guthrie  
[The Afterword](#)

Bookmarks: De Botton to write Heathrow book, where to put controversial books, SXSW publishing panels

—Ron Nurwisah  
[The Afterword](#)



### Recent Comments

Bukowski's right. We should stop letting lesser writers review better-known authors' work. Their jealousy (and condescension) shines through in every sentence. Grainger...

—litman  
[The Afterword](#)

This reviewer is completely wrong (and her envy of Lansens' talent and success is laughably transparent)...The Wife's Tale is a great book, like Lansens' first two...a...

—litman

**The Peep Diaries**

Bookmarks: More Lemony Snicket, A book lover's guide to Ikea seating, new Sony reader

every day, Amis said there is no "quota" he seeks to fill: "Sometimes it will be no words. Sometimes it will be 1500."

He urged his students to use any anxiety they have about their writing -- or their lives -- as fuel: "Ambition and anxiety: that's the writer's life," he told his class of six students.

The class lasted about three hours, during which time two stories were workshopped. The first to be discussed was the first chapter of a science-fiction novel set in the near future.

"I read much more science fiction than I wanted for a number of years," Amis recalled, referring to his days as the Observer's sci-fi critic. "By the way, never say 'sci-fi.' You'll enrage purists. Call it SF."

After each of the five other students and Clark had the opportunity to share their comments, Amis embarked on a thorough edit of his own, zeroing in on things he believes turns those who pen OK prose into "a different kind of writer." He was adamantly against dumbing down, insisting "you should always write for your top five percent of readers."

Amis has a reputation as a no-nonsense individual, but he was very kind to his students. Most criticisms or suggestions were preceded and followed by praise.

"I trusted you and I thought you knew your stuff," he told the writer of the SF story, an older gentleman.

He had a particular problem with one word in the story:

"Boob. I don't like the word boob." Amis said it was one of those words that presents no good alternative, like stomach (Gut? Belly?)

"What about cans?" asked a student, which got a laugh out of Amis.

Later, Amis discussed Nabokov -- and among the names Amis frequently drops, Vladimir Nabokov's is the most frequent -- and the philosophy of good titles. Never pun your title, Amis said, and simpler is usually better: "Lolita turns out to be a great title; couldn't be simpler."

During the first break, I joined Amis outside as he hand-rolled a cigarette, pinching tobacco in his fingers and depositing it gently onto the paper, adding a filter, and sealing it. It was here I learned that what Amis was doing here at Humber College -- working with students on their stories and novels -- was a first.

"In Manchester (University, where he teaches creative writing) my rule is I don't look at their work," he laughed. "It's not like that. We don't do it that way. We read great books, and we talk about them ... We look at Conrad, we look at Dostoyevsky."

The discussion did not focus solely on writing; over the course of three hours, the students schooled Amis on topics ranging from the Avro Arrow, to serial killer Paul Bernardo, to Margaret Atwood's LongPen (this came about after Amis told the class about Yukio Mishima and the Japanese writer's unusual suicide.

"It's hard to imagine Margaret Atwood doing that," he said.

The class ended with a discussion about ambition. What, he asked, do you want to do?

One woman said she simply wanted to be able to write everyday.

"That's a very good, sound ambition," Amis replied. "It's a tremendous [privilege] to be more or less a full-time writer."

One student, lawyer and non-fiction writer Steve Sturka, asked Amis how he knows when an idea is worth pursuing in novel-form?

"It's got to give you a kind of glimmer," Amis said. "It's an amazing thing when you get going and it's all there" -- at this he outstretched his arms, wide -- "it's all there right in front of you."

**Other Amis-isms**

- Watch out for words that repeat too often.

[The Afterword](#)

Hear hear!

—Scott Maniquet  
[The Afterword](#)

It doesn't matter what kind of addict she may be, it's the fact that she may be an addict that we need to focus on. We need to get help for her quickly...somebody think...

—CoolShitBlog  
[The Afterword](#)

I remember when newspapers reported news. This article is a waste of space. Who cares what Margaret Atwood does in her private life.

