

**Implications of Authorship:  
The Author/Editor Relationship  
from Proposal to Manuscript**

by

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PROJECT REPORT SUBMITTED IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PUBLISHING

in the

Faculty of Arts & Sciences

Publishing Program

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SIMON FRASER UNIVERSITY

Spring 2005

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## Abstract

This paper looks at the author/editor relationship in the early development stage of forming a chapter-by-chapter outline of a work of non-fiction for publication in book form. The relationship is considered using a real-world example of the developmental editorial work of Nancy Flight, Associate Publisher at Greystone Books, on a manuscript that is eventually published as *Gardens of Shame: The Tragedy of Martin Kruze and the Sexual Abuse at Maple Leaf Gardens*. Implications of the author/editor relationship are considered through a step-by-step review of editorial correspondence and successive drafts of a book proposal for a single work of non-fiction, and by considering the example of developmental editing work on a book proposal within contemporary editorial theory and discourse.

## **Acknowledgements**

Nancy Flight has taught substantive editing in SFU's summer publishing workshops, and generously gave me copies of her class notes and handouts, to which I refer in this paper. She also provided me with copies of consecutive drafts of a proposal and her editorial comments for analysis here, with the permission of their authors. I wouldn't have been able to submit this paper as part of the requirements of SFU's Masters of Publishing program without her generous assistance and desire to see the potential of early proposal-editing examined.

I was also influenced by conversations with Karl Siegler, Rob Sanders and Howard White, and am grateful to them all for sharing their insight and experience.

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## Introduction

The following report will look at the substantive editing of proposals for works of adult trade non-fiction as it is used at Greystone Books, an imprint of the Douglas & McIntyre Publishing Group based in Vancouver, British Columbia. It will demonstrate how early editorial involvement in a project can be used to explore a publishing company's mandate and to impact sales. The information presented in this report was gathered during my internship in the editorial department of Greystone Books, under the guidance of Associate Publisher Nancy Flight, during the months of June through September, 2002. During those months, we were preparing books scheduled for publication in the Fall 2002 season and developing titles for future seasons. I had the opportunity to review many book proposals as they were received in the office and to evaluate these proposals, by assessing their strengths and weaknesses for possible development by Greystone.

My main project at the company was to organize past editorial files (gathered by Nancy Flight) into date- and title-ordered files in preparation for including them in Greystone's archives, held by the University of British Columbia. While sorting pages of correspondence, notes, edited drafts and galley proofs, I developed a sense of what kinds of books Greystone preferred and of what the publishing company looked for in a proposal. The files dated back to the late nineties and documented the development of books published by Greystone over approximately a three-year period. I transformed the files from stacks of paper in boxes into files tracking the editing of each Greystone book. The files are labeled "correspondence," "proposal," "first draft," "second draft," "third draft" (if necessary), "first lasers" (designed text), "second lasers," "third lasers" (if

necessary) and “index.” This system was developed by a student archivist with the purpose of presenting a complete picture of what changes were made to a manuscript, when, and in what order, to a future researcher.

While I was organizing the archives, I occasionally tried to imagine who these future researchers would be, and what they would be looking for in the piles of paper documenting ongoing conversations between author and editor. Would they be interested in questions of authorial intent versus a publisher’s presentation of a writer’s work? Would they be collecting a critical edition of a soon-to-be-famous author’s complete body of work? Did they want to expose a writer for not being the talented expert he or she claimed to be? And, what kind of impact did the bookselling industry have on editorial policy?

The questions stuck with me, and they inform some of my analysis of the early development of the single title project documented in the following report. I trace the changes to the book proposal from draft to draft, not as a person involved in the process but rather as a researcher conducting an initial exploration of the title archive.



## Chapter One

### *A Brief History of Greystone Books*

Greystone Books, with Douglas & McIntyre and Groundwood Books, forms the Douglas & McIntyre Publishing Group. The Group's submission guidelines state:

While we do not accept full manuscripts, we will accept submissions under the following guidelines. Please include the following: a short, annotated outline along with a sample chapter of your book; a cover letter introducing yourself, your book, and any writing/life experience that you feel is pertinent to the project; a self-addressed, stamped envelope for reply.

As of 2002, the Group accepted submissions of adult titles in the following categories: general non-fiction (excluding personal and family memoirs); BC regional non-fiction (excluding personal and family memoirs); the north; Native studies; arts and ideas; social and political issues; history; biography of famous persons; natural history; sports, and cookbooks. There are separate guidelines for children's books that are not relevant to this report.

Greystone Books was launched in 1993 and is headed by publisher Rob Sanders, an influential figure in the development of Canadian regional publishing through his work with Western Producer Prairie Books.

With Greystone, Rob Sanders broke from his past regional focus and started publishing books within the subject areas of natural history; natural science and environmental issues; guidebooks and popular culture, including sport. Many of the titles

published had significant international appeal and Greystone slowly gained a presence at international rights fairs to the point where, in 2002, international sales accounted for almost fifty percent of Greystone's revenue and included licensed editions in over fifteen countries.

Among Greystone's major titles are Candace Savage's *Wolves* (250,000 copies in five countries and four languages); David Suzuki's *A Sacred Balance* (75,000 copies in seven countries); Roy MacSkimming's *Gordie: A Hockey Legend* (30,000 copies); Paul Quarrington's *Fishing with My Old Guy* and *The Boy on the Back of the Turtle*; Judi Lees's *Vancouver: The Ultimate Guide* (100,000 copies in six editions), and Sean Rossiter's *Hockey the NHL Way* (50,000 copies in five countries and four languages). Greystone's illustrated natural history series, *The Nature Series*, edited by Candace Savage, appears in the U.S. under the Sierra Club Books imprint. Greystone also co-publishes a series of environmental issue books with the David Suzuki Foundation (e.g. *The Last Great Sea*, by Terry Glavin). The imprint has in the past published children's non-fiction in the areas covered by their adult mandate, but in 2002 was not actively pursuing that genre.

In the late nineties, Greystone expanded its focus to include other areas of non-fiction, including health (e.g. *The Midlife Man: A not-so-threatening guide to health and sex for man at his peak*, by Dr. Art Hister) and personal memoir (e.g. *Risking It All: My Student, My Lover, My Story*, by Heather Ingram). Greystone's preferred approach within these subject areas is one that doesn't shy away from controversial positions on popular topics, including exposé-type stories of national and international importance. The book proposal that I discuss in this report falls within this niche: *Gardens of Shame: The*

*Tragedy of Martin Kruze and the Sexual Abuse at Maple Leaf Gardens*, by Cathy Vine and Paul Challen.

Greystone manuscripts are acquired by the publisher and the associate publisher; the manuscripts come from various sources including agents, authors who have previously published with the company, foreign publishers and submissions from the public. Greystone actively solicits book ideas from its staff and occasionally discusses the development of book ideas at editorial meetings at which editorial, production, marketing and sales staff are present. They also suggest book ideas to writers. Many of their books are acquired on the basis of a strong proposal rather than a complete manuscript, and many of these proposals are developed with the author before they are accepted for eventual publication and offered a contract. Proposals are, therefore, key to the editorial environment of Greystone Books. Nancy Flight describes the process this way:

Although we have always (or almost always) required a proposal, a couple of factors led to our being much stricter about proposals and to doing more work ourselves to ensure that we were working with a good proposal. One, proposals have become more important as we have tried to sell more books internationally, especially to the States, for the proposal is an important sales tool. If the proposal isn't well structured, well written, really convincing, and really interesting, we aren't as likely to interest a co-publisher in another country. Two, after a couple of experiences, either accepting a proposal that wasn't exactly right or accepting a complete manuscript without seeing a proposal—we decided we had to be completely satisfied with a proposal before we offered a contract.

I'd say it was about four years ago—maybe five—that we really started to get strict with proposals. Another factor was that we were doing more non-fiction books that weren't natural history—when we were doing the books in the Nature series, there were certain subjects that were covered in all the books. The table of contents varied from book to book, of course, but there was less of a chance of going seriously off the rails.

When we started doing books about subjects such as men and violence, health, and personal memoirs, there was more room for error. So I guess that the topics of the books have led to more work on proposals too.<sup>1</sup>

### *Defining Terms*

If Greystone's shift was to place greater emphasis on substantive developmental editing of book proposals, no doubt the reader would appreciate understanding the meaning of the terms "substantive" and "developmental" when paired with editing. The working definition of substantive editing according to the Editor's Association of Canada is "Clarifying and/or reorganizing a manuscript for content and structure. Changes may be suggested to or drafted for the author. May include negotiating changes with the author." (EAC workshop notes, Nov 16, 2002). Developmental editing is described by Paul D. McCarthy, in *Editors on Editing*, as work on a proposal rather than a manuscript:

In developmental editing, writer and editor jointly evolve a concept or story idea, [to] which either or both have contributed, into a strong outline or proposal. They extend that [outline] into a manuscript in progress, striving at every stage to make the partial and then complete work as excellent as possible. (Gross: 135)

To define the two terms in combination, clarifying and reorganizing for content and structure can describe both substantive and developmental editorial work, but developmental works with the idea (the proposal) while the substantive editing is done on the expression of that idea (the manuscript). Developmental editing also includes commissioned work (when publishers brainstorm book ideas in house and hire, or otherwise encourage, writers to execute them). Developmental editing requires more upfront investment in a book title, before the title is contracted for publication, than does substantive editing; however, the editing work is an investment that helps to sharpen and clarify the publisher's statement of purpose by creating books carefully molded to fit a

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<sup>1</sup> Email correspondence with Nancy Flight, December 9, 2002.

company's list. Developmental editing can also be used as a business strategy, enabling a publishing company to better compete in the marketplace. Developmental edits may or may not be rooted in an editor's familiarity with a subject of a book; they will certainly display a familiarity with book publishing, the market, and a book's saleability.

In the next chapter, I will use these explanations of substantive and developmental editing to discuss associate publisher and editor Nancy Flight's work planning, shaping and acquiring Greystone book projects, in particular, *Gardens of Shame: The Tragedy of Martin Kruze and the Sexual Abuse at Maple Leaf Gardens*.

## Chapter Two

Everyone knows how useful books are. They summarize facts and ideas already known; they impart newly discovered facts and developing ideas; they assist in teaching; they enable scholars to engage in dialogue; they tell us how to do things; they inspire; they amuse. The whole span of history as well as the future is grist for the book mill. Some books have changed the course of history; books are part of that history.

But books are also published to be sold.

— Editor Elsie Myers Stainton

### *Editorial considerations for acquisition: for the editor and author*

The stage at which an idea is presented to a publisher or conceived in house is, admittedly, a very early stage for an editor to become involved in a project, and most ideas will not merit the investment of an editor's attention. But this stage, the proposal, is when the substantive and developmental editing skills described in the previous chapter can be their most effective and useful to the author and the publisher when considering whether or not to acquire a new title. For McCarthy, in *Editors on Editing*, committing an editor's work time early in the publishing process is important for several reasons. First, the market for non-fiction trade books changes rapidly and the editor is likely to be more aware of recent changes than the author. Second, early involvement of an editor may increase efficiency by producing manuscripts that ideally require less editing and revision in the substantive editing stage. Third, it offers a more open, collaborative environment between the author and editor for developing ideas. (Gross: 135-6)

Nancy Flight elaborates on McCarthy's three points above, and suggests that investing an editor's time early in a book's development protects the publisher from the unexpected. She recommends her editing students use *Thinking Like Your Editor*, by Susan Rabiner and Anthony Fortunato, as an excellent guide to analyzing book proposals and determining the quality of the book idea. The author/editor relationship from proposal to manuscript begins here; if a proposal doesn't provide certain key pieces of information, the book idea it describes will likely never be edited or considered for acquisition by a non-fiction trade publishing house like Greystone.

