

THE NEWSLETTER OF THE IALJS  
**LITERARY JOURNALISM**

VOL 8 NO 2

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

SPRING 2014

## ANNUAL MEETING IN MAY IN PARIS

The registration for our annual conference in May in Paris, France can be completed using [http://www.ialjs.org/?page\\_id=37](http://www.ialjs.org/?page_id=37) via PayPal with your credit card. You may also register with the form on Page 4 inside. As in the past, there is a substantial discount for early registration.

## FUTURE SITES FOR ANNUAL MEETINGS

**IALJS-9:** American University of Paris, Paris, France, 15-17 May 2014.

**IALJS-10:** University of St. Thomas, St. Paul, Minnesota, U.S.A., 7-9 May 2015.

**IALJS-11:** Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, Rio Grande do Sul, Brazil 19-21 May 2016).

**IALJS-12:** Universitat de Barcelona, Barcelona, Spain, 11-13 May 2017 (pending).

**IALJS-13:** Brock University, St. Catharines, Ontario, Canada, 17-19 May 2018 (pending).

**IALJS-14:** University of Nova Gorica, Slovenia, 9-11 May 2019 (pending).

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WWW.IALJS.ORG

## A GREAT TWO YEARS WITH MORE TO COME

*My last letter as your president.*

By Bill Reynolds  
Ryerson University (Canada)

Has it been two years since Alice Trindade passed the IALJS presidential gavel to me in Toronto? I've been so busy with the road show I'd not noticed. Toronto 2012, Tampere 2013, Paris 2014, with ACLA stops at Providence 2012, Toronto (again) 2013, AEJMC stops in St. Louis 2011 and



PRESIDENT'S  
LETTER

Washington 2013 and an ESSE stop in Istanbul 2012, our IALJS traveling circus of literary journalism, if it had a theme song, it would be James Brown's "Night Train." It has been a pleasure to serve as your president for these past two years, and I thank everyone involved in making the conferences so successful each year. This May, at the American University of Paris, with cofounding member William Dow acting as host, we will have 90 scholars on the program, twenty per cent more than last year. There were so many good panel submissions, honestly, I felt so sorry for Robert Alexander of Brock University. It could not have been an easy job making decisions this year. To accommodate demand, we have decided to experiment with a three-panel parallel session format. We expect there may be many members shuffling back and forth between rooms 31, 32 and 33 in the Bosquet Building on the AUP campus.

Paris! The IALJS was conceived in Nancy, France in 2006. We went back to France the very next year—Paris!—and it was in 2007

that we voted to run annual conferences. We have been to Lisbon, Chicago, London, Brussels, Toronto, Tampere, but we've not been back to France, and that makes a long seven-year hiatus. This time around—Paris!—William Dow has asked French-speaking scholars to join us for a couple of sessions, another first for IALJS.

While it will soon be my turn to hand over the gavel to our incoming president, Norman Sims of University of Massachusetts at Amherst, I will not be fading away. While the role of president of IALJS can be ambassadorial, I expect that being the incoming editor of *Literary Journalism Studies* will be more of a roll-up-your-sleeves-and-get-to-work-buddy

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Please don't  
forget to pay your 2014  
member dues,  
and we'll celebrate in Paris  
in May

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kind of exercise. Right here is where I must thank John Hartsock of SUNY at Cortland for agreeing to edit one additional issue of the journal before signing off, in order to give me time to complete my tenure as president. I want to give John a huge thank you for his tireless efforts in launching the journal in 2009 and guiding it through its first five years. John's final issue is the one you will be receiving in the mail soon. When you see John at IALJS-9 in Paris, please walk up and shake his hand for a job well done.

As president, I also need to make two reminders: One, if you have not paid your 2014 annual dues please do so at your earliest convenience. Also, those participating in IALJS-9 need to pay their conference fees *before March 31* and the costs increase.

See you in Paris. ♦

## TWO DEPARTMENTS AT AUP WILL HOST IALJS-9

*Our conference will help the American University of Paris celebrate its 50th anniversary.*

By Breanna Grove, American University of Paris (France)

The IALJS-9 conference this May at The American University of Paris (AUP) will be hosted by the Department of Global Communications and the Department of English and Comparative Literature.

### GLOBAL COMMUNICATIONS

The Department of Global Communications at AUP seeks to prepare students to think innovatively about our contemporary world of global exchange and communication, emphasizing how technology allows for new forms of cross-cultural existence and exchange. The Department of Global Communications, chaired by Dr. Justin McGuinness, provides both undergraduate and graduate students with a rich interdisciplinary theoretical and practical training drawing from several disciplines and practices. Degrees at the undergraduate level include both a major and a minor in Global Communications with specializations in Production, Media Convergence, Integrated Marketing Communications and Journalism.