—Bay Bulls  
[The Afterword](#)

Congrats guys, continue and keep up the good work. <http://www.reversemortgagepage.com> anchor text "reverse mortgage"

—malmonica  
[The Afterword](#)

Thanks very much. And it's my sixth year. Don't take that year away from me, man.

—Bookninja  
[The Afterword](#)

One detail of interest to me is that Father MacAskill is a War bride child, born in 1944 in the U.K. to a Canadian soldier and a British mother. Some of the real War...

—RobertA9  
[The Afterword](#)

No wonder the newspapers are in such dire financial positions, who would pay for such useless drivel? Take those reporting skills and start writing about something...

—Denis Pakkala  
[The Afterword](#)

I totally miss Don Bluth movies. Disney kinda sucks.

—Van Grungy  
[The Afterword](#)

--Select One--

**Browse by Date**

JUN			July				AUG
S	M	T	W	T	F	S	
28	29	30	1	2	3	4	
5	6	7	8	9	10	11	
12	13	14	15	16	17	18	
19	20	21	22	23	24	25	
26	27	28	29	30	31	1	
2	3	4	5	6	7	8	



- Don't start a paragraph with the same word as previous one. That goes doubly for sentences.
- "Stay in the tense."
- "Inspect your 'hads' and see if you really need them."
- "Never use 'amongst.' 'Among.' Never use 'whilst.' Anyone who uses 'whilst' is subliterate."
- "Try not to write sentences that absolutely anyone could write."
- "You write the book you want to read. That's my rule."
- "You have to have a huge appetite for solitude."

[Watch for Q&As with Martin Amis, Rachel Kushner, David Mitchell and other Humber School for Writers faculty in the weeks ahead. And look out for the next installment in the ongoing The Ecology of Books series, which will explore creative writing programs, in early August]

[Martin Amis. Photo by Kevin Van Paassen/National Post]






#### 4 Comments

You must be logged in to post a comment

[Click here to post a comment](#)

by The Second Pass  
Jul 22 2009  
11:55 AM

Pingback from The Second Pass

by Martin Amis is ...  
nice?  
Jul 22 2009  
2:12 PM

Pingback from Martin Amis is &#8230; nice?

by The Afterword  
Aug 01 2009  
4:58 PM

For the latest installment in our series on The Ecology of Books, I enrolled in the Humber School for Writers Summer Workshop . The story appears in Saturday's National Post. One of this year's star instructors (and the Timothy Findley Visiting Chair

by Amis-isms <<  
Writerly Type  
Aug 06 2009  
11:44 PM

Pingback from Amis-isms &laquo; Writerly Type

#### Related Posts

August 01, 2009,  
4:15 PM

[Q&A with Martin Amis: "There's only one way of judging quality and that's time"](#) by Mark Medley