Rabiner and Fortunato identify five questions a proposal needs to answer for an editor:

1. What is this book about?
2. What is the book's thesis (many in publishing refer to it as the book's argument), and what's new about it?
3. Why are you the person to write this book?
4. Why is now the time to publish this book?
5. Who makes up the core audience for the proposed book, and why will they find it appealing? (Rabiner & Fortunato: 67)

Elsie Myers Stainton, an editor of scholarly books and the author of *The Author and Editor at Work*, asks a who/what/why of her authors: "Who will buy and read the book? What is new or special about it? Why is it important; that is, why should it—one of many being written by aspiring authors—be published?" (Stainton: 4) Jane von Mehren, in *Editors on Editing*, lists neatness, research into the right editor and publishing company for a project, identifying how the book differs from the competition, and

providing a table of contents, marketing and production analyses as key parts of a good proposal. (Gross: 97-99)

Jeff Hernan and Deborah Levine Hernan, literary agents in New York City, recommend their writers include the following elements in their proposals:

Title page

Overview

Author background

Markets section

Promotions section

Chapter outline

Sample chapter(s)

Collateral attachments (optional, as an addendum to author background) (Hernan: 2)

These editors' approaches all emphasize the importance of the bookselling marketplace—a factor many prospective authors don't consider when thinking through their book ideas. Marketing, the audience and the competition are considerations that, if not written into the book initially, must be included later, in editorial, if the project is to be successful.

Authors are counselled to promote their books to the marketplace before they finish writing. Writer and agent Michael Larsen, whose first edition of *How to Write a Book Proposal* came out in the mid-1980s, notes in his introduction to the second edition, published in 1997, that the largest change between the two editions is promotion: “an



author's promotion plan has become potentially the most important part of most proposals." (Larsen, vii)

By addressing questions like Rabiner and Fortunato's "big five," and considering professional agents' recommendations about essential parts of proposals, the author is required to think about his or her idea in its ultimate form—a product—a book that will be sold off the shelves of a particular bookstore to a clearly defined person in the book-buying public. In requiring marketing, promotion and production analyses in a proposal, the editor brings the concerns of her trade and the expenses incurred in publication out of the publishing office and into the writer's workspace. As a result, the writer is encouraged to consider how to form and present his or her ideas in a way the publisher can afford both to produce and sell that idea through established channels.

Nancy Flight provides students of editing with a document called "Elements of a Book Proposal." It isolates similar criteria to Rabiner and Fortunato's "big five" questions to help the editor and writer distill the idea under discussion into a recognizable form that can be sold to an appropriate market. Flight's eight elements of a book proposal are:

1. Description of the book

(What is the basic concept or theme of the book? Why are you writing the book? Why is it needed? What general topics will be covered? What approach will you take? What elements will the book include?)

2. An outline or annotated table of contents

(What is the structure of the book? What is the topic of each chapter? What subtopics will be covered in each chapter?)

3. Audience for the book

(Who will buy it? Does it have an international market?)

4. Assessment of the competition

(What are the competing books and what are their strengths and weaknesses? How is your book different from and better than those books?)

5. Reasons that you are the best person to write this book

(What background or experience makes you the right author for this book? What unique perspective do you have?)

6. Ideas for promotion

7. Your CV

8. A sample chapter or other samples of your writing<sup>2</sup>

Greystone likes proposals to provide its editors with a quick way of determining whether or not the title being proposed is the right focus for their list, whether or not the author can be promoted as an authority on the subject, and whether or not the idea has a large enough audience to justify its publication in book form. As well, Greystone uses proposals to shape and refine the outline of the book, to sell subsidiary rights and to plan budgets and title information sheets for use inside the company.

It is when the proposal fulfils at least some of the criteria listed above and interests a publisher like Greystone that it attracts the attention and work of an editor.

Thomas Woll, in his book *Publishing for Profit*, describes proposal work in this way:

The proposal meeting...augments the editorial meeting because at the proposal meeting sales and marketing provide input into how the manuscript or proposal under consideration will fit into their programs. Discussion includes how it can be best positioned on the list, weaknesses of the proposal, sub-rights potential, and other sales

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<sup>2</sup> "Elements of a Book Proposal," by Nancy Flight

and marketing issues that will impact the manuscript if it is acquired and sold. At this proposal meeting, the ‘ballpark figures’ used to create the Title P&L are debated and refined, especially through added input from those selling the book, including reps and sub-rights personnel. Once these refinements have been made up or down, the Title P&L is rerun to make sure it still works. (Woll: 112)

Greystone Books does not call them proposal meetings, but the company occasionally meets with its larger staff for expanded editorial meetings. At these meetings, employees from other departments in the company, including sales, marketing and production, put forward their opinions about the viability of a particular book idea. The editor can then include production, sales and marketing objectives in their acquisition decisions.

### *Editing by proposal*

...contrary to the presumptions of many writing books—the skills editors value in authors vary from genre to genre.

—Alfred Fortunato, quoted in *Quill & Quire*

When an editor has discussed an interesting proposal with other people at the company and received positive feedback or is simply excited about the potential of the idea, the merits and drawbacks of the presentation of the idea have sunk in and editorial work can begin. Greystone’s substantive, developmental editorial process can be illustrated by describing and analyzing three drafts of a proposal for *Gardens of Shame: The Tragedy of Martin Kruze and the Sexual Abuse at Maple Leaf Gardens*. The chapter outline of the proposal will be the primary focus of this discussion, because that section of the proposal received the most work by Nancy Flight. This developmental editing was undertaken by Greystone prior to contracting the book from the authors.

*Gardens of Shame* is a post-mortem account of young hockey fan Martin Kruze's childhood experiences of sexual abuse inside Toronto's Maple Leaf Gardens, his public admission of the abuses, and the resulting and recurrent trauma in his adult life. The authors are Cathy Vine, a social worker who knew Kruze as a volunteer at her agency, and Paul Challen, sportswriter for the *Toronto Star* and *National Post* newspapers; *Gardens of Shame* is their Vine's first book and Challen's second. Greystone was interested in the proposal because of the compelling story of Martin Kruze, whose adult accusation of abuse caused a national scandal and the extended trial of two high-profile members of the Toronto Maple Leafs' staff. The appeal of this book for Greystone was two-fold: it falls under their subject areas of hockey (sports), current affairs and health (in this case, post-trauma emotional health).

Greystone Books first heard about this project from the authors' agent. Publisher Rob Sanders and editor Nancy Flight were interested in the idea of the book because "it dealt with an important issue and in places it had a powerful emotional impact."<sup>3</sup> The agent first submitted the proposal in February 2000 and Flight's initial response was in July of that year. The final proposal, one that earned the authors a signed contract for publication, was submitted in December 2001. Twenty-two months after the initial proposal was submitted, the book was published (Fall 2002).

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<sup>3</sup> Letter from Nancy Flight to the authors, care of their agent, July 2000.

## Chapter Three

The price of traditional publication is that in selecting a topic and in determining how to put together a book on that topic, serious nonfiction authors who want to write for the general-interest reader must start to think not only about the book they want to write but about why readers will want to read what they have to say.

— Rabiner and Fortunato

### *First draft*

The initial publishing proposal, for the book originally titled *Gardens of Hope and Despair: The Continuing Story of Martin Kruze*, was submitted to Greystone Books in February 2000. It comprised the following sections (the complete proposal is reproduced in Appendix A):

1. "About the Book." A brief introduction to the subject and the authors (their connection to Martin Kruze, the subject of the book)
2. "The Market." An analysis of the potential audience for the book
3. "Sources." A list of primary sources, people from whom the authors have interview transcripts, and secondary sources consisting of existing articles, reports and court transcripts
3. "Chapter Outline." Foreword; Chapters One through Nine; Afterword. (This section of the proposal received the most attention from Nancy Flight and required the most revision work from the authors)
4. "Completion Date." Of first draft, including an estimated length of the manuscript
5. "About the Authors." More detailed biographical material that was presented in the "About the Book" section (including previous publications)

6. "Sample writing." Four sections: Game Day scene from Introduction; Chapter One; Chapter Five; Game Day Scene from Afterword

A person delving into the Greystone archives would find that the proposal summarized above is substantial. It contains most of what is listed in Nancy Flight's "The Elements of a Book Proposal," i.e., the description of the book; an outline or annotated table of contents; the audience for the book; reasons the authors are the best people to write this book; ideas for promotion, and sample writing. It does not contain the authors' CVs, nor an assessment of the book's competition, but their "About the Authors" section of the proposal does provide the required details of past writing experience and offers some explanation of why these first-time writers are the best people to write on this topic. Also notable is the authors' statement about the lack of competition in their area: most other writing on this subject has appeared in national news publications; there is no other biography of Martin Kruze available. In their second draft proposal the authors mention another book on child sexual abuse in minor hockey written by former NHL player Sheldon Kennedy, but this book is not direct competition because it doesn't focus on Maple Leaf Gardens. Kennedy's abuse took place in minor hockey leagues in Saskatchewan. Other books

The proposal addresses some, but not all, of Nancy Flight's eight elements of a book proposal. Its thesis is an analysis of the short- and long-term effects of child sexual abuse, portraying Martin Kruze's life story as an example. The authors propose to tell Martin's story from a position more intimate than that portrayed in the media, and to employ that personal position in order to explain current theories in social work. The authors are sympathetic to the painful experience of childhood sexual abuse and the

difficulties its victims have talking about their experiences. Vine and Challen have intensively researched their subject and are, through their professions, recognized as authorities on the subject; therefore, they are qualified to write this book. They have arranged for an academic reader for all statistics and other proof used to support the claims made in the book. Because the subject has political currency, and the possibility of a documentary on CBC Television's *the fifth estate*, the book should, they suggest, be published as soon as possible. The core audience is identified by the authors as hockey and sports fans, readers interested in social issues, in personal and social psychology, in current affairs and readers personally affected by child abuse.

These points all work to answer the first question that comes to any good trade nonfiction editor's mind: is this idea a good candidate for publication by Greystone Books? Over the next twenty-two months and three drafts, the editor and authors work to negotiate an acceptable outline for their subject.

In their first outline, Vine and Challen propose a total of nine chapters, plus a foreword, an introduction and an afterword. They have approached Linden MacIntyre (host of CBC TV's *the fifth estate*) about writing a foreword, and, at the time of their first proposal, he agreed, pending review of the entire manuscript. The authors propose that the introduction will "set the scene" and address the following topics:

- The importance of hockey for Canadian youth and families
- Statistics on minor hockey enrolment in Canada as proof of popularity
- Survivors reflect on their experiences
- Statistics on abuse

- Brief outline of Gardens' events<sup>4</sup>

The authors also propose to employ a hopeful tone in their description of Martin Kruze and the events at Maple Leaf Gardens. They want their story to be “about trying to understand what happened, in the hopes that in doing so, we can prevent it from happening again.”<sup>5</sup> Included in the proposal is a sample scene from their introduction, written from the point of view of Al Smith, survivor of childhood sexual abuse inside the Gardens. In the scene, Al Smith brings his son to a hockey rink early one morning, and while he watches the children practice he flashes back to his own painful experience inside Maple Leaf Gardens. The authors attempt to convey in their prose the tragedy that pervades Smith's life:

But there's something different about the Smith family, something you'd never pick up on just by looking at this average-looking dad in the stands and his kid on the ice... This sport, tied so closely to the mentality, the culture, the passions of the country in which he [Al Smith] was born and raised, provided the background to an ongoing scenario so destructive and painful that it tore apart the very foundations upon which most Canadian kids' lives are based: their trust, their safety and their dreams.<sup>6</sup>

The authors give point-form descriptions of the proposed chapters in their outline, and these points are paraphrased in the following paragraphs.

The authors propose that the first chapter, entitled “Death Changes Everything: The Suicide of Martin Kruze,” will explain Kruze's death and the publicity it generated,

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<sup>4</sup> Vine and Challen, proposal, February 2000.

<sup>5</sup> Vine and Challen, proposal, February 2000.

<sup>6</sup> *ibid.*



emphasizing its impact on other survivors of abuse, on the hockey community and on the average Canadian. The chapter will also introduce the key figures in the book, their relationships and their responses to Martin Kruze's suicide. It will begin to introduce the book's primary theme of long-term psychological effects of child abuse, using Martin Kruze's case as an example.