WELCOME,  
IALJS  
MEMBERS

Housed within AUP's new Graduate School for Global Studies, a platform for students to gain intellectual training and professional experience in specialized fields, is the Master of Arts in Global Communications (MAGC). In order to explore the evolving relationship between communication, technology and the modern world, the MAGC, under the direction of Dr. Waddick Doyle, also offers three tracks: Development Communications, Fashion, and Visual & Material Culture.

Performance, and Creative Writing. Although relatively small, the Department of Comparative Literature and English provides thorough and innovative historical coverage of literary, theoretical and cultural studies, as well as gender studies, critical theory, African-American literature, French literature and psychoanalysis and literature. Additionally, the department serves nearly the entire student body at AUP through the English Foundation Program, a program for non-native English speakers seeking additional training in English language and writing skills. Courses in the Department of Comparative Literature and English demonstrate AUP's innovative educational model that incorporates theory and intellectual study with extensive research experience and internships, coupled with the innumerable cultural advantages of AUP's location. In "Proust and Beckett: The Art of Failure," students explore the works of these two authors, complemented by study trips within Paris. Students pursue internships with the Correspondence of Samuel Beckett project, an inter-

Under the direction of Department Chair Jula Wildberger, the Department of Comparative Literature and English offers majors in Comparative Literature—exposing students to the study of literature from antiquity through the present day—and Literary Studies and the Creative Arts, where students seeking to explore their own creativity combine study of literature and creative production of their own in literature, drama and the arts. The Department of Comparative Literature and English also offers minors in Comparative Literature, Classical Civilization, Medieval Studies, Critical Theory, Ancient Greek, Latin, Theater and

Continued on next page

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**AUP** *Continued from previous page*

national and collaborative project to publish a four-volume Selected Letters of Samuel Beckett whose connection with AUP has existed for over 15 years under the direction of Dr. Daniel Gunn. In "Paris Through Its Books," students study how the city Paris is represented and used in literature and how literature informs one's experience in the city. "Production, Translation, Creation, Publication," taught by Dr. Daniel Medin, professor and prominent editor for several literary journals, introduces students to writing and presenting skills, focusing on areas such as journalism, publicity, use of social media, translation, and an exposure to the publication and promotion of literature in translation.

At the graduate level, the Department of Comparative Literature and English offers a Master of Arts in Cultural Translation. The MA in Cultural Translation program, established in 2009 under the direction of Dr. Geoffrey Gilbert, is the first program of its kind as it moves translation beyond the foundation of literary translation and theory, studying translation as a negotiation of similarity, difference, and meaning across peoples, cultures, and languages. The field of Cultural Translation takes the creative and practice of translation and applies the tools and theories of translation to conversation with other issues in the world, in an effort to discover innovative ways of addressing questions of culture, public policy, international business and intercultural communication, translation, and writing.

**CENTER FOR WRITERS AND TRANSLATORS  
AND THE CAHIER SERIES**

The Center for Writers and Translators is a particularly rich resource at AUP, bringing writers and translators from around the world to Paris to promote writing and translation, in its many forms, facilitating conversation between students, faculty, and leading figures in the field of writing and translation. The Center for Writers and Translators also publishes the "Cahiers Series" in association with Sylph Editions, a series that collects innovative and creative works in and reflections on the art and intersection of writing and translating. Both the Center for Writers and Translators are directed by AUP Professors Daniel Gunn and Daniel Medin.

We look forward to welcoming you to the IALJS-9 Conference in Paris this May. À bientôt! ♦



**International  
Association for  
Literary Journalism  
Studies**

**IALJS-9 CONFERENCE SCHEDULE SUMMARY**

**Wednesday, 14 May 2014**

Session 0 16.00 – 18.00 Executive Committee Meeting

**Thursday, 15 May 2014**

Sign in 8.00 – 9.00 Pick up conference materials

Session 1 9.00 – 9.15 Welcome and Introduction

Session 2 9.15 – 10.45 Work-in-Progress Session I

Session 3 11.00 – 12.00 Keynote Speech

Lunch 12.00 – 13.15

Session 4 13.15 – 14.45 Research Paper Session I

Session 5 15.00 – 16.30 Work-in-Progress Sessions II, III and IV

Session 6 16.45 – 18.15 Panel I (Conference Host's Panel)

Session 7 18.30 – 20.00 Conference Reception

**Friday, 16 May 2014**

Session 8 7.30 – 8.30 Breakfast for Your Thoughts (free to students)

Session 9 9.00 – 10.30 Work-in-Progress Sessions V, VI and VII

Session 10 10.45 – 12.15 Panel II (President's Panel)

Lunch 12.15 – 13.30

Session 11 12.15 – 13.30 Working Lunch: Publication Committee and LJS Staff

Session 12 13.30 – 15.00 Research Paper Session II

Session 13 15.15 – 16.45 Panels III, IV and V

Session 14 17.00 – 18.00 President's Address & Annual Business Mtg

Session 15 19.00 – 21.00 Conference Banquet (per reservation)