TAGS: Q&A, Martin Amis, Humber School for Writers 2 Comments

July 15, 2009, 6:00 PM

[Martin Amis on Granta](#) by Mark Medley

TAGS: Granta, Martin Amis 1 Comments

#### Active Tags

[Adaptation](#) [Alan Bradley](#) [Alice Munro](#) [Alistair MacLeod](#) [All The Living](#) [Amanda Boyden](#) [amazon](#) [Andrea Gunraj](#) [Anne Enright](#) [Anne Michaels](#) [Anthony De Sa](#) [Apologize](#) [Apologize!](#) [Aravind Adiga](#) [ask a bookseller](#) [Awards](#) [Barack Obama](#) [Barnacle Love](#) [Ben Okri](#) [Bestsellers](#) [Between the Assassinations](#) [Bloodletting & Miraculous Cures](#) [Book Review](#) [Book Reviews](#) [Book Review](#) [Book Reviews](#) [BookCamp](#) [Bookcast](#) [Bookmarks](#) [Books](#) [Border Songs](#) [Brad Gooch](#) [Brian Evinou](#) [Brian Joseph Davis](#) [Buy It or Skip it?](#) [C.E. Morgan](#) [Children's Books](#) [Chris Cleave](#) [Chuck Palahniuk](#) [Clancy Martin](#) [Colin McAdam](#) [Columbine](#) [Come Thou Tortoise](#) [Comics](#) [Commonwealth Writers' Prize](#) [Contest](#) [Contests](#) [Craig Davidson](#) [Dan Hill](#) [Daniel Goldbloom](#) [Dante's War](#) [Dash Shaw](#) [Dave Cullen](#) [Dave Eggers](#) [Dave Lapp](#) [David Bezmozgis](#) [David Foster Wallace](#) [Davy Rothbart](#) [Deborah Willis](#) [Deborah Willis](#) [Brett Josef Grubisic](#) [Denis Johnson](#) [Dennis Lee](#) [Design](#) [Diana Tamblyn](#) [E-books](#) [Elizabeth Kelly](#) [Ellen Seligman](#) [Emily Schultz](#) [Eric Soblin](#) [Ernest Hemingway](#) [Evan Munday](#) [Events](#) [Fall Features](#) [Fiction](#) [film](#) [Flannery: A Life of Flannery O'Connor](#) [Flash Forward](#) [Frank Moher](#) [Gabriel Garcia Marquez](#) [Gaspereau](#) [Press](#) [George Murray](#) [Giller Prize](#) [Gina Mallet](#) [Granta](#) [Graphic Novels](#) [Griffin Poetry Prize](#) [Guest Editors](#) [Hal Niedzviecki](#) [Hannah Holborn](#) [Hannah Holmes](#) [Harlan Coben](#) [Haunted Heart](#) [Heather B. Armstrong](#) [Heaven is Small](#) [How to Sell](#) [Humber School for Writers](#) [I Am My Father's Son](#) [IFOA XXX](#) [Iggy Pop](#) [infinite summer](#) [Inherent Vice](#) [It Sucked and Then I Cried: How I Had a Baby](#) [James Harkin](#) [Jeff Lemire](#) [Jeff Rubin](#) [Jennifer Baichwal](#) [Jeremy Dodds](#) [Jessica Grant](#) [Jim Lynch](#) [Joan Crate](#) [John Keats](#) [Jonah Lehrner](#) [Joseph O'Neill](#) [Joy Fielding](#) [Joyland](#) [Katherine Govier](#) [Kathryn Kuitenbrouwer](#) [Kevin Connolly](#) [Lee Henderson](#) [Leonard Michaels](#) [Linden MacIntyre](#) [Linwood Barclay](#) [Lisa Moore](#) [literary journals](#) [Literary Magazines](#) [Little Bee](#) [Lori Lansens](#) [Lost in Cyburia](#) [Luminato Magazines](#) [Making an Elephant: Writing from Within](#) [Malla Nunn](#) [Man Booker](#) [Man Booker International Prize](#) [Man Gone Down](#) [Margaret Atwood](#) [Margaret Christakos](#) [Mariko Tamaki](#) [Mari-Lou Rowley](#) [Marina Endicott](#) [Marjorie Garber](#) [Martin Amis](#) [Martin Jacques](#) [Mary Ann Shaffer](#) [Mary Gaitskill](#) [Matt McCarthy](#) [Matt Stewart](#) [Maurice Sendak](#) [Mavis Gallant](#) [McSweeney's](#) [Memoir](#) [Michèle Laframboise](#) [Michael Jackson](#) [Michael Chabon](#) [Michael Cho](#) [Michael Coren](#) [Michael Crummey](#) [Michael Davie](#) [Michael Helm](#) [Michael Ignatieff](#) [Michael Kimmage](#) [Michael Ondaatje](#) [Michael Thomas](#) [Michael Winter](#) [Michel Houellebecq](#) [Mike Doherty](#) [Mike Sacks](#) [Miles From Nowhere](#) [Millard Kaufman](#) [Miriam Toews](#) [Mitchell Parry](#) [Moez Surani](#) [Monica Ali](#) [Moon People](#) [Murder Without Borders](#) [Music](#) [My Two Polish Grandfathers](#) [My Winnipeg](#) [Mystery](#) [Nami Mun](#) [Naomi Klein](#) [NaShoStoMo](#) [Nathan Sellyn](#) [Nathaniel G. Moore](#) [National Poetry Month](#) [Natural Elements](#) [Neal McLeod](#) [Neil Gaiman](#) [Neil Smith](#) [Netherland](#) [neuroscience](#) [News](#) [Newspapers](#) [NFB](#) [Nicholas Pashley](#) [Nicole Winstanley](#) [Nikolai Gogol](#) [Nobody Move](#) [Nonfiction](#) [Non-Fiction](#) [Northrop Frye: New Directions From Old](#) [Not Yet](#) [Nothing Right](#) [Novel](#) [Novel About My Wife](#) [Novels](#) [NP Books Podcast](#) [Oana Avasilichioaei](#) [Obituary](#) [Old City Hall](#) [Once](#) [Open Book](#) [Open Book: Philip Marchand](#) [Oprah](#) [Orange Prize](#) [Parliamentary Democracy in Crisis](#) [Pasha Malla](#) [Patrick Keeney](#) [Patrick Lane](#) [Paul Quarrington](#) [Paul Rivoche](#) [PEN Canada](#) [Peter Abrahams](#) [Peter Goodspeed](#) [Peter Pigott](#) [Peter Russell](#) [Peter Terzian](#) [Philip Kerr](#) [Philip Marchand](#) [Philip Roth](#) [Philipp Meyer](#) [Piers Paul Read](#) [Plays](#) [Podcast](#) [Poetry](#) [Policing the Fringe](#) [politics](#)