In the next chapter, "Aftermath and Action: The Days Following Martin's Death," the authors will introduce the living Gardens' survivors, their supporters, and the pledge to continue Martin's work of publicizing the "trauma and horror of child sexual abuse" and of creating "a safe arena for disclosure and understanding that challenges the culture of secrecy and shame that has affected survivors of abuse."<sup>7</sup> This chapter will describe Martin's funeral; his brothers' press conference targeting the federal health care system and the Maple Leaf Gardens; meetings of the other survivors; the demand for Ken Dryden to lower the flag at the Gardens, and Dryden's meeting with the Kruze family and their supporters. The chapter will, ambitiously, also analyze factors that contributed to Martin's death within the authors' "thematic context of a psychological analyses of long term effects of sexual abuse, suicide and of examinations of attempts made by other sexual-abuse survivors."<sup>8</sup>

The third chapter, "Where did all the Flowers Go?: Young Lives," will present aspects of a positive, healthy childhood and addresses the importance both hockey and the Maple Leaf Gardens hold for Canadian children. The authors will then compare their description of Martin Kruze's childhood to those of other children involved in the

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<sup>7</sup> Vine and Challen, proposal, February 2000

<sup>8</sup> *ibid.*

scandal, and will link the “common presence of poverty and neglect” to their experience of abuse, within their “larger theoretical framework” of discussion.<sup>9</sup> Dependency; parental neglect; the isolation of children and the lack of information targeted to the recognition of abusive situations will all be addressed using academic research as evidence.

Chapter four, “And Then it Happened: Abuse and its Consequences,” will trace the transition from a positive, nurturing relationship to an abusive one. It will describe abusive situations based on interviews with survivors and with Martin Kruze, and will postulate the actions and motivations of the abusers. The chapter observes the destruction over time of the adult survivors’ dreams of success in hockey. Research on the impact of career dreams on growth and development will support their thesis. Immediate and long-term effects of child abuse will be studied (e.g. drug and alcohol abuse; fear; mistrust; homophobia; violence; the worry about child safety and the desire to protect others from abuse).

The fifth chapter, “My Name is Martin Kruze: The Decision to go Public,” will describe the difficult process of disclosing abuse as one of the primary reasons for the high percentage of sexual abuse cases that go unreported. The authors will use Martin’s announcement and the reactions of the Toronto Maple Leafs, the public, the media and the police to expand their thesis. The authors’ extensive material collected in interviews with other survivors of abuse at the Gardens will also be used in the discussion.

Chapter six, “Public Disclosure/Private Effects: The Dilemma of Coming Forward,” will demonstrate what role Martin’s partner, Jayne Dunsmore, had in his

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<sup>9</sup> Vine and Challen, proposal, February 2000

decision to accuse the perpetrators of abuse, and her description of that decision's impact on Kruze and on other survivors. The authors will use this narrative to analyze public awareness and the support of partners and family in cases of abuse. Different disclosure experiences from other Gardens' survivors will be used as further examples of their research.

Chapter seven, "Out of the Crease: The People Meet," will describe General Manager of the Maple Leafs and famous veteran goaltender Ken Dryden's responses to Martin Kruze's public disclosure of the sexual abuse that occurred in the building. The authors will include the formal apology made by Maple Leaf Gardens; Dryden's meeting with other survivors; his attempts to earn their trust, and the skepticism he encountered from the survivors and their supporters.

The eighth chapter, "Mustering the Troops: Campaigns Against Abuse," will track the development of a Gardens' forum on abuse, of memorial events marking Martin's suicide, and on wide-ranging public awareness and prevention initiatives.

In the final chapter, "Nobody Should be Alone with Abuse: Lessons Learned from Martin Kruze," the authors propose to describe the legacy left by Martin Kruze: how he changed public perceptions of sexual abuse in minor hockey. They will emphasize the importance of having support mechanisms in place to deal with abuse, of education, and of breaking codes of silence within government and the NHL. The survival and growth of hockey in Canada, Vine and Challen suggest, will ideally "continue in this new context of a heightened public awareness."<sup>10</sup> The book will conclude with an epilogue paralleling the introduction with another game day scene told

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<sup>10</sup> Vine and Challen, proposal, February 2000

from the point of view of Al Smith. The scene “sets the stage for [a] positive future of dealing with sexual abuse in Canada.”<sup>11</sup>

### *Editor’s response*

Nancy Flight, in her initial assessment of this outline, sees potential in the subject but requires “more work...to be done, however, to tighten the focus and to maintain the emotional impact throughout the manuscript.”<sup>12</sup> In notes initially prepared for a workshop on substantive editing held as part of SFU’s Summer Publishing Workshops, Nancy Flight further describes the central problem with the proposal to her students:

“Is the manuscript trying to cover too much? That is, is the concept too broad? That is certainly the case with the Kruze manuscript, which was trying to tell the story of Martin Kruze, to tell the story of the other victims of the abuse, to provide an academic look at abuse, and to offer a treatise on the importance of hockey in Canadian life.”<sup>13</sup>

Her chapter-by-chapter summary of what needs to be done to the manuscript to give it the required tighter focus and elevated emotional impact makes her case. Her first suggestion is to remove the character of Al Smith from the game day scenes in the introduction and afterword: “Although the intention is to deal with both Martin Kruze and other victims of sexual abuse at Maple Leaf Gardens, Martin Kruze should be the

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<sup>11</sup> *ibid.*

<sup>12</sup> Nancy Flight, correspondence, July 5, 2000

<sup>13</sup> Nancy Flight, workshop notes, Summer 2002

focal point of the manuscript. Thus, it would make more sense and be more effective to begin and end with scenes related to him.”<sup>14</sup>

Nancy Flight next reorganizes the chapters to follow a more logical order if the book is to be about one man rather than about the effects of child abuse on the many men abused at Maple Leaf Gardens. She suggests removing the discussion and statistics about hockey and beginning instead with a vivid and detailed description of Martin’s boyhood. Quotes from various sources “give the manuscript an academic feel, and the story of Martin Kruze is interrupted.”<sup>15</sup> By restricting the focus of the book to one person, the other survivors must be subordinated somehow, but she is not yet sure how: “Perhaps chapter one should focus only on Martin; the subsequent chapter could then describe the other boys—or some of them. Or perhaps it would be better to introduce the other boys as men, when they hear Martin’s disclosures.”<sup>16</sup>

Nancy Flight’s suggestions alter the thesis of the book from a treatise on the social impact of child sexual abuse to a memoir of Martin Kruze focusing on the sexual abuse at Maple Leaf Gardens. By removing the technical parts, the “theoretical framework” and the statistics, Flight is paring down what is obviously going to be an enormous tome, beyond the scope and the skill of the writers involved (and probably beyond the interest of the average reader), to a trade-sized undertaking appropriate for Greystone’s publishing mandate. She’s narrowing the focus to one that can fit onto bookstore shelves, within identifiable subject categories like biography, current affairs or sports. The proposal, had it been picked up by a different publisher, could have been

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<sup>14</sup> Nancy Flight, correspondence, July 5, 2000

<sup>15</sup> Nancy Flight, correspondence, July 2000

directed instead into a more academic subject area within studies in social work, with the research proposed by the authors on the long-term effects of child abuse. But this wouldn't have suited Greystone's non-fiction trade mandate.

Flight also offers hints on what she would like to see changed in the approach to the narrative prose, referencing the writing samples that were included in the proposal. Her correspondence is addressed to the agent that approached Greystone with the material:

Too much of the story is told in quotes... what's needed is a compelling narrative describing the entire scene for us... could be made much more dramatic—for example, with more of a buildup to that day, with more details about how Martin felt as he approached the media, and, in this case, with more of his own words—what he said to the media. And instead of telling us that Jayne remembered the relief that Martin experienced as others came forward, the authors should show us that relief.<sup>17</sup>

Nancy Flight's remarks about the later chapters are similar to the above and continue to reinforce and refine her suggestions to tell Martin's story in chronological order rather than reporting on research and interviews and to depict scenes from Martin's life. For example, chapter seven, she suggests, should be about Martin's suicide instead of about meetings with Ken Dryden and the Maple Leaf Gardens. For chapter eight she recommends removing the details about the organization of Kruze's memorial and legacy events, focusing instead on the memorial itself and on the reactions of who was there. Chapter nine, then, would focus on the funeral. Details about the response of the Maple

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<sup>16</sup> *ibid.*

<sup>17</sup> Nancy Flight, correspondence, July 2000

Leaf Gardens and the sentence given the perpetrators should be addressed in later chapters, she suggests.

The editor summarizes her comments at the end of her letter, reiterating these recommendations: “the authors should rely less on quotes and provide more detailed descriptions of events, and each chapter should have a clearly defined topic... I realize that part of the problem is that the authors have been able to talk to the other victims and to people who knew Martin, but they haven’t been able to talk to Martin himself. I also realize that these proposed revisions will mean a lot of work. I don’t know whether the authors will be willing to undertake such a large-scale revision, but if they are I think this could be a very compelling manuscript.”<sup>18</sup>

### *Second draft*

[Editors] need a strong sense of the market, and have to be sales people in their own right. They have a doubly difficult sales task, both convince their colleagues that the books they want to publish are right for the house and to convince the authors that the house is right for them.

—Bill Harnum, in *Journal of Scholarly Publishing*

The authors were willing to revise their idea for the book and handed in a second draft of the outline on November 22, 2000. (The second draft of the outline is reproduced in Appendix B.) In this draft they delete their introduction and include thirteen chapters plus an epilogue. The chapters have all been renamed and attempt a more chronological order of events. By putting Martin’s life in chronological order, large gaps became evident (e.g. Martin’s young adulthood, his early twenties, after the abuse occurred and when he

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<sup>18</sup> Nancy Flight, correspondence, July 2000

developed his drug dependency). The stories of the other young men involved in the “sex scandal at the ice palace” have not been dropped, but appear as “counter narratives” in full chapters. The idea of a foreword is still in discussion, and the authors have done a bit more thinking about other books in their subject category, and mention a recently released book about abused hockey player Ty Conn in this draft.

In a break from strict chronology, the authors propose beginning the book with Martin’s disclosure, in order to:

“set the scene as Martin gets up the courage to report his abusers to the police and then to the media. We will describe both his personal struggle in doing so, and the immediate effects of his disclosure on himself, his family, other survivors and the national consciousness. We’ll also relay the story of the abuse as the media tended to report it: on the one hand, Maple Leaf Gardens was depicted as a haven for pedophiles and on the other, the media seem fixated on the fact that the boys who were sexually abused there were given hockey sticks and other memorabilia, as if they had prostituted themselves.”<sup>19</sup>

The second chapter will be about Martin’s childhood playing hockey in Toronto. The third chapter (“The Abuse Begins”) will start “to tell the story of Martin’s actual sexual abuse. His hockey coach, George Hannah, became his first abuser.”<sup>20</sup> The atmosphere at the Gardens, Martin’s first meetings and ongoing relationships with his abusers will be described. The authors, in a section that recalls their background in social work and research into studies of child psychology of the first draft, will also “look at how and why Martin kept the abuse a secret from his family and why he pledged not to tell anyone for

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<sup>19</sup> Vine and Challen, proposal, November 2000

<sup>20</sup> *ibid.*



many years.”<sup>21</sup> In the fourth chapter (“And There Were Others...”) the authors propose the first counter narrative “of the other boys who loved hockey and would come to be abused through their connection to the game.”<sup>22</sup>

The fifth chapter (“When a World Begins to Unravel”) returns to the primary narrative, and follows Martin Kruze into his early twenties and his experiences with “suicide attempts, sexual addiction, drug and alcohol abuse, and problems with relationships.” His attempts to confront his past and the Maple Leaf Gardens will also be described. The next chapter, “Light at the End of the Tunnel,” will introduce Kruze’s partner at the time of his death, Jayne Dunsmore, “how they met... the gains that he began to make yet again in his life.” The chapter will also describe Martin’s growing obsession with “the idea that Gordon Stuckless was still sexually abusing boys.” This chapter will contextualize the first chapter’s description of Martin’s disclosure to the police and the media, and will present his disclosure as an act of self-preservation, to “exorcise his shame and guilt for having remained silent about his abuse for so long.”