**Saturday, 17 May 2014**

Session 16 9.00 – 10.30 Work-in-Progress Session VIII and Panels VI and VII

Session 17 10.45 – 12.15 Panels VIII, IX and X

Session 18 12.30 – 13.00 Closing Convocation

**2014 IALJS CONVENTION REGISTRATION FORM**  
**15-17 May 2014**

**American University of Paris**

**Department of Comparative Literature & English / Department of Global Communications, Paris, France**

**1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2014)**

Please indicate the applicable amounts:

Current IALJS Member – <b>\$120</b>	<i>(rate for those already having paid their 2014 dues)</i>
Current IALJS Member retired – <b>\$100</b>	<i>(rate for those already having paid their 2014 dues)</i>
Student with research paper on program – <b>\$30</b>	<i>(Includes a one-year IALJS membership)</i>
Student without paper on program – <b>\$60</b>	<i>(Includes a one-year IALJS membership)</i>
Non-IALJS member – <b>\$170</b>	<i>(Includes a one-year IALJS membership)</i>
Spouse/Partner – <b>\$50</b> <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>	

**1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2014**

*(Note: Meals & special events may not be available to those who register after 31 March 2014)*

Current IALJS Member – <b>\$155</b>	<i>(rate for those already having paid their 2014 dues)</i>
Current IALJS Member retired – <b>\$135</b>	<i>(rate for those already having paid their 2014 dues)</i>
Student with research paper on program – <b>\$65</b>	<i>(Includes a one-year IALJS membership)</i>
Student without paper on program – <b>\$95</b>	<i>(Includes a one-year IALJS membership)</i>
Non-IALJS member – <b>\$205</b>	<i>(Includes a one-year IALJS membership)</i>
Spouse/Partner – <b>\$85</b> <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>	

**1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership). NOTE: Meals & special events may not be available to those who register on site.**

**2. SPECIAL EVENTS:**

*Please indicate the number of meals required next to each item below*

	Number of meals needed:		Regular	Vegetarian
"Breakfast for Your Thoughts" (Friday morning)	Number attending x \$20*			
Conference Banquet (Friday evening)	Number attending x \$60			

*\*NOTE: Breakfast on Friday is FREE to students, who, in a collegial IALJS tradition, have a chance to present their work and career goals to IALJS's faculty members.*

**Make registration checks payable to "IALJS"**

**TOTAL ENCLOSED:**

<p>Please return completed form with a check or bank transfer payable to "IALJS" to &gt;&gt;&gt;</p> <p>To register on-line via PayPal, see "Conference Payments" at <a href="http://www.ialjs.org/?page_id=37">http://www.ialjs.org/?page_id=37</a></p>	<p>BILL REYNOLDS, IALJS President School of Journalism Ryerson University 350 Victoria St., Toronto, Ontario M5B 2K3 CANADA Tel: +01-416-979-5000 x6294 Fax: +01-416-979-5216 reynolds@ryerson.ca</p>	<p>For a reservation at the convention hotel, <b>Novotel Paris Tour Eiffel</b>, special IALJS rate information and the registration form can be found at the following link:  <a href="http://www.ialjs.org/?page_id=21">http://www.ialjs.org/?page_id=21</a></p>
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**3. REGISTRATION INFO**

<b>Name:</b>	
<b>Address/Department</b>	
<b>School/University</b>	
<b>City, State, Zip, Country</b>	
<b>Phone</b>	
<b>E-mail Address</b>	



**“Literary Journalism:  
Local, Regional, National, Global”**

*The Ninth International Conference for  
Literary Journalism Studies (IALJS-9)*

**May 15 - May 17, 2014  
Paris, France**

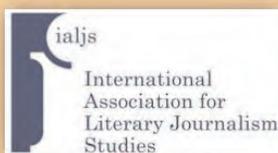
*Hosted by:*

**The American University of Paris**

Department of Comparative Literature and English

Department of Global Communications

Contact: [wdow@aup.edu](mailto:wdow@aup.edu)



Registration: <http://www.ialjs.org>



<http://www.aup.edu>

**International Association for Literary Journalism Studies  
IALJS-9 CONFERENCE PROGRAM**

**“Literary Journalism: Local, Regional, National, Global”  
The Ninth International Conference for Literary Journalism Studies (IALJS-9)**

**The American University of Paris  
Department of Comparative Literature and English / Department of Global Communications  
Paris, France**

**15-17 May 2014**



**Thursday, 15<sup>th</sup> May 2014**

*NOTE: Venue for all presentations the Bosquet Building.*

**8.00 – 8:45      Check-in and Registration (Room B-32)**

**Session 1      9.00 – 9:15      Introduction and Welcome (Room B-33 - Grand Salon)**

William Dow (American University of Paris, France)

Celeste Schenck, President (American University of Paris, France), *confirmation pending*

Bill Reynolds (Ryerson University, Canada)

**Session 2      9.15 – 10.45      Work-in-Progress Session I (B-33)**

**Session Title: “Expanding the Canon: Unconventional Literary Journalists”**

*(NOTE: Work-in-Progress Presentations are 10-15 minutes each)*

Moderator: David Abrahamson (Northwestern University, U.S.A.)

