describe the "pre-eminent manner in which our culture recoups its losses." The citizenry exhibits a "remarkable" tendency in "artificial environments not only furthered Disney's sense of his own patriarchal dominance over the earth, but inspired his crony Ray Kroc to establish a franchise of the fast-food empires, just as the barbwire of the60s and 70s channeled adults and children (Rosalind McCardell, The Hamburger, etc.) to promote his simulation of food. If Bandard is the theorist of the conditions which obtain after nature, then Disney and Kroc were true frontiersmen and profiteers from this object of "naturalization."

Lest we forget that Vancouver (too had its "Disneyland!" all we need be reminded of is that Brian Fawcett, used the very term to describe Expo 86 in his article "How Walt Disney invented the design of Expo 86 and why we should all be frightened as Hell about it ... (B/H, No. 7/8, 1987). Not only did Disneyfolk (senior administrative staff from Disneyland and Disney-inspired projects) come to dominate Expo by "reifying a peculiarly ideological monument to geopolitical globalization, which is to say, to propagandize consumer societies, and to degenerate any other form of consciousness, but" they put to place a great deal of "symbolic content," to cheapen and devalue the whole phenomenon of the '86 Expo. Vancouver already had its own third-rate "dubraining facility," after all, in Fantasy Gardens.

France has its EuroDisney; Alberta has its indoor beach, potting zoo, and exotic animal displays in West Edmonton Mall; Ontario has its fiberglass mountain at the heart of Canada's Wonderland, and Alberta has its pseudo-planet Biosphere; but there remains the massive intrusion of Hydro-Quebec's "400 MW" on July 1 and 2. Winona LaDuke's critique of Canadian "environmental racism" in her article "The Culture of Hydroelectric Power" (B/H, No. 23, 1991/92) exposes provincial and federal manipulation of environmental and biological diversity, perverted in the economic name of 'cheap electrical rates,' with reference to the concept of "sustainable development" as an "ecocentralist strategy. The ecological culture of nature, treat the expansion of "landscape" towards the artificial (chemical, technological, monocultural) as inevitable but not irreversible.

Wilson's redemptive vision and commitment to natural restoration based upon topo-sensitivity is in odds with "the dark corners of the death of nature which I have discussed. This is the tension which has run through and animating investigations of 'natural phenomena' in B/H. What makes Wilson's project an exception is his ability to rethink in-between places such as parkettes, empty lots, degraded river banks, and everywhere designated by the Canadian term 'weasels,' including many people's backyards, as well as overlooked green spaces. He tries to reveal these places in terms of a democratic, interventionist, environmental ethic cognizant of its own history, pitfalls and successes. His position will be treated every time the results of the next size dilemma competition are announced, when the disarray of the landscape profession redresses itself, and during the debates in which light green to hunter green revolutions engines in hot pursuit of their educational goals.

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Books Mentioned

Reading Transvestism

BY Patricia Elliot

Marjorie Garber: Vested Interests: Cross-Dressing and Cultural Anxiety, New York: Routledge, 1992

On February 8, 1992, headlines "Burghals in Drag" and "Dressed to Steal" drew the attention of Globe and Mail readers to Eric Moegenthaler's story from West Palm Beach, Florida where "a shadowy gang of 100 transvestites has been terrorizing Florida's up-scale boutiques." What makes a "big-time burglary ring manned by female impersonators" shadowy is the success in eluding police who "don't seem keen to go undercover themselves." The transvestite gang appears to have captured not only sequined gowns, but also the attention of "law-enforcement professionals" who attend transvestite beauty pageants in voyeuristic fashion, to videotape, photograph, and take notes. Transvestite beauty contestants appear to the police as suspects, as transgressing the border between law abiding and law-breaking citizens. But the elusive nature of their criminal activities is repeatedly brought back to the elusive nature of their gender, hence to another transgressed border. According to detectives, the transvestite criminal eludes the police because society has sanctioned the transgression of gender borders, so that the transvestite no longer "stands out like a sore thumb." In this case, the failure to nail the transvestites as men is displaced onto, and given as a reason for the failure to nail the suspects as criminals. Although the detectives warn against the temptation to regard all transvestites as potential criminals ("These are criminals who just happen to be transvestites.") It is clear that they also regard cross-dressing as a clever way to elude the law.

Neither the conclusion nor the appeal of cross-dresser as criminal would be news to Marjorie Garber, author of Vested Interests: Cross-Dressing and Cultural Anxiety. Professor of English and Director of the Center for Literary and Cultural Studies at Harvard, Garber draws on an impressive knowledge of cultural history to explore the nature and significance of cross-dressing and to account for our fascination with it. Garber contends it is important to look closely at the transvestite, rather than looking through or past him/her, because the transvestite is a complex and overdetermined cultural signifier. To facilitate focusing our gaze on the transvestite, Garber has included forty pages of photographs and illustrations of transvestism (both familiar and obscure). These images are helpful reminders of the prevalence of transvestism in culture, and reinforce Garber's claims that transvestism both creates culture and is created by culture. Vested Interests is organized into two sections, 'Transvestite Logics' and 'Transvestite Effects', where arguments for these two claims are made and supported by an almost overwhelming number of examples. It is clear that the transvestite defined by Garber, perhaps too broadly, as any cross-dresser, from Tootsie to transsexuals, appears in