Chapter seven, “The Lightning Rod,” returns to the counter-narrative of the other survivors with an account of other men’s responses to their abusers being named and pictured in the media. The eighth chapter converges these two narratives in a description of the trial of Gordon Stuckless, another part of the story that was not present in the first draft outline. The authors will focus their narrative on Kruze’s work raising awareness about sexual abuse while his accuser was on trial. Martin Kruze’s suicide upon hearing about the light sentence received by his abuser, chapter one in their first draft, is now the

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<sup>21</sup> Vine and Challen, proposal, November 2000

<sup>22</sup> *ibid.*

ninth chapter. The tenth chapter describes the impact Kruze's death had on his family, his partner, the other Gardens survivors and their common pledge to "keep Kruze's memory alive by following in his footsteps, advocating and raising awareness." The chapter also describes Kruze's funeral service.

In the eleventh chapter, "Out of the Crease," the authors describe Ken Dryden's plan to hold an annual forum about child abuse and his organization of a press conference to apologize for the abuse suffered inside Maple Leaf Gardens. This chapter picks up the counter-narrative with the other survivors' "experience of returning and how it felt to stand in the Hot Stove Lounge surrounded by the press and Gardens ushers," and is reminiscent of the chapter of the same name in the first draft of the outline.

The twelfth chapter, "The Long Road of Recovery," addresses the main theme of the authors' first outline, the long-term impact of child sexual abuse and what many of the men in the counter-narrative experienced in the years following Martin's suicide. The story of Sheldon Kennedy, the first NHL player to disclose the sexual abuse that occurred in his junior hockey league in Saskatchewan, is told. The thirteenth chapter, "Martin's Hope," discusses some of the other civil suits brought against Maple Leaf Gardens and reports on how the advocacy work Martin began is progressing through various channels. The outline ends with a proposed epilogue or afterword describing the Survivor Monument unveiled in Toronto in September 2001 with updates about the other Garden's survivors lives in a conclusion of the counter narrative.

### *Editor's response*

The writing in this second draft of the outline is much tighter and contains fewer cliché constructions. Nancy Flight has successfully encouraged the authors to change their approach from an academic compilation of sources, statistics and quotes to a more intimate, personal narrative for the first part of the book. However, Flight believes that this narrative falls apart in the second half of the outline where the subject moves from Martin's own story to his direct and indirect impact on other people's stories, especially those of other survivors of abuse. The authors are heavy-handed in the eleventh to thirteenth chapters, drawing out tragedies that go beyond Kruze's experience. The ending dilutes whatever impact is established in the first part of the manuscript and leaves the book feeling imbalanced. As well, the final chapters are not representative of the book's new form as a biography; they speak to a different audience and belong to a book more like the one that was initially proposed.

In Nancy Flight's notes for SFU's substantive editing workshop, she lists a number of questions for editors to ask of any manuscript under consideration for publication. Two of her questions identify problems in the early drafts of this proposal:

"#11. Is there a strong authorial voice? Journalists often rely too much on quotes from experts and other people, and they may not offer analysis, interpretation, draw conclusions. The author of a book is the authority and must speak with authority and lead us through the facts and evidence, offering such analysis, interpretation, conclusions."

and

“#13. Does the author tell rather than show?”<sup>23</sup>

In her editorial response to this draft proposal the editor continues refining the authors' focus by pointing out weak areas of their outline, making notes like “watch for extraneous info” and “keep this short” in the margins of chapters five and six. And in chapter four, instead of providing “contextual material” for the opening chapter about Kruze's public disclosure, Flight suggests the authors continue the established timeline and address Kruze's experience with the police and the media (risking repetition with the opening).

With respect to the later chapter summaries in the outline, her notes are more detailed. Now that the chronology is roughly established, she queries the authors about the emphasis placed on episodes within the chapters. For example, in the tenth chapter the authors dedicate a detailed paragraph to a plaster cast taken of Kruze's hand for a monument. In the margins she writes:

“Why is this so important? Part of previous chapter? Make this a counter-narrative only? Too much going on here.”

The questions don't prescribe change, but initiate a discussion between the writer and editor about the rhythm and pacing of the story.

In the margins of the outline for chapters twelve and thirteen she is more heavy with the pen, writing:

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<sup>23</sup> Nancy Flight, “Substantive Editing/Manuscript Evaluation” undated

“Too much! Why do we need all this? Couldn’t all of this be dealt with briefly in an epilogue?”

Her notes accompanying the marked-up outline recommend six points in order to tighten up the structure and end the story earlier:

Still needs clearer focus.  
Chapter One should be a prologue.  
Counter-narratives need to be shorter and more focused.  
Some of the chapters still need focus (Chs. 5 and 6 — authors’ numbering).  
Some chapters cover too much (Chs. 8 and 10 — authors’ numbering).  
Ending way too stretched out—just need to touch on topics in last three chapters in epilogue.<sup>24</sup>

The stories about men other than Martin Kruze are reduced further in this edit, which, unlike the first edit, takes place mostly on the pages of the outline itself. Nancy Flight is still trying to come up with an appropriate balance between Martin’s story and the additional narratives of other survivors. The biography form doesn’t easily incorporate stories other than those of the subject of the biography. But in this case, the stories from other survivors provide the reader with a glimpse inside the minds of men who suffered similar abuses by the same perpetrators. The reader is reminded that the problem of sexual abuse is widespread; that more people than Kruze and his family are deeply affected. In the final book these stories, the counter-narrative, are woven through the manuscript, between the chapters of the primary narrative. The stories end up in short sections, between one and three pages, distinguished from Martin’s story in the book layout with a distinct font treatment. The sections aren’t numbered, but are titled in italics

in the final table of contents (for example, *This Can't Be Happening* and *My Father Would Have Killed Him*).

### *Third draft*

Doug Gibson, who for years had convinced himself that there was no difference between editing fiction and non-fiction, finally had an epiphany of sorts which enabled him to come up with a pithy comparison: "In fiction editing you are taking a leap of faith into the author's imagined world, in non-fiction you should properly be standing back in the role of devil's advocate."

—Zsuzsi Gartner in *Quill & Quire*

After further revision, Cathy Vine and Paul Challen deliver the third draft of their outline back to Greystone's editorial office in December, 2000 (the third draft outline is reproduced in Appendix C). The outline contains a prologue, ten chapters and an epilogue. The first few chapters are the same as in their second draft: in the prologue, Kruze goes public, the first chapter is his childhood and the second starts the abuse. The fourth chapter covers Kruze's young adult life and the fifth chapter is about his relationship with Jayne Dunsmore, "presented as background to the police-report narrative; Kruze asserts he couldn't have done it without her."<sup>25</sup>

Chapter seven hears the voices of Kruze and the other men as it describes the trial of Gordon Stuckless, ending with his light sentence. Chapter eight is an account of the suicide; chapter nine gives the reactions to Kruze's death. Chapter ten, entitled "Aftermath," incorporates Nancy Flight's suggestion and contains bits of what was formerly presented in three chapters.

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<sup>24</sup> Nancy Flight, handwritten editorial notes about November 2000 draft

<sup>25</sup> Vine and Challen, proposal, December 2000

The third and sixth chapters, and the epilogue, are still struggling with the idea of a counter-narrative. The authors wish to “present these other voices as a way of showing both the impact of Kruze’s public disclosure, and its magnitude, as hundreds of men and women came forward with their own abuse reports, leading to the arrests of several men.”<sup>26</sup> The idea of a counter-narrative is interesting to the editor; it provides an intimate first-person narrative that is more immediate for the reader. It provides a wider scope for the reader to imagine Martin Kruze’s experiences. The idea also reflects Cathy Vine’s social work within the community of men abused by Maple Leaf Gardens staff members Gordon Stuckless and George Hannah: talking about abusive experience helps the healing process. Therefore, the counter-narrative is an important element of the book, yet one that must be handled in such a way as to not dilute the emotional force and impact of Martin Kruze’s story.

In this outline, the authors propose three chapters dedicated to other men’s narratives: chapters three, six and an epilogue. The counter-narratives appear after significant events in Martin Kruze’s life, events that ultimately impact the lives of the men behind the counter-narratives: after the first incidence of abuse, after the police file is opened, and after Kruze’s suicide. The epilogue closes “with the men’s decisions to make their own public statements about child abuse.”<sup>27</sup> The placement of the narratives suggests that significant events in Kruze’s life have inspired these decisions in other men, and thus increase their emotional impact, rather than diluting it.

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<sup>26</sup> *ibid.*

<sup>27</sup> Vine and Challen, proposal, December 2000

One of the strengths of this proposal, one that the authors used to explain to the editor why they were the ones to write the book, is the extent of personal interviews they have conducted during their research. They have many first-person narratives from which to choose selections that will serve to illuminate and underscore the tragedy that their subject experienced over many years of his short life. In the final manuscript, men, once boys, describe how they were approached by the perpetrators and lured into dangerous positions inside the magic of the Toronto Maple Leafs organization and the many empty rooms inside the building. These narratives become some of the most powerful material in the book.

### *Editor's response*

This outline is a tighter rendition of what Nancy Flight was looking for from the authors, and it is in the proposal that earns the authors a book contract. The first nine chapters flow reasonably well, leaving no obvious gaps in chronology, and have pared down what was an enormous amount of material, enough to fill more than one book, into a recognizable trade book format. The ending still seems overlong for a biography, however, because the final chapter extends beyond the life of the subject into material that would typically be found in an afterword.

The editor, in keeping with her previous work on the outline, recommends removing the more dry, detailed passages about Kruze's volunteer work and awareness-raising initiatives that creep into the latter part of the book. She suggests that "Chapter 10 could be the funeral," and that "immediate reaction of the family should be part of



[Chapter 9] instead of Chapter 10.”<sup>28</sup> Everything after the funeral, she suggests, should be collapsed into an epilogue. Flight is coaching these first-time authors away from tropes used in their professions, as journalist and social worker, and continually reinforcing her view of the book in each subsequent edit.

The following outline became part of the proposal that was accepted for publication by Greystone Books:

Prologue: Kruze faces the media

Chapter 1: Childhood

Chapter 2: Beginning of the Abuse

Narrative 1: Voices of the other boys who have been abused

Chapter 3: Unravelling world OR Sueing Maple Leaf Gardens  
(possibly divide into two chapters?)

Chapter 4: Going to the police and the media

Narrative 2: Reaction of other men who have been abused

Chapter 5: The trial

Narrative 3: Reaction of other men to the trial and the sentence

Chapter 6: Suicide (including immediate reaction of family)

Narrative 4: Reaction of other men to the suicide

Chapter 7: The Funeral

Narrative 5: Vries or the other men pledge to keep memory alive

Epilogue: The aftermath, Dryden apology, Martin Kruze Memorial,  
the Gatehouse, update on other men

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<sup>28</sup> Nancy Flight, editorial notes about December 2000 outline

This outline is the skeleton of a very different book from the one originally proposed by Cathy Vine and Paul Challen. Martin Kruze is the primary subject and the biographical form is traditionally arranged, following the chronology of Kruze's life and the major abusive events that permanently changed his life, his personality and his experience in the world. The themes of long-term psychological effects of child abuse and the social conditions of poverty and neglect that accompany the beginnings of abuse are no longer the primary focus of the book. Originally, the authors wanted to use the story of Martin Kruze to illustrate the social problem of sexual abuse in the stereotypically male, and wholesome, environment of the hockey arena. They were obviously moved by Kruze's trauma, one experienced by many but most often kept hidden, and were inspired to do something to change the situations of poverty and neglect that all too often accompany instances of child sexual abuse. And the way they were going to effect change was to write a book.

It is difficult to imagine a more difficult subject to write about or edit than child molestation. The authors, after years of work and research in the area, must have been overwhelmed at the prospect of turning that work into a book that was respectful to the depth of the tragedy. Nancy Flight's notes and correspondence throughout the editing of the outline effectively focused the authors toward an approach that was manageable and still addressed their core purpose with the project. The edited outline is a clear, tight and workable framework for an overwhelming, emotional topic.