1. Ted Geltner (Valdosta State University, U.S.A.): “Blood, Bone and Marrow: The Life and Times of Harry Crews”
2. Bruce Gillespie (Wilfrid Laurier University, Canada): “The Works of Edna Staebler: Using Literary Journalism to Celebrate the Lives of Ordinary Canadians”
3. David Greenberg (Rutgers University, U.S.A.): “Theodore H. White and the Campaign Chronicle as Literary Journalism”
4. Linda Kay (Concordia University, Canada): “Nelson Algren and the French Schoolteacher”

Q&A – 30 minutes total

*Continued on next page*

- Session 3**      **11.00 – 12.00 Keynote Speech (B-33)**
- Introduction:** Bill Reynolds (Ryerson University, Canada)
- Title: “Keeping Faith with the Truth: Writing Literary Journalism in the Post-Print World”**
- Amy Wilentz (University of California, Irvine, U.S.A.)
- Q&A – 15 minutes total
- 
- Lunch**            **12.00 – 13.15** (on your own)
- 
- Session 4**      **13.15 – 14.45      Research Paper Session I (B-33)**
- Session Title: “Literary Journalism: Understanding Writers at Work”**
- (NOTE: Research Paper Presentations are 15-20 minutes each)*
- Moderator: Norman Sims (University of Massachusetts at Amherst, U.S.A.)
1. James Aucoin (University of South Alabama, U.S.A.): “Sebastian Junger’s *War*, ‘Expert Testimony,’ and Understanding the Story”
  2. Magdalena Horodecka (University of Gdansk, Poland): “Hermeneutic Relation between Reporter and Ancient Historian: The Way to Understand the World and the Self in *Travels with Herodotus* by Ryszard Kapuscinski”
  3. Christopher P. Wilson (Boston College, U.S.A.): “Finding Emma Larkin” *WINNER, 2014 LALJS GREENBERG RESEARCH PRIZE FOR LITERARY JOURNALISM STUDIES*
- Q&A – 30 minutes total
- 
- Session 5a**      **15.00 – 16.30      Work-in-Progress Session II (B-31)**
- Session Title: “Representing Otherness: Cultures in Contact in Literary Journalism”**
- (NOTE: Work-in-Progress Presentations are 10-15 minutes each)*
- Moderator: Isabel Soares (Universidade Técnica de Lisboa, Portugal)
1. Brian Gabriel (Concordia University, Canada): “Reloading the ‘Canon’: What Literary Journalism Educators Teach, Part II”
  2. Colum Kenny (Dublin City University, Republic of Ireland): “From Buenos Aires to Belfast to Brooklyn: William Bulfin’s Rambles in Literary Journalism”
  3. Norman Rusin (University of Pennsylvania, U.S.A.): “Italo Svevo’s Literary Journalism: Politics, Aesthetics, and the Subject in the Austro-Hungarian Trieste (1880-1890)”
  4. Marla Zobel (University of Minnesota, U.S.A.): “Solidarity Reportage: Anti-Colonial Internationalism and the Literary Nonfiction of Richard Wright”
- Q&A – 30 minutes total
- 
- Session 5b**      **15.00 – 16.30      Work-in-Progress Session III (B-32)**
- Session Title: “Wars, Tragedies, and Disasters in Literary Journalism”**
- (NOTE: Work-in-Progress Presentations are 10-15 minutes each)*
- Moderator: John C. Hartssock (State University of New York at Cortland, U.S.A.)

*Continued on next page*

1. John S. Bak (Université de Lorraine, France): “Trench journals: World War I and Literary Journalism”
2. Natasa Holivatou (Aristotle University of Thessaloniki, Greece): “Literary Journalism against Crisis in Greece Today”
3. Bill Reynolds (Ryerson University, Canada): “Charles Bowden at the *Tucson Citizen*: The Formation of a Literary Journalistic Style”
4. Mileta Roe: (Bard College at Simon’s Rock, U.S.A.): “da Cunha’s *Os Sertões*: Literary Journalism of a Place and Time”

Q&A – 30 minutes total

**Session 5c**      **15.00 – 16.30**      **Work-in-Progress Session IV (B-33)**

**Session Title: “Humor, Satire, and Gonzo in Literary Journalism”**

*(NOTE: Work-in-Progress Presentations are 10-15 minutes each)*

Moderator: Rob Alexander (Brock University, Canada)