postpartum **prizes Profiles** Profiles. Q&A  
**Publishing News Pygmy** Q and A **Q&A** Quill &  
Quire Rachel Kushner Rachel McAdams Ramon Perez  
**Random House Randy Boyagoda** Rebecca  
Eckler Rebecca Rosenblum Reborn recommendations Red April  
**Reif Larsen** Revenge of the Spellmans Reverend Jen  
**Review** Revolver Reynolds Price Richard Flanagan Richard  
Greene Richard John Neuhaus Richard Mason **Richard**  
**Poplak** Ricky Jay Rivka Galchen Rob Scotton Robb Walsh  
Robert Burns Robert Chandler Robert Crawford **Robert**  
**Cushman Robert Fulford** Robert Goolrick **Robert**  
**J. Sawyer** Robert J. Shiller Robert J. Wiersema Robert L.  
Fraser Robert Remington **Robert Rotenberg** Roberto  
Bolaño Roberto Escobar **Robin Sears** Rocket Men Romeo  
and Juliet Ronald Chevalier Rose Keefe Ross Campbell Ross  
Pennie Rudyard Griffiths Ruins & Relics Runaway Devil Rupert  
isaacson Russell Banks Russell Smith Rust and Bone Ryan  
North Saleema Nawaz Salinger Sam Acquillo Samantha Harvey  
Sandra Sabatini Santiago Roncagliolo Sara Barron Sarah Becan  
Sarah Dunn Sarah Lazarovic **Sarah Murdoch** Sarah  
Waters Sarah Weinman **Science Fiction** Scott Campbell  
Scott Griffin Scott Lasser Scott Pilgrim Scott Taylor **Scream**  
**Literary Festival** Screenwriting Sea Sick Sean Cullen  
Secrets to Happiness Seeds of Terror **serial Seth** Seven  
Pleasures Sex Shakedown shakespeare Shakespeare and Modern  
Culture Shambling Towards Hiroshima Shani Mootoo Shena  
Mackay Sherri Zickefoose **Short Fiction Short**  
**Stories** Sima's Undergarments for Women Simon Louvish  
Sina Queyras Six Months in Sudan Six String Nation Six  
Suspects Songs for the Missing Sonia Sotamayor Spade & Archer  
Speaking Volumes Spies Splat spoofs Step Closer Stephen Cain  
Steve McOrmond Stewart O'Nan Stone's Fall **Summer**  
**Books** Sunnyside **technology Terry Griggs** That  
Good Night The Housekeeper and the Professor The Atlantic  
**The Believers The Bishop's Man The Book**  
**Pages The Cover Review The Ecology of**  
**Books The First 50 The Gentlemen's Reading**  
**Society** The Great Karoo The Guernsey Literary and Potato Peel  
Pie Society The Heart Specialist The Horse Boy The Kindly Ones  
**The Last Supper** The Little Stranger The Long Fall The  
Lost City of Z The Mao Cae The Mysteries of Pittsburgh The  
National Gallery in Wartime The Neighbor The Next 100 Years  
The Other Hand The Other Side of Desire The Pale King The  
Peep Diaries The Perfect Baby Handbook The Pleasures and  
Sorrows of Work The Sea is My Brother The Secret Lives of  
Litterbugs The Secret Pleasures of Menopause The Selected  
Works of T.S. Spivet The Serpent Beneath **The Sheikh's**  
**Batmobile** The Shock Doctrine The Song is You The Spare  
Room The Starker **The Sweetness at the Bottom of the**  
**Pie The Thing Around Your Neck** The Uninvited  
**The Walrus** The Well Dressed Ape The White Tiger The  
Wife's Tale The Wikipedia Revolution The Wilderness **The**  
**Winter Vault** The Withdrawal Method The World In Half  
The Year of the Flood The Year That Follows Theodore Geisel  
**This Weekend in Books** Thomas Hine Thomas Homer-  
Dixon Thou Tortoise Thought You Were Dead Tim Falconer Tim  
Fish Tim Wynne-Jones Time Traveler's Wife Tom Henighan  
Tom Humberstone Tonja Gunvaldsen Klaassen Top Fiction Top  
Non-Fiction **Toronto Comic Arts Festival 2009**  
Tracing Your Irish Family History Tracing Your Scottish Family  
History Travel **Trillium Prize** Troy Little **True**  
**Patriot Love Twitter** Under the Volcano Underground  
Unembedded Unmasked: The Final Years of Michael Jackson  
Ursula le Guin Valerie Sury Valmiki's Daughter Vanishing and  
Other Stories Vanity Fair's Tales of Hollywood Vendela Vida  
Victoria Glendinning Vikas Swarup Vikram Seth **Vincent**  
**Lam** Vlad the Impaler Wake Walter Mosley Wanting  
Watchmen Waveland **Wayson Choy** Wedlock: The True  
Story of the Disastrous Marriage and Remarkable Divorce of Mary  
Eleanor Bowes **Weekend Post Weekend Shift**  
Welcome to the Departure Lounge Wells Tower Wendy Moore  
Wetlands **What I'm Reading** What It Is When China  
Rules the World Where The Wild Things Are Wherever Nina Lies  
White Is for Witching Whittaker Chambers Why Your World is  
About to Get a Whole Lot Smaller Wilbur Smith Willard