The authors had limited book experience, a common situation experienced by non-fiction trade-book publishers. The concept of being an 'authority' on something is a good enough reason for a non-writer to consider writing. If a book can-not be sold on the basis of the strengths of a writer's previous books, then the writers can be sold as the only

people qualified to deliver the information. The editor then becomes a writing coach as well as an interpreter of the marketplace for her authors.

After writing the manuscript, the authors and editor ironed out a few more problems, but the main structure and approach remained close to what was established in the third draft of the proposal as outlined above. The editor and authors decided against working in an academic genre, and worked to bring together the best frame the story of abuse within the walls of the venerable Canadian institution, the Maple Leaf Gardens.

## Conclusion

From the (mostly) anonymous scribes of the Middle Ages to the famous cases of the twentieth century—Maxwell Perkins, for example, or *The Autobiography of Malcolm X*—authors and their literary agents (or employers) have collaborated to varying degrees in the transmission of literary works. Sometimes these relationships operate smoothly, sometimes the author will struggle against every sort of intervention, and between these two extremes fall every sort of variation. Nevertheless, as soon as a person begins writing for publication, he or she becomes an author, and this means—by (historical) definition—to have entered the world of all those who belong to the literary institution.

—Jerome McGann, author of *A Critique of Modern Textual Criticism*

In the first chapter of this report, I looked at one member of the “literary institution:” the publisher. In the second chapter, I looked at the role of the editor within a publishing organization, and at how editors approach new non-fiction work proposed for publication. Chapter three analyzed Nancy Flight’s edit, over three drafts, of the proposal for the Greystone book entitled *Gardens of Shame*. Over the course of the analysis, the influence an editor can have over a work, from conception to execution, became evident.

Factors motivating Flight’s developmental edit were numerous. She shifted the focus of the book to appeal to a non-specialist, “general” reader. She organized the content chronologically to improve comprehension and identified gaps in content. Flight recommended that the authors rely less on outside sources in order to foster a strong authorial voice, but it is not clear the degree to which the current state of the market motivated this developmental edit.

Editorial influence ideally benefits the author, publisher, bookseller and reader. However, it can also leave many questions in an educated reader’s mind about

authenticity of voice, authorial intent and representation. It can really befuddle the reader's mind when he or she attempts to isolate the motivating factors behind changes to authorial intent. Especially when considering the bookselling marketplace. Writer Brian Fawcett has a particularly pessimistic opinion of the result of what he calls "the takeover of book publishing by marketers":

The mission of currently in-power marketeers [sic] appears to be aimed at obliterating traditional book genres that analyze rather than fabulate, replacing them with some rather limited categories of self-help, along with two or three categories for age-defined hobby pursuits and children's propaganda... The attempt to create a market niche is also a tacit admission that the writers involved are as willing to suck up to the logic of the marketplace as any other commodity producers. (Fawcett: 1, 2)

In 2001, freelance editor Anne Stone launched a lawsuit against 2000 Governor General's award winner Nega Mezlekia, over the English language non-fiction winning title *Notes from the Hyena's Belly*. She "claimed she wrote most of the book and should have been credited as an author." (Archbold: 11). The story created a whirlwind of controversy around the usually invisible role of editor, and damaged the credibility of both writer and editor. It asked the question, where do you draw the line between editing and co-authorship?

In her essay called "The Body of the Text," Raffaele Simone considers the pre-eminence of the author from a historical perspective: "It was only towards the end of the nineteenth century that the principle, according to which the translator no longer had the right to interpolate or modify the text he or she was translating due to the text being closed, actually took root." (Nunberg: 246). Modern editors, digging through archives in search of different versions of well-known manuscripts, argue over what constitutes true

authorial intent; one position advocates the first copy-text as the author's final intention, by avoiding any "contaminants" that may have crept in over years of translating, copying or the imposition of an editing style preferred by a particular press. (McGann: 15) This theory makes sense when considering works from an era before the printing press, but becomes more complicated when one considers contemporary processes that involve, presumably, an author's approval or direction behind changes to initial and subsequent publications of a work.

McGann argues that:

Authority is a social nexus, not a personal possession; and if the authority for specific literary works is initiated anew for each new work by some specific artist, its initiation takes place in a necessary and integral historical environment of great complexity. Most immediately—and this is what concerns us here—it takes place within the conventions and enabling limits that are accepted by the prevailing limits of literary production—conventions and limits which exist for the purpose of generating and supporting literary production... 'Final authority' for literary works rests neither with the author nor with his affiliated institution; it resides in the actual structure of the agreements which these two cooperating authorities reach in specific cases. (McGann: 48, 54)

In considering this argument in the case of Anne Stone and Nega Mezlekia, assuming the editor and author had an agreement contracting the work that was to be done, the true authorship of the work would continue to reside with Mezlekia. As well, any questions about the degree of influence Nancy Flight had on Vine and Challen would not detract from the authority of their work, since the edit was done in order to come to a publishing contract agreed to by both parties.

What is not included in McGann's consideration of "cooperating authorities" is the role of the bookseller and the necessity of the publisher to sell books that will enable

their survival within a marketplace defined by their largest customers. It is a sensible next step to include the bookseller and their customers, readers, as “cooperating authorities” within the social system that produces the books we read, learn from and entertain ourselves with. Further research is necessary to explore the role of the bookseller in the “literary institution.” Booksellers have agreements with individual publishers or their distributors outlining terms of supplying and returning goods. And booksellers are ultimately reliant on the trade agreement with their customers. What kind of influence do these agreements have on the agreement between a publisher and an author? In “Material Matters,” Paul Duguid does include booksellers, librarians and the reader in his conception of the social system that feeds the “production, distribution, and consumption” of books. (Nunberg: 78, 79) He does not elaborate, however, on implications of that inclusion.

Within this social system of creating, distributing and reading work from one mind to another, despite the unequal weight of archival evidence, I wonder if an editor’s influence is any more quantifiable than that of a bookseller, and, by extension, that of a reader. Just as we get the government we deserve, we get the books we deserve, the shops we deserve, the publishers and the authors we deserve. A good developmental editor brings in house projects that have enough of a readership to ensure that the publishing house can continue operating. Hopefully those combing the archives in the future will gain a better perspective on this system than I have in scratching the surface here. But even a mere five years from now, the context of the marketplace will likely have changed drastically, like in the five years before this paper was written, and in the five years before that. Within those changes, when people are listening, readers have a good

opportunity to tell the various arms of the literary institution what they want. I only hope we all take advantage of the speaking, and the listening.



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## Appendices

## PUBLISHING PROPOSAL

**PROJECT WORKING TITLE:** "Gardens of Hope and Despair: The Continuing Story of Martin Kruze"  
**AUTHORS:** Cathy Vine and Paul Challen  
**VIA:** Don Sedgwick, Transatlantic Literary Agency  
**DATE:** February, 2000

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### 1. ABOUT THE BOOK:

In 1997, Martin Kruze jumped to his death from the Bloor Viaduct in Toronto.

Kruze, who had brought to light the story of child sexual abusers operating within the walls of the venerable Maple Leaf Gardens in Toronto, had emerged as a national symbol for the struggle against the sexual abuse of children across Canada. His disclosure — and his death — led many other men to come forward with their own tragic stories, and inspired yet others to take up his cause.

The impact of these accusations was tremendous on the national consciousness. How could such events have possibly taken place within the context of a sport that serves as the closest thing Canada has to an official religion? What responsibility did one of hockey's storied franchises have — if any — for responding to these allegations? Who were these young boys, and who were the men who had exploited them? What did it mean for the millions of young Canadians and their families who participate in organized sport every year? And perhaps most importantly, as we reach the millennium, it raised an unavoidable question: are children any better protected against sexual abuse today than they were 20 years ago?

**Cathy Vine** is the social worker who assisted Kruze in his attempts to gain nation-wide publicity for both his own painful experience with abuse and the collective effort to put an end to this social problem. In *Gardens of Hope and Despair*, she teams up with **Paul Challen**, a respected sportswriter and author, to tell the whole story from the inside out, using the voices of the survivors, their families, the hockey personnel — and Martin Kruze himself — to weave this compelling narrative.

Now, almost two and a half years after the original story broke to intense media interest, the story continues to unfold, bringing new details and findings to light. The iceberg, so it seems, is even bigger than Canadians thought.

### 2. THE MARKET:

This book is intended to appeal to a wide range of adult Canadian readers, including:

- hockey and sports fans in general, especially those interested in the "beyond-the-game-scores" aspects of sport;
- readers interested in social issues;

- readers interested in personal and social psychology;
- readers who follow current affairs wishing to go beyond the television and newspaper reports;
- readers who are personally affected by child abuse. ?

*Gardens of Hope and Despair* will update the story of Martin Kruze that made national headlines two years ago, with an in-depth biographical look at the man, his disclosure, and those affected by both.

### 3. SOURCES:

**Primary:** The authors have compiled over 100 hours of audiotaped interviews with the following key figures in this story:

- Martin Kruze (personal contact and correspondence);
- Seven survivors of sexual abuse perpetrated by Maple Leaf Gardens personnel;
- Jayne Dunsmore, Kruze's partner at the time of his death;
- Members of the Kruze family: mother, father, brother (confirmed, not yet completed);
- Seven male and three female survivors of sexual abuse perpetrated by their own family members, and others who found themselves strongly affected by Martin Kruze — of these, three have launched high-profile public awareness/support initiatives (Ride Canada Awareness, Child Abuse Survivor Monument, The Gatehouse Child Advocacy Centre);
- Ken Dryden, president and general manager of the Toronto Maple Leafs, and Hall of Fame goaltender;
- Lynda Dryden, wife of Ken and organizer of the Gardens' Martin Kruze Memorial Forum;
- Sheldon Kennedy, former NHL player and abuse survivor;
- Sylvia Fraser, author and abuse survivor;
- child sexual abuse treatment practitioners and academic researchers;
- sex offender treatment expert Dr. William Marshall of Queen's University and Corrections Canada;
- Teresa Kruze, TSN Sports Commentator and Martin's sister-in-law (confirmed, not yet completed);
- Gordon Kirke, lawyer and author of the "Players First" report on the prevention of sexual abuse in minor hockey;
- Jane Hawtin of "Jane Hawtin Live," a vocal media commentator on the subject of child sexual abuse;
- other reporters/journalists who covered the story in the national media: Stephen Brunt, Christie Blachford, Rosie DiManno, Lois Kalchman, Dave Perkins, Steve Simmons, Gord Stellick, Garth Woolsey (in progress).

In addition to these interview transcripts, a large archive of original photographs, artwork, poetry and letters — many created as memorials to Martin Kruze — are available for reproduction.

~~**Secondary :** In addition to a number of academic and popular articles, documentaries, reports, court transcripts, the authors have developed a qualitative research methodology, in order to determine the specific effects of abuse on these men's lives, and to analyze the findings in the context of current research. This is being done in consultation with Dr. Ramona Alaggia of the University of Western Ontario, who is also acting as the book's clinical research consultant.~~

## **CHAPTER OUTLINE:**

**Foreword:** Linden MacIntyre of CBC's *the fifth estate* has expressed his willingness to write this section, pending his review of the manuscript.