1. Christine Isager (University of Copenhagen, Denmark): “Sincerely Gonzo: The Peculiar Ethos of the Hunter S. Thompson’s Epigone; a Danish Case”
2. Sam Riley (Virginia Polytechnic Institute and State University, U.S.A.): “There’s a Place for Us? Thoughts on a Place for Humor Writing in the (Broadened) Canon of Literary Journalism”
3. David Swick: (University of King’s College, Canada): “Comedy in Tragedy: The Literary Journalism of James Cameron”
4. Marie Vanoost: (Université Catholique de Louvain and F.R.S.-F.N.R.S., Belgium): “*Ithaque*: A Swiss French Literary Journalism Laboratory”

Q&A – 30 minutes total

**Session 6**      **16.45 – 18.15**      **Panel I (B-33)**

**CONFERENCE HOST’S PANEL: “Literary Journalism and the Book”**

*(NOTE: Panel Presentations are 10-12 minutes each)*

**Introduction:** William Dow (American University of Paris, France)

Moderator: John Ferré (University of Louisville, U.S.A.)

1. Jeff Sharlet (Dartmouth College, U.S.A.): “Mutant Journalism: How Other Genres Evolve into Literary Journalism”
2. Sam Riley (Virginia Polytechnic Institute and State University, U.S.A.): “So What Else Have They Done? Journalist/Novelists and the Other Literary Genres in Which They Have Worked”
3. Isabel Soares (Universidade de Lisboa, Portugal): “From the Screen to the Page: An Unlikely Journey for Literary Journalism”
4. Alice Trindade (Universidade de Lisboa, Portugal): “Slow Journalism and Harsh Times: An Hour in the Life of 24 Portuguese”
5. Doug Underwood (University of Washington, U.S.A.): “Journalists as Genre Benders within the Literary Canon”

Q&A – 30 minutes total

**Session 7**      **18.30 – 20.00**      **Conference Reception (B-32)**

*Continued on next page*

20.00 – ?      **Informal drinks and Dinner (on your own)**

## Friday, 16<sup>th</sup> May 2014

**Session 8**      **7.30 – 8.30**      **BREAKFAST FOR YOUR THOUGHTS** (*Bosquet Building, Room B-32, per reservation, students free*)

Moderator: Tobias Eberwein (Technische Universität Dortmund, Germany)

**“The Future of Literary Journalism and Literary Journalism Scholarship”**

**Session 9a**      **9.00 – 10.30**      **Work-in-Progress Session V** (*B-31*)

**Session Title: “Subversive Literary Journalism: Reportage with a Political Agenda”**

*(NOTE: Work-in-Progress Presentations are 10-15 minutes each)*

Moderator: John S. Bak (Université de Lorraine, France)

1. Guadalupe Casas (Universiteit Gent, Belgium): “Writing about Prostitution: Cuban Adoption of American Trends in Literary Journalism”
2. Martha Nandorfy (University of Guelph, Canada): “Charles Bowden’s *Trinity*”
3. Peiqin Chen (Shanghai International Studies University, China): “The Elements of Literary Journalism and China’s In-depth Reporting”
4. Sheila Skaff (Columbia University, U.S.A.): “Ryszard Kapuscinski, Photojournalist”

Q&A – 30 minutes total

**Session 9b**      **9.00 – 10.30**      **Work-in-Progress Session VI** (*B-32*)

**Session Title: “Writing from and for the Margins in Literary Journalism”**

*(NOTE: Work-in-Progress Presentations are 10-15 minutes each)*

Moderator: Juan Domingues (Pontificia Universidade Catolica de Rio Grande do Sul, Brazil)

1. Kari Evanson (Barnard College and Fordham University, U.S.A.): “Misery to Outrage: Interwar Investigations of French Juvenile Penal Colonies”
2. Hendrik Michael (Universität Bamberg, Germany): “Literary Reportage as Communicative Type: Mediating Poverty in Gilded Age New York”
3. Marina Remy Abrunhosa (Université Paris-Sorbonne and Classe Préparatoire aux Grandes Ecoles du Lycée Pasteur, Besançon, France): “The Call of the Margins in Victorian Reportage about London: Mayhew, Greenwood, Stead”
4. Holly Schreiber (Indiana University, U.S.A.): “‘Incarcerations-Vacations’ and the Criminalization of Poverty in the Railroad Narratives of Ted Conover, Jack London, and Josiah Flynt”

Q&A – 30 minutes total

**Session 9c**      **9.00 – 10.30**      **Work-in-Progress Session VII** (*B-33*)

**Session Title: “New Trends in Literary Journalism: Print and Digital”**

*Continued on next page*

**(NOTE: Work-in-Progress Presentations are 10-15 minutes each)**

Moderator: TBA

1. Jo Bech-Karlsen (BI Norwegian Business School, Norway): "New Norwegian Nonfiction Books: Part of an International Trend?"
2. Tobias Eberwein (Technische Universität Dortmund, Germany): "Functional Deceleration: Aims and Effects of Journalistic Storytelling in the Digital Age"
3. Susan Keith (Rutgers University, U.S.A.): "Spirit and Practice: Literary Journalism and the U.S. Journalism Review Movement of the 1960s and 1970s"
4. Rebecca Taylor (Siena College, U.S.A.): "Literary Journalism and Storytelling: Kinship and Conflicts. Identifying Strategies to Develop Multimedia Narratives"

