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DAILY DISH

Beyonce stole dance moves, says legend

CELEBRITY • Belgian choreographer Anne Teresa De Keersmaecker has called in her lawyers after accusing U.S. music superstar Beyonce of stealing routines for her latest music video Countdown, dance troupe Rosas said Monday.

"We discovered the Beyonce clip on Friday and we noticed more than a few resemblances to the film that director Thierry De Mey made in 1997, Rosas dance Rosas... and 1994's Achterland," Rosas spokeswoman Johanne De Bie said. "We have passed the details to our lawyer to see about our rights," she added.

"I was never contacted, this is pure plagiarism," De Keersmaecker later told Flemish radio.

Mafia writer wins award

BOOKS • Italian writer Roberto Saviano, who has lived under police protection since penning 2006 bestseller Gomorrah about Naples' mafia, has won the PEN/Pinter International Writer of Courage Award.

Saviano, 32, shares the award with Briton David Hare.

Each year a British writer is honoured with the PEN/Pinter award, established in 2009 by literary and human rights organization PEN in memory of Nobel Prize-winning playwright Harold Pinter, alongside another writer who has been persecuted for expressing his or her beliefs.

Saviano, now living in hiding following threats to his life, sent a message expressing gratitude.

in tune

Literary and music worlds find harmony at WordFest event

ERIC VOLMERS
CALGARY HERALD

Singer-songwriter Justin Rutledge admits there's a "strange irony" to the fact he finds himself hobnobbing with CanLit royalty such as Guy Vanderhaeghe and Michael Ondaatje these days.

The Toronto musician dutifully studied both writers at the University of Toronto as an English-lit major. He even edited the school's literary journal.

But much to his parents chagrin, he dropped out a year shy of graduation to pursue music. In a bizarre twist, it was a choice that would eventually lead him to cross paths with both authors.

"I dropped out of my English degree and somehow I'm working with these people that I read in school," he says. "I think to myself, 'If I had finished that degree, would it had brought me any closer to these people than dropping out and playing music for a

living?' It's a funny thing to think. Through some twisted way, this has actually brought me closer to my goal as a writer."

On Saturday, Rutledge will sit down with Vanderhaeghe, a two-time Governor General's Literary Award winner, and broadcaster Holger Petersen in Banff to chat about the connection between music and literature as part of WordFest. The 32-year-old songwriter's third album, Man Descending, was named after and inspired by Van-

derhaeghe's 1982 collection of short stories. On his followup, last year's Early Widows, he wrote songs about a character from Ondaatje's Divisadero after collaborating with the acclaimed writer on a musical based on the novel. Vanderhaeghe has had his own dalliances in different artistic disciplines, having penned lyrics for Canadian singer-songwriter Barney Bentall on a few occasions.

SEE TUNE, PAGE E4



Justin Rutledge and Guy Vanderhaeghe take part in the Banff Distinguished Author Series Saturday at the Eric Harvie Theatre in The Banff Centre. WordFest runs through Oct. 16. Tickets and info at 403-237-9068 and wordfest.com.



"I think I've found a way to fuse the musical and literary

JUSTIN RUTLEDGE

Singer Justin Rutledge will be part of a WordFest event that discusses the connection between music and literature.

Courtesy, Ivan Otis

TUNE: Modest of abilities

FROM EI

But just how popular music feeds literature and vice versa is not always easy to define. Ever since the 1960s, the two have certainly seemed to be spiritual cousins. Jim Morrison aped poet Arthur Rimbaud; Springsteen has acknowledged his debt to John Steinbeck and Flannery O'Connor; every one from Bob Dylan to, um, Jewel has tried a hand at writing poetry collections.

But Rutledge is cautious when asked to explain the literary bent of his own words, which he says are separate from even his most liberal notions of poetry. Poetry has to stand on its own. Music acts as a guide, offering emotional pointers to the listener, he says.

"I have to be very careful with that," he says. "Professionally, I've come across some writers who kind of wear their hearts on their sleeve in their lyrics. It's very difficult to mask it without seeming pretentious, at least in the genre of music I do. I think I've found a way to fuse the musical and the literary, especially with my last two records, without seeming like an a--hole."

The blending, of course, works both ways. Vanderhaeghe's new novel, *A Good Man*, does not seem on the surface to be "musical," at least in subject matter.

The sprawling epic is a multi-layered, historically-based tale that unfolds in the late 19th Century Canadian and American West.

But just as the spirit and tone of Vanderhaeghe's *Man Descending* stories hovered in Rutledge's sub-

conscious as he was crafting his album of the same name, certain songs have proven to be valuable for Vanderhaeghe as what he calls "intuitive research."

"I often listen to period music, for instance Stephen Foster songs or very popular folk songs like Cotton-Eyed Joe," he says. "For me, that conveys the mood of the time. Particularly in the (19th) Century, in some ways music ran through all of life. It seemed like there was less division between the performer and the audience. For the novelist, at least in my case, the music is a reflection or mentality of the time."

For *A Good Man*, that meant poring over popular songs of the day to get to the "heart of everyday life," — everything from the *Grandfather Clock*, to *Cotton-Eyed Joe* and to various hymns all make their way into the book.

Marina Endicott's new novel, *The Little Shadows*, takes place before and after the First World War and had a decidedly more direct relationship with the music of the times. It tells the story of sisters struggling on the patchy vaudeville circuit of the Canadian west.

On her website, Endicott lists all of the songs that make an appearance. It required research, for sure. But they also had a personal connection to the author, whose mother would bring home boxes of sheet music for Endicott and her sisters to sing growing up in Nova Scotia.

"I grew up living with old sheet music from vaudeville and 19th Century music, quite often," she says.

"When I started to work on the book it was important to me that all the songs were true to the year I was doing. I was able to find a lot of it in recordings. I had an iPod playlist I was playing all the time."

Like Vanderhaeghe, Endicott says the songs were useful as barometers of the times. She used them to map out the emotional progress of a culture as it passed through various historic touchstones.

"There was a jauntiness of the vaudeville tunes, they were coming away from the 19th Century heaviness and trying to find something lighter and ironic almost," she says.

"Then, going into the war, they get darker and darker again. It's a lovely immersion to be able to surround yourself with the music as you're working."

As for dipping into other disciplines, Rutledge, Vanderhaeghe and Endicott all seem modest about their abilities outside their art-form of choice.

Rutledge, while making no secret of his literary ambitions, admits that he has yet to find a voice beyond lyric writing. While Vanderhaeghe has worked with Bentall, he refers to himself as "not a very good lyricist" and insists that a musician would get the short end of the stick in any partnership.

Endicott, meanwhile, says lyric-writing for her has so far only been a pipe dream.

"I secretly always wanted to write lyrics for Connie Kaldor," Endicott says. "I never dared to tell her."