- The impact of Martin Kruze on Maple Leaf Gardens
- The implications for junior hockey and beyond
- The impact on MacIntyre as a journalist and social observer

### **Introduction:** *Game Day*

- Setting the scene: the importance of hockey for Canadian youth & families (*sample scene included*)
- Statistics on minor hockey enrolment in Canada as proof of popularity
- Survivors reflect on their experiences
- Statistics on abuse
- Brief outline of Gardens' events
- Sets tone of the book as hopeful: by bringing this story to light, the problem of abuse will move closer to an understanding, and a solution

### **Chapter 1:** *Death Changes Everything: The Suicide of Martin Kruze (included)*

- Kruze's death, and the publicity surrounding it
- The immediate impact on other survivors, the hockey community, the "average" Canadian
- Introduction of many of the book's key figures, their relationships and their reaction to the news of Martin's death
- Introduction to some of the effects of sexual abuse

### **Chapter 2:** *Aftermath and Action: The Days Following Martin's Death*

- Gathering at The Gatehouse (survivors and supporters join together)
- Introduction to key Gardens survivors and their pledge to carry on Martin's efforts
- Martin's brothers hold a press conference and express their anger towards the healthcare system and Maple Leaf Gardens for letting Martin down
- Martin's Funeral
- Dryden is asked to lower the flag at Maple Leaf Gardens
- The urge for "something good" to come out of the tragedy

- Dryden meets with the Kruze family and supporters
- Analysis of the contributing factors to Martin's death: family & personal factors, Stuckless sentence, hero status, reduced media attention
- An analysis of suicide, and an examination of the attempts made by sexual abuse survivors interviewed for this story

### **Chapter 3:** *Where did all the Flowers Go?: Young Lives*

- An examination of positive and healthy childhoods
- Symbolism of hockey, Maple Leaf Gardens to young Canadian boys
- Martin's childhood
- Childhoods of others involved in story; presence of poverty & neglect
- Individuals already in or entering the children's lives who come to abuse them
- Development of themes/theoretical framework: dependency, parental neglect, isolation of children, lack of information re: potential abuse
- Academic research into abuse in support of theoretical framework

### **Chapter 4:** *And Then It Happened: Abuse and Its Consequences*

- The transition from positive, nurturing relationship to abuse
- Range of abuse scenarios experienced by Kruze and others
- Revised description of abusers in light of their actions
- Immediate and long-term effects: drug dependency, alcohol, fear, mistrust, homophobia, violence
- Survivor worry about child safety & overwhelming desire to protect children from abuse
- Destruction of sports "dreams"— importance of those dreams to youth development
- Destruction of lives
- Additional academic support of these themes – i.e., research, studies

### **Chapter 5:** *My Name is Martin Kruze: The Decision to Go Public (included)*

- Martin's decision to go public;
- Research literature regarding the dynamics of "disclosing" abuse, the secrecy and shame which overwhelmingly discourages disclosure, the importance of a supportive response when a disclosure is made
- Reaction of Toronto Maple Leaf organization
- Reaction of media/public
- Police investigation and arrests
- Initial reactions of the Gardens survivors to their offenders being named and pictured in the media & immediate impact on their lives

### **Chapter 6:** *Public Disclosure/Private Effects: The Dilemma of Coming Forward*

- Role of Jayne Dunsmore in Martin's decision to come forward
- Aftereffects on Martin

- Dramatic impact of Martin's disclosure on the Gardens' survivors
- Survivor decisions to tell or not
- Role of partners and family members in the disclosure process
- Implications for other survivors, public awareness

### **Chapter 7: *Out of the Crease: The People Meet***

- The early morning meetings with Dryden
- Maple Leaf Gardens issues apology — press involvement
- First contact between survivors/Dryden
- Work by Dryden to earn survivor trust — afternoon at the Primrose Hotel
- Reactions of Gardens' survivors — skepticism and mistrust
- Lynda and Ken Dryden enter the world of sexual abuse survivors and child abuse organizations; visit to the Survivor Monument Project

### **Chapter 8: *Mustering the Troops: Campaigns Against Abuse***

- Development of Gardens forum
- Kruze memorial events
- Public awareness/prevention initiatives: Sheldon Kennedy Skate, Survivor Monument Project, Butterfly Campaign
- Enduring legacy of Martin Kruze

### **Chapter 9: *Nobody Should be Alone With Abuse: Lessons Learned from Martin Kruze***

- Positive conclusion, emphasizing Kruze's legacy as one that has/will raise awareness
- Importance of support mechanisms
- Importance of "breaking the silence" on multiple levels
- Emphasis on education vs/ current inactivity of government/NHL
- Survival/growth of hockey culture via awareness

### **Afterword:**

- Sets stage for positive future of dealing with sexual abuse in Canada
- End with a final "Game Day" sample scene (*included*).

### **COMPLETION DATE:**

The estimated length of the manuscript in the 9 chapters + intro + afterword above is approximately 100,000 words, or 250 pages (@400 words/page).

The authors will complete a first draft of the manuscript by April 2000.



## 6. SAMPLE MATERIAL INCLUDED:

- Sample Game Day scene from Introduction
- Chapter 1: Death Changes Everything (draft)
- Chapter 5: My Name is Martin Kruze (draft)
- Sample Game Day scene from Afterword

## ABOUT THE AUTHORS:

In 1997 **Cathy Vine** worked closely with Martin Kruze when he became a volunteer with the Central Agencies Sexual Abuse Treatment Program (CASAT), a coalition of 40 Toronto based agencies that Vine had developed and managed from its inception in 1990. She assisted Kruze in his role as the spokesperson for a handbook developed to assist young people and families in coping with sexual abuse.

Upon Kruze's death in October of that year, she became active in working with his partner and family members and Toronto Maple Leafs President Ken Dryden to develop a meaningful response to Martin's death and raise awareness of the issue.

Vine was featured in a CBC news documentary on the life of Martin Kruze, and was interviewed by the media at the time of the handbook launch and following Kruze's death. (see enclosed *Toronto Star* articles). Her co-authored article on the innovative use of peer support is forthcoming in the *Journal of Child Sexual Abuse*.

She holds a masters degree in social work from The University of Wisconsin-Madison and a Post-Graduate Diploma in Assessment and Counselling from the Institute of Child Study, University of Toronto.

Vine is well known in the Toronto area for her innovative work in the field of child sexual abuse.

*Gardens of Hope and Despair* is Vine's first book.

**Paul Challen** is the author of the *The Book of Isiah: The Rise of a Basketball Legend* (ECW Press, 1996), which was later re-printed in mass-market paperback by Seal Books as *ISIAH* (1997).

An athlete himself, Paul represented Canada at age 18 at the IAAF World Junior Cross-Country running championships in Lisbon, Portugal. He began his competitive running career at age 9, and attended Dartmouth College in the U.S. on scholarship.

He is a regular book reviewer for the *Toronto Star* and *Quill & Quire*, and writes frequently on sports and non-sports topics for the *Star*, *National Post*/TV/TV *Times* and the *Hamilton Spectator*. Challen also writes and produces documentaries for the CBC

Radio One program "The Inside Track" on the subject of sports books.

In 1999, he won a Kenneth R. Wilson Award for editorial excellence from the Canadian Business Press. He has worked as an editor in both book and magazine publishing for the last eight years, after receiving his masters degree from Queen's University. Challen is currently completing a biography of the American crime writer Elmore Leonard, to be published in the Fall of 2000.

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**A) Sample Game Day scene from Introduction:**

It's 6:45 on a Saturday morning.

Like most of the hockey parents in the bleachers at the Wentworth Triple Rinks in Tapleystown, Ontario, Al Smith is only half awake. On the ice below, his 11-year-old son, Todd, skates furiously after the elusive puck, exactly the same way as the other ten kids on the ice in this practice session do. Between gulps of hockey-rink coffee, Al gamely shouts encouragement to his son. A successful insurance salesman in this small town 45 minutes northeast of Toronto, Smith has a wife and 2 other kids asleep at home, much like many of the other dads yelling in support of their kids.

But there's something different about the Smith family, something you'd never pick up on just by looking at this average-looking dad in the stands and his kid on the ice.

Twenty years ago, the game of hockey introduced Al Smith to a nightmare — one he barely survived. This sport — tied so closely to the mentality, the culture, the passions of the country in which he was born and raised — provided the background to an ongoing scenario so destructive and painful that it tore apart the very foundations upon which most Canadian kids' lives are based: their trust, their safety, and their

dreams.

From the time he was 14 years old, Al Smith was sexually abused by male employees of Toronto's Maple Leaf Gardens, home to the most celebrated franchise in hockey history. This abuse, and the stories of other men like Smith, were brought to light by the decision of a man named Martin Kruze to go public with his own story of suffering at the Gardens and beyond.

This book is the story of Martin Kruze and the men who suffered with him. It's the story of the men who perpetrated this abuse, and of the legendary hockey franchise that provided the backdrop to these events. It's the story of how the game of hockey has tried to come to grips with these painful scenarios, and how the wider public has tried to comprehend them.

But most of all, this is a story about trying to understand what happened, in the hopes that in doing so, we can prevent it from happening again.

END

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**B) Sample Game Day scene from Afterword:**

Hockey practice is ending now, and Al Smith is heading down towards the ice surface to collect his son. He exchanges pleasantries with some of the other parents while waiting for Todd to change back into his street clothes.

The sight of his boy — still slightly sweaty, with his baseball cap on backwards and the

ruddy complexion of a kid who's been skating for the better part of an hour — brings back a rush of memories for Al.

Not all of them are good ones. Some of them are about how his own love of the game was destroyed by what happened to him in the Gardens. Some of them are about how the men he trusted betrayed that trust and turned it into something terrible. And some of them transform — with that turn of mind ingrained in every parent — to concern about his own son and the safety of his other kids.

Then, just as suddenly as the first blast of cold air from an open rink door, the memories are replaced with thoughts of the present, and the future.

"Good practice?" asks the father.

"Yeah!" says the son. "Did you see that goal I got?" he asks, looking up at his father as they walk into the parking lot together.

END

## Appendix B

Vine & Challen Page 1

Gardens of Hope and Despair: The Continuing Story of Martin Kruze  
By Cathy Vine and Paul Challen

Chapter Outline - November 22, 2000 DRAFT

Foreword by Linden MacIntyre:

From the beginning, MacIntyre has been a supporter of this project (he is represented in his book-writing efforts by our agent, Don Sedgwick). Our reasons for proposing that he write the foreword for *Gardens* are threefold: i) we think his high-profile name will add some credibility to the book and attract readers; ii) he has expressed serious interest through Don re: re-working the book's content into a documentary for *the fifth estate* when it is done; and, iii) through covering Sheldon Kennedy's case extensively on *the fifth estate* and via his recently-released book about Ty Conn, he has knowledge of the social justice system and how sexual abuse is treated therein.

We could make a final decision about the use of a foreword at all, and Linden MacIntyre as its prospective writer, once the book and its marketing plan are further developed. ✓

Chapter One: Going public

The first place Kruze went to finally disclose the sexual abuse he had experienced over the course of more than a decade was Toronto's 52 Division police station, in February, 1997. Even though the officers were stunned by his revelations, Kruze still felt they believed him. Very quickly though, Kruze's relief turned to doubt when the police didn't seem to be taking enough action. As far as Martin was concerned, Gord Stuckless, one of his abusers, was still posing a risk to children—the police told Kruze they couldn't even find him. Kruze took matters into his own hands and decided to go to the media. He arranged an interview with City-TV, and within hours, his story, dubbed the 'sex scandal at the ice palace,' was all over Canada. It was met with a torrent of surprise, controversy, anger, and denial. The latter came most heatedly from the management of the Toronto Maple Leafs.

In this opening chapter, we will set the scene as Martin gets up the courage to report his abusers to the police and then to the media. We will describe both his personal struggle in doing so, and the immediate effects of his disclosure on himself, his family, other survivors and the national consciousness. We'll also relay the story of the abuse as the media tended to report it: on the one hand, Maple Leaf Gardens was depicted as a haven for pedophiles and on the other, the media seemed fixated on the fact that the boys who were sexually abused there were given hockey sticks and other memorabilia, as if they had prostituted themselves.

Chapter 2: Martin's childhood was hockey

The focus in this chapter will be on Martin as a young hockey fanatic, growing up the son of immigrant parents in a middle-class neighbourhood in North Toronto. We'll describe his devotion to hockey, how it helped him fit into the new world his parents were making in Canada for him and his two brothers, and his accomplishments within the game as a youngster. We'll also take a look at how -- like huge numbers of Canadian kids -- he began to admire the great professional players of the day. Martin's hero worship included dreaming of a career for himself that would one day include playing as a Toronto Maple Leaf in the building which was already the centre of his universe: Maple Leaf Gardens. ~~Martin's older brothers shared his dream, one that was further fuelled by a family connection: Martin's father was hired to make the draperies for Harold Ballard's office, and was a roommate at one time with Leaf great Turk Broda.~~ Hockey was the great Canadian dream and Martin was growing up in a family that was driven to realize it.

