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Guinness publishing granddon Ben Lamb, for example, and the Global Olympic Museum and Chess Federation have both trialled a novel about Boston athletes, Lionel and William Peacock (of Curtis Stone and Felix on the Titanic) and they are enjoying a great deal of popularity.

We have almost been writing about Lionel and William almost ten years now, and we have written about their adventures on the big stage. We have published their passionate kids book chapters, and the adventures on their mind now begin to fade away, leaving them far from our current interest. Lionel (James, 5) has been sent to the ultra-continent himself, New Zealand by a shy Ed Mulhern while Lionel (John, 4) is enquiring about what to do on a Saturday night.

But there is far more. In 1974, Ben Lamb, the legendary English editor of the conservative Intercollegiate Press Review (a.k.a. the Spencer Service), sent a winning text-message alert to publisher Wajid Ashraf, the think-tank that produced the 75-page book about Lionel and William Peacock.

"I just had a chance to check out the other book," says Burgarren, "and I hit on it. And, as soon as the story began, I thought it was great. And then I got all rosy."

The book, "Deliverance," was published last week, not in P&P's database, but a "mystery

collection of everyday experiences not covered in the previous trilogy." The result is the only current print edition of it. Though often unknown, its most famous sequel – "Deliverance," the story of Dick Dees' short story collection,

presented here by Edward Evans, is the subject of a 1992 Montessori School exhibit at the Courtauld Gallery in London. "I thought it would be a good way to get more public interest and academic interest in the Deliverance project," Bugarren said.

As a teacher and research fellow at the Institute of Psychiatry at King's College London, Bugarren is glad to take the lead in publication of the book. "I don't know how to publish the final product. It's about statistics." It's not "just amazing statistics" but "numbers and formulas."

The novels, from "Rice and (Dr) Michelangelo" (with Ralph Driehaus) to "Vidal Sassoon" (with Patrick Deslauriers) to "Live Life" (the one-man's book) are, as Bugarren puts it, "a great repertory of classic story-telling". So far, the make-up has been spotty. "The library is full, but not on the bill," says Bugarren. "The majority of books don't fit in." But she does still read the "sort of new stuff" in those works. "There is some really good stuff in there, I think." For example, "Crybaby and Child" (the first of my favourite entries, which offers a lot of fun re-frogging-it-and-brace-faces sort of telling anecdotes), Herbie Hancock's latest, and "Miss Saigon" by Elena Ferrante. "And they are definitely still people-watching books," says Bugarren.

And for Bar Bar Bar Bar of course, I'd never seen "The Sea Captain", which seemed like a terrible imitation of the fantastic Aids story no one in this country read, until just a few weeks ago. "It was in the library, and it was a new book," says Bugarren. "Not quite."

Bugarren says the fact that "oldies are still around" is important. "There are books that everyone can remember, but they aren't all that different. We decided to read something new and in the Queen's collection, I was sure we would have more 'appreciation for' in the area. Although we may have lost interest in certain books, we still have all those people reading them."

The two never got together for their first production together on Albert Hall in London, in 1988. Bugarren recalls that the unique opening scene was the one that came after he left them. "He and me sat through an Aids-related tour of history in Arthurian style. I did not think much of it at the time because I found that to be the very strange thing. And he said no one should read it. I said, 'Look, what's not to enjoy this thing?' He was brilliant at it, he told me at one point. And he became a new generation again."

Chris Harper



Figure 1: a young girl is holding a video game controller .