Spiegelman William Golding **William Shakespeare**  
Willow Dawson Wired for War Witold Rybczynski Word on the  
Street writer Writing Scotland Yann Martel Yellowgrass  
Yesterday's Weather Yogi Berra Yoko Ogawa Yoni Goldstein  
**Yoshihiro Tatsumi** You You Are Here You Better Watch  
Out Young Adult Fiction Yu Hua Zachariah Wells **Zeitoun**  
Zen Rankin **Zoë Heller** ZZ

---

**Services:** [Privacy](#) | [Terms](#) | [Contact us](#) | [Advertise with us](#) | [FAQ](#) | [Copyright and permissions](#) | [Today's paper](#) | [Digital paper](#) | [Newsletters](#) | [News Feeds](#) | [Subscription services](#) | [Site map](#)

**National Post:** [Home](#) | [News](#) | [Opinion](#) | [Arts](#) | [Life](#) | [Sports](#) | [Cars](#) | [Multimedia](#) | [Blogs](#) | [Classifieds](#)

**Financial Post:** [Home](#) | [News](#) | [Opinion](#) | [Trading Desk](#) | [Markets](#) | [Money](#) | [Small Business](#) | [Executive](#) | [Careers](#) | [Reports](#) | [FP Magazine](#)

---

National Post and Financial Post are Part of the  [canada.com](#) Network Canada.com Newspapers

---

© 2009 The National Post Company. All rights reserved. Unauthorized distribution, transmission or republication strictly prohibited.