*Watch for references into*

### Chapter 3: The abuse begins

In this chapter, we'll start to tell the story of Martin's actual sexual abuse. His hockey coach, George Hannah, became his first abuser. Gordon Stuckless would enter the picture later. We'll look into how Martin first met the men who would soon abuse him sexually, and will describe how they were able to commit these crimes against him. We'll depict the atmosphere at the Gardens, one in which several factors combined to make the abuse possible. Gary Kruze has described this vividly for us. We'll also look at how and why Martin kept the abuse a secret from his family and why he pledged not to tell anyone for many years.



### Chapter 4: And there were others...

This chapter will begin the counter narrative of the other boys who loved hockey and would come to be abused through their connection to the game. They lived in and around Toronto, some in Regent Park (which initially didn't even have hockey rinks) and others, north of the city. All of them spent most of their time in rinks. Many of these boys were also the sons of immigrants. They came to admire their coaches, whether it was George Hannah or Gordon Stuckless, believing that these men would turn them into star players. Stuckless was also a substitute gym teacher at many of their schools: he taught them all kinds of sports and supervised their play in gyms on the weekends. Stuckless was always around and looking to help out families by babysitting or taking their sons on errands or to the movies. Hannah and Stuckless brought the boys, one by one, to Leaf games and practices at the Gardens. They took them to private rooms or sat them in special seats in the reds or golds. They sat directly beside them so that they could reach over and touch the boys on their shoulders; this touching soon progressed to fondling them sexually.

*the voice of me  
Dore  
keep this short*

This chapter will describe the magnitude of the abuse that Hannah, Stuckless, and later John Paul Roby committed. It will show the different circumstances under which many of the boys were abused and how each boy experienced and understood it as something that

had happened only to him. We'll also describe how each boy kept it a secret. These are the boys that we will meet later as men when they react to Kruze's public disclosure.

#### Chapter 5: When a world begins to unravel

Returning to the primary narrative and building on our description of how Kruze first began to be abused (Chapter 3) we will look at how these experiences started to have serious consequences for him into his early twenties, with suicide attempts, sexual addiction, drug and alcohol abuse, and problems with relationships. We'll look at the pressure he began to feel to take some action to confront his past and his decision to sue Maple Leaf Gardens for the abuse he experienced there. It was a drastic step for Martin to hire a lawyer and take on Maple Leaf Gardens. In the end, the two sides settled out of court and Kruze felt like he had won. The settlement (reported to be \$60,000) paid for his therapy and drug treatment and he began to feel better and stronger. However, the win was bittersweet: he was sworn to secrecy about his abuse all over again and the pressure and tension mounted once more.

*Focus?*

#### Chapter 6: Light at the end of the tunnel

This chapter will introduce Kruze's relationship with Jayne Dunsmore -- how they met, and how he told her about his past sexual abuse and his problems. We'll look at the gains that he began to make yet again in his life— overcoming substance abuse, feeling happiness in his relationship with Jayne, and partnering with her to start a catering business. But now, predictably, he found himself struggling for control over his life and his recovery once more. He fought with Jayne for more independence within their relationship, and he began to use drugs again. He became obsessed with the idea that Gordon Stuckless was still sexually abusing boys and he began to plan his eventual trip to the police station and later to the media.

*Focus?  
Should  
be  
going to  
police &  
media*

Since we led the book off with a dramatic description of Martin's encounter with the police and media, we will only provide the contextual material that was not included in the first chapter. This chapter will conclude with how Martin's decision to make this story as public as possible was in many ways a desperate act of self preservation. He needed to exorcise his shame and guilt for having remained silent about his abuse for so long.

#### Chapter 7: The lightning rod

This chapter picks up the counter-narrative begun in Chapter 4 and describes the reactions of the (now) men who were abused by the same people and in the same ways as Kruze. The men reveal their shock and in some cases horror at seeing their abusers named and pictured in the media. We will follow their reactions and decisions—some of them told their wives, others went straight to the police and others panicked and didn't

know what to do. We will reveal what it was like for many of the men to become caught up in this tumultuous event that was initiated by one man's desperate needs and fueled by the media. In the end, hundreds of men and women contacted the police and eventually a number of men were arrested and prosecuted. Indeed, the sheer number of abuse allegations within the context of Canada's national sport and its most venerated franchise made this a much bigger story than just any one man's private experience of abuse. This became one of the central tensions for the survivors: there was now a huge media spotlight on Martin Kruze, Maple Leaf Gardens, the alleged abusers and sexual abuse-- virtually all of the other survivors had lived with their abuse in secrecy and shame and now their private torment had become fodder for public consumption.

*Again, keep this short*

Chapter 8: The trial

In this chapter the narratives converge temporarily (the chapter could be written in two sections: the first concentrates on Kruze, the second, on the other survivors). Kruze and the other survivors meet one another for the first time in court. Kruze was given a hero's welcome by his fellow survivors and many thanked him for leading the way. Kruze and his fellow survivors were optimistic that once Stuckless was brought to justice and incarcerated for a long period of time, that their pain would finally be mitigated.

Throughout the months that the trial dragged on, Kruze busied himself giving interviews and raising awareness about sexual abuse. He began volunteering with Central Agencies Sexual Abuse Treatment Program (CASAT) and became the spokesperson for a handbook they produced to help youth and parents with sexual abuse. At its media launch, Kruze met two other survivors, college professor and social activist Art Lockhart, and artist and therapist Michael Irving. Lockhart was working to turn an abandoned building in west Toronto into a safe house -- called The Gatehouse -- for survivors of abuse. Irving was creating a bronze monument composed of survivor hand-prints, images, and messages. Martin became an enthusiastic supporter of both and began a friendship with Lockhart. (The development of the Gatehouse and the Survivor Monument Project will be described in subsequent chapters and will figure strongly at the end of the book.)

*Focus on the trial itself*

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The other survivors were not faring so well: their decisions to come forward risked shattering their fragile lives. A number of the men separated from their wives and girlfriends, some broke down and others attempted suicide. Their only contact with one another was at a few court appearances, and most were too ashamed and embarrassed to do anything but sit alone. A few recognized each other from their school days and were shocked to see who else was victimized. At a time when they needed each other desperately for support, no one was ready or able to make those connections.

*- separate chapters or sections?*

Gordon Stuckless was given a sentence of two years less a day by Judge David Watt. Virtually everyone involved was shocked by the leniency of the sentence. The men



shouted in anger and outrage in court and stormed out. Many felt abandoned and "abused" all over again. To everyone's surprise, Kruze did not attend court that day. The man who compelled them to speak up was not present when they were humiliated by the slap on the wrist to Gord Stuckless.

Chapter 9: Ending it all

1

Kruze, who was battling the demons of depression after the euphoria that accompanied his initial disclosure, felt responsible for letting everyone down and attempted suicide once more. This time there was no turning back: he jumped off the Bloor Street viaduct bridge in Toronto to his death.

This chapter will focus entirely on Martin's suicide, his last days, and his efforts to get help from different hospitals. We will explore the reasons why he decided to kill himself. We'll use extensive material from Jayne Dunsmore -- the last person he spoke to -- to describe his state of mind before he died, and will look at this final completed attempt in light of his previous attempts to take his life. Why did this one succeed when other tries had failed?

Chapter 10: Death changes everything

This chapter could be written in several distinct parts focusing primarily on the survivors' reactions to Kruze's death and their experiences of the public rituals that were organized for family, friends and survivors.

*For more  
significance  
here*

The police delivered the news of Kruze's death to his family and they informed Jayne Dunsmore hours later. All were shocked and immediately overwhelmed by the media. The next day, Martin's brothers reached out to individuals at CASAT and Michael Irving of the Survivor Monument Project. Plans were made to provide support to survivors at the funeral and the Kruzes decided that they were going to go public with their outrage about how Martin had been turned away by a hospital just days before his death.

{

Kruze's brothers met Michael Irving and together they took a plaster cast of Martin's hand so that he could still be a part of the Survivor Monument. (This was, in effect, the last act in which Kruze played a direct role. After this point, other people's actions fuel the narrative and they are motivated by their desires to carry out Kruze's mission and to bring meaning to his death.)

*More  
than a  
counter-  
narrative  
only?*

\*\*

The counter narrative will return here with the survivors' reactions: how they heard about it (telephone calls, media) and how they were affected by it. Although the Gardens survivors were strongly moved because they identified with Martin, other survivors like the men and women working at the Survivor Monument Project and Art Lockhart of the

Gatehouse were devastated as well. Virtually all had contemplated or attempted suicide at one time or another—once again, Kruze’s actions provoked strong responses. Some of the survivors attended the vigil organized by CASAT staff at the still-abandoned Gatehouse and received purple ribbons to wear.

\*\*

Many survivors attended the emotional funeral service held for Martin; others stayed away afraid of being identified as survivors of sexual abuse. A purple ribbon was given to each guest and the CASAT handbooks that Kruze had supported so strongly were available in baskets. Ken Dryden quietly attended and was visibly upset throughout the funeral. Later a group of survivors arrived at Maple Leaf Gardens and made a request of him: lower the flag to half-mast. Dryden reluctantly agreed; to him, it felt like an empty gesture. Dryden began to think of ways in which he—and Maple Leaf Gardens—could show support in a more concrete way.

*Could this be  
me  
from  
of  
Ch. 10?*

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Three of Kruze's fellow survivors -- Derrick B., Derek D., and Thomas A. -- followed the procession to the cemetery and when everyone else had left, they stepped forward and pledged to keep Kruze's memory alive by following in his footsteps, advocating and raising awareness. (We will pick up on their efforts later in the book.)

*counter-  
narrative*

#### Chapter 11: Out of the crease

This chapter will begin with Ken Dryden’s resolve to address Kruze’s death. He began meeting with Kruze’s brothers wanting to know what The Toronto Maple Leafs could do to make meaning out of his death. Soon an unlikely group consisting of Martin's family, Jayne, child abuse advocates, and other survivors began to meet with Dryden at Maple Leaf Gardens to help him plan the response. The meetings were filled with tension, distrust, and yet some hope. The group challenged Dryden to reach out to the survivors with an apology before he could advance his larger plans to hold an annual forum in Kruze's memory to raise awareness about child abuse. The Leafs call a press conference.

*epilogue?*

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The counter narrative picks up with some of the survivors receiving phone calls inviting them to attend the press conference. This section details their experience of returning to Maple Leaf Gardens and how it felt to stand in the Hot Stove Lounge surrounded by the press and Gardens ushers. The men stood in terror and listened as Steve Stavro and Ken Dryden apologized for what the men and countless others had experienced at Maple Leaf Gardens. The men then attended a private support meeting in a hotel room and Dryden asked permission to join them. Dryden listened to their stories of ruined lives, and for the first time started to understand the full impact of sexual abuse. We will provide more details about the men’s lives and experiences as they revealed them that afternoon. The

*?*

day ended with a commitment by all to work together to address sexual abuse. Within a week, however, a number of the survivors had joined together to sue Maple Leaf Gardens for emotional damages and they called a press conference.

### Chapter 12: The long road of recovery

In the year following the apology and the survivors' decisions to sue Maple Leaf Gardens, numerous developments took place: Maple Leaf Gardens hired an abuse coordinator, Sanderson Lang, and set up a hotline for the survivors to call; Lang was deluged with calls. Many of the men made quilt squares at the Survivor Monument and met other survivors. The Gatehouse opened and although hopeful about what it could offer to children and survivors, many attending the opening felt sad that Martin Kruze did not live to see its doors open. That same summer, NHL player Sheldon Kennedy, himself an abuse survivor from his days as a junior player in Saskatchewan, skated across Canada to raise awareness about sexual abuse. Michael Coulis, another abuse survivor inspired by Kruze, bicycled across the country on his own mission to raise awareness and resolve the effects of his abuse. That fall, the first Martin Kruze Memorial Forum was held at Maple Leaf Gardens.