Q&A – 30 minutes total

**Session 10      10.45 – 12.15      Panel II (B-33)**

**PRESIDENT'S PANEL: "Inverting the Margins: Five Female Journalists Bring the Outside to the Center of the World"**

**(NOTE: Panel Presentations are 10-12 minutes each)**

**Introduction:** Bill Reynolds (Ryerson University, Canada)

Moderator: Alice Donat Trindade (Universidade de Lisboa, Portugal)

1. Pablo Calvi (Ithaca College, U.S.A.): "Leila Guerriero: Preserving Slow Journalism in Literary Suspensions"
2. Leonora Flis (University of Nova Gorica, Slovenia): "Slavenka Drakulic: A Cosmopolitan Female Voice of the Repressed and the Downtrodden in the Conflicting Times of Crumbling Communism"
3. Roberto Herrscher (University of Barcelona, Spain): "Elena Poniatowska: Pioneer of Latin American Literary Journalism and Champion of the Mexican Poor"
4. Sue Joseph (University of Technology, Sydney, Australia): "Margaret Simons: Secret Women's Business on Hindmarsh Island"
5. Roberta S. Maguire (University of Wisconsin - Oshkosh, U.S.A.): "Zora Neele Hurston and the Ruby McCollum Trial"

Q&A – 30 minutes total

**Lunch                      12.15 – 13.30 (on your own)**

**Session 11              12.15 – 13.30      Working Lunch: Publication Committee and Literary Journalism Studies Staff (location tba)**

**Chairs:** Alice Donat Trindade (Universidade de Lisboa, Portugal) and Bill Reynolds (Ryerson University, Canada)

**Session 12              13.30 – 15.00      Research Paper Session II (B-33)**

**Session Title: "Mapping New Theories and Territories in Literary Journalism"**

**(NOTE: Research Paper Presentations are 15-20 minutes each)**

Moderator: Thomas B. Connery (University of St. Thomas, U.S.A.)

*Continued on next page*

1. Russell Frank (Pennsylvania State University, U.S.A.): “‘Snow-Falling’ on Readers: Notes on *The New York Times*’ Multimedia Narrative Extravaganza Machine”
2. Maria Lassila-Merisalo (University of Tampere, Finland): “Exploring the Boundaries: *The Atavist* and *Long Play* as Examples of Long-Form Publishers”
3. William Roberts and Fiona Giles (University of Sydney, Australia): “Mapping Nonfiction Narrative: Towards a New Theoretical Approach to Analysing Literary Journalism”  
*WINNER, 2014 IALJS PRIZE FOR THE BEST RESEARCH PAPER BY A GRADUATE STUDENT*

Q&A – 30 minutes total

**Session 13a**    **15.15 – 16.45**    **Panel III (B-31)**

**Panel Title: “The Rhetorical Invention of Community in Literary Journalism”**

*(NOTE: Panel Presentations are 10-12 minutes each)*

Moderator: Miles Maguire (University of Wisconsin - Oshkosh, U.S.A.)

1. Odile Heynders (Tilburg University, The Netherlands): “Claiming a Space by Framing It: Geert van Istendael Critiquing National Stereotypes in the North of Europe”
2. Frances Van de Vel (Graduate Program KU Leuven Campus Antwerp, Belgium): “The Teeming Crowds of My Seeing and Hearing: From Sensory Experiences to a Vision of the American Community in ‘Travels with Charley’”
3. Hilde Van Belle (KULeuven Campus Antwerp, Belgium): “No Nostalgia, No Sorrow: Lieve Joris Goes Back to the Congo”
4. Rob Alexander (Brock University, Canada): “The License of the Legend: Trope, Type, and Transgression in Literary Journalism”
5. Susan Greenberg (University of Roehampton, U.K.): “Literary Journalism and Plausibility in Aristotle’s *Poetics*”

Q&A – 30 minutes total

**Session 13b**    **15.15 – 16.45**    **Panel IV (B-32)**

**Panel Title: “Literary Journalism: Flourishing in the Digital Age?”**

*(NOTE: Panel Presentations are 10-12 minutes each)*

Moderator: TBA

1. Josh Roiland (University of Notre Dame, U.S.A.): “Long in the Time of Short: The Rise of Digital Storytelling Platforms and Literary Journalism Curation”
2. Lindsay Morton (Avondale College, Australia): “Show and Tell: Narrative Multimedia Storytelling and New(ish) Literary Journalism”
3. Julian Rubinstein (Columbia University, U.S.A.): “Whiskey Robber Cabaret: Adapting Text into Performance”
4. Jim Sheeler (Case Western Reserve University, U.S.A.): “Hearing Their Voices: How Multimedia Changes the Story”