*Too much!*

We will weave together the experiences of the survivors as they sought help from Lang, made quilt squares, attended the opening of the Gatehouse and cheered Kennedy on in his campaign. The men's experiences will be examined in light of what felt helpful and hurtful to them. Throughout this period, many of the men continued to be distressed and suicidal; more experienced separations from their partners, others attempted therapy for the first time in their lives. Many were scared and nervous and yet they felt better meeting and talking with each other. Ken and Lynda Dryden spent an afternoon with them at the Survivor Monument Project and many there, although initially skeptical, believed that the Drydens were sincerely interested in helping them. However, while the survivors and Ken Dryden were having positive personal contacts, the men felt they were being victimized by the lawyers for the Toronto Maple Leafs' insurance company. These conflicting parallel processes recall the men's original abuse experiences.

*Why do we need all this? Couldn't all of this be dealt with briefly in an epilogue*

The initial Martin Kruze Memorial forum was held in October, 1998 and was both a blessing and a curse for the survivors who attended. The up-side was that finally, after nearly two decades, the organization on whose premises repeated and multiple cases of sexual abuse occurred was actually acknowledging these crimes in a very public and symbolic way. But the down-side was that these men were returning, once more, to the site where this trauma had occurred. In all of this, there is a very powerful sense of Martin Kruze as an inspiration for the survivors. Although the appearance of former NHL player Sheldon Kennedy was anticipated to be the highlight of the event, instead the break-out star was Derek D., a fellow survivor of Kruze who, in a speech given during the event, attributed his recovery to the courage of Martin Kruze. Many who attended found it difficult to be there, and yet experienced relief and hope. They keep being reminded that there are so many more who have endured the pain and isolation.

Chapter 13: Martin's Hope

Martin Kruze often said that if he could help 'just one person,' then everything he endured would have been worth it. Now three years have passed since his death. This chapter shifts to the present and examines the changes which have occurred since that time. Many of the civil suits have been settled although some are still continuing. Many of the survivors felt they could not begin to live 'normal' lives until the litigation was finalized. Many felt victimized and are angry with their lawyers for not better representing them. In addition to cash settlements, the terms also involve money being held in trust for the men's therapy—many say this is like being controlled by their abusers all over again.

*Don't  
mean  
this*

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In sharp contrast, the Gatehouse has been in operation for 2 years and enjoys tremendous community support – volunteers hail from local high schools, community colleges and people from the neighbourhood. Police officers and child welfare social workers conduct state of the art investigations which minimize discomfort to child victims and increase convictions in criminal court. A fund established in Martin's memory supports a men's group which meets weekly for members to talk about their experiences of sexual abuse. Survivors can participate in volunteer training and become mentors for other survivors. All of these supports and services operate in what was an abandoned building and represent the vision and energy of abuse survivor, Art Lockhart. Many survivors and community members believe that the Gatehouse offers the kind of support and resources which could have been helpful to them as children. Many would like to see Gatehouses established across Canada as public and concrete symbols of safehavens and support for children and adults.

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Two more Martin's Hope events are sponsored by the Toronto Maple Leafs with more success each year; separate forums are held for youth and adults. Various adult survivors who are further along in their recoveries speak and are sources of inspiration for the Gardens survivors and others. The biggest problem is that very few people know the adult forums are taking place. Or if they do, their fear and shame is keeping them away. Here is a situation where sexual (and other forms of abuse) are being publicly acknowledged and yet very few people are benefitting from it.

In contrast, the youth forums are very well attended. Organized in conjunction with the school boards, each year hundreds of teens visit the Air Canada Centre and are treated to visits and speeches by Maple Leaf players like Curtis Joseph & Darcy Tucker. Twenty years ago, boys were quietly victimized by their love for the Maple Leafs, now, youth are formally invited to meet with them to learn about the dangers of abuse.

Epilogue: Standing strong

The Survivor Monument is due to be unveiled in Toronto in September 2001. Many of the men's handprints and personal messages of courage and hope make up the monument. As well, other survivors who met Kruze or were inspired by him also made quilt squares; their messages and actions will be detailed as well. Some are involved in more individual efforts such as wearing a purple ribbon and talking about abuse to anyone who asks what it stands for; others are organizing national campaigns to raise awareness.

We will update the men's lives and their individual efforts to help themselves and others: Ken C. coaches pee wee hockey and hopes to speak at the Martin's Hope forum next year; Thomas A. does public speaking and officiates at hockey games; Derrick B. volunteers at related events and provides telephone support to many of the Gardens survivors; Clifford W. speaks at his church about child abuse and camps in Algonquin Park every year in his tent purchased with his settlement money; A.A. and Brian S. are signing themselves in for drug rehab...

END

## Appendix C

final proposal  
accepted

Vine & Challen p.1

### ~~Appendix C~~ Hope and Despair: The Continuing Story of Martin Kruze ~~Appendix C~~

Revised Chapter Outline – December 3, 2000

Foreword by Linden MacIntyre:

From the beginning, MacIntyre has been a supporter of this project (he is represented in his book-writing efforts by our agent, Don Sedgwick). Our reasons for proposing that he write the foreword for *Gardens* are threefold: i) we think his high-profile name will add some credibility to the book and attract readers; ii) he has expressed serious interest through Don re: re-working the book's content into a documentary for *the fifth estate* when it is done; and, iii) through covering Sheldon Kennedy's case extensively on *the fifth estate* and via his recently-released book about Ty Conn, he has knowledge of the social justice system and how sexual abuse is treated therein.

We could make a final decision about the use of a foreword at all, and Linden MacIntyre as its prospective writer, once the book and its marketing plan are further developed.

Prologue: Going public

In this brief, scene-setting opener, we'll look at Martin Kruze's disclosure of the sexual abuse he experienced at Maple Leaf Gardens – how he gathered up the courage to go to the Toronto media to report what had happened to him many years before. Martin's decision to take matters into his own hands transformed him from an unknown Torontonionian to a nationally-known figure overnight. By using this single event as a starting point for the book, we'll be able to put Martin at the centre of the narrative to come, presenting him as the representative figure for a number of key themes we plan to explore in the book.

Chapter 1: A childhood in hockey

The focus in this chapter will be on Martin as a young hockey fanatic, a fact that both shaped his early life and, sadly, helped lay the groundwork for the later abuse he suffered at Maple Leaf Gardens. We'll describe his devotion to hockey, his admiration of the great professional players of the day and his accomplishments within the game as a youngster. While this dedication to hockey and the Leafs helped Kruze and his immigrant family fit into Canadian life, it also put Kruze in an extremely vulnerable position at the hands of the child molesters operating out of the Gardens, as we will see in the next chapter.

## Chapter 2: The abuse begins

In this chapter, we'll start to tell the story of Martin's actual sexual abuse. His hockey coach, George Hannah, also an equipment manager at the Gardens, became his first abuser. Gordon Stuckless would enter the picture later. We'll look into how Martin first met the men who would soon abuse him sexually, and will describe how they were able to commit these crimes against him. We'll depict the atmosphere at the Gardens, one in which several factors combined to make the abuse possible. Gary Kruze has described this vividly for us. We'll also look at how and why Martin kept the abuse a secret from his family and why he pledged not to tell anyone for many years.

## Chapter 3: And there were others

In this chapter, we'll initiate the counter narrative by introducing some of the other men who were abused at Maple Leaf Gardens. While keeping in mind that Kruze's story is the main one, we'll describe, in the men's own words, what hockey meant to them as kids. We'll show how the boys idolized their coaches and the ways in which the abusers developed intensive relationships with them and their families. This will provide the reader with a comparative glimpse: their experiences and pledges to keep their abuse secret are surprisingly similar to those of Kruze. This sets the stage for later chapters, when we meet these men again.

## Chapter 4: Kruze takes a shot

This chapter will focus on Kruze's decision to sue Maple Leaf Gardens, and the eventual settlement he received. We'll include information about the events in his life that led to his legal move--suicide attempts, sexual addiction, the increasing pressure he felt to try to confront his past, drug and alcohol abuse, consulting and hiring a lawyer etc.--as background to the lawsuit. The suit was settled out-of-court and yielded 2 main results: first, Kruze felt like he had achieved a victory and he used the financial settlement to pay for therapy; second, he felt trapped by the secret terms of the settlement and began to feel further emboldened about reporting the abuse to the police. These feelings will take full flight in the next chapter.

## Chapter 5: Kruze breaks through

Kruze realizes that his win against the Gardens is a hollow victory--he becomes obsessed with the idea that Gord Stuckless must be arrested to keep him from offending again. In this chapter we will give the full account of his decision to go to the police and then to the media. The support Kruze gained through his relationship with his new partner Jayne Dunsmore will also be presented as background to the police-report narrative—Kruze asserts he couldn't have done it without her.

#### Chapter 6: The lightning rod

This chapter picks up the counter narrative begun in chapter 3 and describes the reactions of the boys (now men) who were abused by the same people and in the same ways as Kruze. We'll follow briefly their reactions and decisions - all of them galvanized by Kruze's decision to come forward. As was the case in chapter 3, we present these other voices as a way of showing both the impact of Kruze's public disclosure--and its magnitude--as hundreds of men and women came forward with their own abuse reports, leading to the arrests of several men.

#### Chapter 7-- The trial

The main and counter narratives will converge in this chapter when we focus on the events of the trial of Gordon Stuckless which take place over a period of eight months. We will describe how the court sessions provided opportunities for Kruze and the other survivors to meet face to face. We will show how Kruze filled his time alternating between public volunteer activities concerning child abuse and secretly sliding into depression once again. This will be contrasted with the other survivors whose lives were coming apart even more dramatically. The chapter will end with the sentencing of Stuckless—a final court session which Kruze did not attend and one in which the survivors themselves become vocal.

#### Chapter 8: Ending it all

Kruze, who is battling the demons of depression after the euphoria that accompanied his initial disclosure, feels responsible for letting everyone down and makes one more suicide attempt. This time there is no turning back: he jumps off the Bloor Street viaduct bridge in Toronto to his death. This chapter will focus entirely on Martin's suicide, his last days, and attempt to explore the reasons why he decided to kill himself. We'll use extensive material from Jayne Dunsmore -- the last person he spoke to -- to describe his state of mind before he died, and will look at this final suicide attempt in light of previous attempts to take his own life. Why did this one succeed when other tries had failed?

#### Chapter 9: Death changes everything

This chapter will focus on the survivors' reactions to Kruze's death, and their experiences at the Gatehouse memorial service and at his funeral. All of the survivors were shocked by his death: some risked attending the related functions and pledged to pick up where Kruze had left off; others stayed hidden for fear of being identified as survivors. They followed the media coverage and were on the lookout for an official response from Maple Leaf Gardens. The chapter will conclude with the decision of Ken Dryden to attend the funeral and how that was understood by the survivors and Kruze's family. Even though



his brothers had buried Kruze that afternoon, by that night, they were imagining the good that Dryden and Maple Leaf Gardens could do to address Kruze's death.

#### Chapter 10: Aftermath

To conclude, we'll look at the aftermath of Martin's death, in an attempt to answer the question "what did his life - and his passing - mean in the context of preventing something like what happened at MLG from ever occurring again?" We'll examine the steps taken by Ken Dryden and the Toronto Maple Leafs to apologize to the survivors and their broader efforts to help survivors and prevent child abuse. The survivors find themselves once again unable to control what happens to them: now it is the actions of Ken Dryden and the Leafs they have to contend with. We will emphasize the survivors' experiences of Dryden's efforts and how they support or contradict their ideas about how to prevent children from being abused.

#### Epilogue: Hope

We'll update the men's lives and their individual efforts to help themselves and others. Much has changed since their abuse was originally brought to light by Martin Kruze. We will close with the men's decisions to make their own public statements about child abuse. We will describe the messages and pictures they have inscribed on a large public bronze monument. The men hope that the monument will be visited by thousands of Canadian children and parents.

- END -