Q&A – 30 minutes total

**Session 13c**    **15.15 – 16.45**    **Panel V (B-33)**

**Panel Title: “Literary Journalism and Activism”**

*(NOTE: Panel Presentations are 10-12 minutes each)*

*Continued on next page*

Moderators: Marie Lienard-Yeterian (Université de Nice-Sophia Antipolis, France) and William Dow (American University of Paris, France)

1. Marie Lienard-Yeterian (Université de Nice-Sophia Antipolis, France), TBA
2. Suzanne Bray (Université Catholique de Lille, France): “Varying the Form of Words a Trifle”: Dorothy L. Sayers’ Religious Journalism 1938-1944”
3. Myriam Boucharenc (Université Paris Ouest Nanterre, France): “Le reportage français au féminin dans les années trente: questions de genres” [*French Female Reportage in the 1930s: Gender Issues*]
4. Nancy Roberts (State University of New York at Albany, U.S.A.), *Discussant*

Q&A – 30 minutes total

**Session 14 17.00 – 18.00 President’s Address and Annual Business Meeting (B-33)**

President Bill Reynolds (Ryerson University, Canada)  
 President-Elect Norman Sims (University of Massachusetts at Amherst, U.S.A.)

**Session 15 19.00 – 21.00 Conference Banquet, per reservation (Bistrot de La Porte Dorée)**

**Saturday, 17<sup>th</sup> May 2014**

**Session 16a 9.00 – 10.30 Work-in-Progress Session VIII (B-31)**

**Session Title: “Ethos, Logos, Pathos: Rhetorical Practices in Literary Journalism”**

*(NOTE: Work-in-Progress Presentations are 10-15 minutes each)*

Moderator: Beate Josephi (Edith Cowan University, Australia)

1. Cecilia Aare (Södertörn University, Sweden): “‘What Is It Like to Be One of These People?’: Narrative Strategies for Constructing Empathy in Reportage”
2. Anthea Garman (Rhodes University, South Africa): “The Irritable Self Goes Traveling: Jenny Diski’s *Stranger on a Train* and Robin Davidson’s *Tracks*”
3. Miles Maguire (University of Wisconsin - Oshkosh, U.S.A.): “Who Is There to Trust? The Role of Invention in the Literary Journalism of Thomas Whiteside”
4. Thomas Schmidt (University of Oregon, U.S.A.): “Discovering Narrative: A Cultural History of Journalistic Storytelling”

Q&A – 30 minutes total

**Session 16b 9.00 – 10.30 Panel VI (B-32)**

**Bilingual Panel Title: “Literary Reportage in the French-Speaking World: Women Literary Journalists”** [*Reportage littéraire dans le monde francophone. Les Ecrivains-journalistes femmes dans le monde francophone*]

*(NOTE: Panel Presentations are 10-12 minutes each)*

Moderator: Isabelle Meuret (Université Libre de Bruxelles, Belgique)

1. Amélie Chabrier (Université Paul-Valéry Montpellier III, France): “‘Une chronique d’allure judiciaire’: Colette et les grands procès du début du siècle” [*A Chronicle of Judicial Allure*]:

*Continued on next page*

*Colette and Major Trials at the Turn of the Century*]

2. Guillaume Pinson (Université Laval, Canada): “Gabrielle Roy reporter en ‘francophonies’: appropriations d’un motif-phare du grand reportage canadien-français” [*Gabrielle Roy, a Reporter in ‘Francophonies’: Appropriations of a Leading Motif in French-Canadian Grand Reportage*]
3. Vanessa Gemis (Université libre de Bruxelles): “*Les Souvenirs d’un colis volant* (1958) de Marc Augis: posture et pratiques journalistiques d’une reporter aéronautique” [*Memories of an Air Mail Package*’ (1958) by Marc Augis: Position and Journalistic Practices of an Aviation Reporter]
4. Marie-Ève Thérénty (Université Paul-Valéry Montpellier III, France): “Françoise Giroud à *L’Express*: innovations et héritages du journalisme littéraire” [*Françoise Giroud at ‘L’Express’: Innovations and Legacies of Literary Journalism*]

Q&A – 30 minutes total

**Session 16c**    **9.00 – 10.30**    **Panel VII** (B-33)

**Panel Title: “Literary Journalism and Justice”**

**(NOTE: Panel Presentations are 10-12 minutes each)**

Moderator: Roberta Maguire (University of Wisconsin - Oshkosh, U.S.A.)

1. Juan de Moraes Domingues (Pontificia Universidade Católica do Rio Grande do Sul, Brazil): “Literary Journalism and Police Reportage in Brazil”
2. Michael Berryhill (Texas Southern University, U.S.A.): “Bud Johnson: Houston’s *Griot* of Crime”
3. Rebecca Taylor (Sienna College, U.S.A.): “Covering the Courts: Incorporating Literary Journalism Techniques in Trial Coverage to Promote Enhanced Public Understanding of the Criminal Justice System”
4. Christine Boven (University of Applied Sciences, Germany): “On Helen Garner’s *Joe Cinque’s Consolation*”
5. Todd Schack (Ithaca College, U.S.A.): “(Literary) Journalism of Commitment: Fighting the Dark Side of Globalization”

Q&A – 30 minutes total

**Session 17a**    **10.45 – 12.15**    **Panel VIII** (B-31)

**Panel Title: “Representing Sex and Gender in Literary Journalism: Beyond the ‘Pornification’ of the Media?”**

**(NOTE: Panel Presentations are 10-12 minutes each)**

Moderator: Richard Lance Keeble (University of Lincoln, U.K.)

1. Richard Lance Keeble (University of Lincoln, U.K.): “Sextets: A Comparative Analysis of the Coverage of Sexuality in *The Guardian* and *Red Pepper*”
2. Julie Wheelwright (City University, U.K.): “From Mailer to Moran, What Does Literary Journalism Have to Offer on the Discourse about Sexuality, Gender and Exploitation?”
3. Sue Joseph (University of Technology, Sydney): “Australia’s First Female Prime Minister and Gender Politics: Long-Form Counterpoints”
4. Antonio Castillo (RMIT, Melbourne, Australia): “Idealization and Myths in the Construction of *Guerrilleras* in Latin American Literary Journalism”

Q&A – 30 minutes total

*Continued on next page*

**Session 17b**    **10.45 – 12.15**    **Panel IX (B-32)**

**Bilingual Panel Title: “Literary Journalism in the French-Speaking World: the Colonial Question” [Reportage littéraire dans le monde francophone: la question coloniale]**

*(NOTE: Panel Presentations are 10-12 minutes each)*

Moderator: Vanessa Gemis (Université Libre de Bruxelles)

1. Laure Demougin (Université Paul-Valéry Montpellier III, France): “Le point de vue du colonisé à travers les textes des coloniaux (l’Algérie)” [*The Point of View of the Colonized in Texts by the Colonizers (Algeria)*]
2. Mélodie Simard-Houde (Université Laval, Canada): “Voyages dans les colonies italiennes” [*Journeys in the Italian Colonies*]
3. Marie-Soleil Frère et Florence Le Cam (Université Libre de Bruxelles, Belgique): “Congo de David Van Reybrouck: les liens entre journalisme, littérature et histoire” [*Congo’ by David Van Reybrouck: Connections between Journalism, Literature and History*]
4. Paul Aron (Université Libre de Bruxelles, Belgique): “Marie Gevers et les Mille Collines” [*Marie Gevers and the Thousand Hills*]

Q&A – 30 minutes total

**Session 17c**    **10.45 – 12.15**    **Panel X (B-33)**

**Panel Title: “Teaching the New Narrative”**

*(NOTE: Panel Presentations are 10-12 minutes each)*

Moderator: John Hanc (New York Institute of Technology, U.S.A.)

1. John Hanc (New York Institute of Technology, U.S.A.): “What Is the New Narrative?”
2. Mitzi Lewis (Midwestern State, U.S.A.): “Engaging with the *New New Journalism*: Survey Result of Educators and Best Practices”
3. John Capouya (University of Tampa, U.S.A.): “The Challenge of the New: Classroom Strategies for Literary Journalism Educators I”
4. Calvin Hall (Appalachian State University, U.S.A.): “The Challenge of the New: Classroom Strategies for Literary Journalism Educators II”
5. Cathy Yungmann (Cabrini College, U.S.A.): “Case Study in the New Narrative: The Arab Spring Awakening Project”

Q&A – 30 minutes total

**Session 18**    **12.30 – 13.00**    **Closing Convocation (B-33)**

Norman Sims (University of Massachusetts at Amherst, U.S.A.)

## WE'LL SEE YOU AT THE HOTEL NOVOTEL PARIS TOUR EIFFEL

*An ideal headquarters hotel is a leisurely stroll from the IALJS-9 conference venue.*

*By Bill Dow, American University of Paris (France)*

Hosting the annual conference of IALJS has many moving parts, but the promise of an intellectually and collegially successful meeting provides ample motivation. Along with the two co-chairs of the IALJS Conference Planning Committee, Hilde Van Belle and David Abrahamson, we have begun to attend to the organizational details that we hope will make IALJS-9 in Paris in May 2014 memorable.



Over the years we have learned that one of the principal tasks of the host committee is to select a conference hotel. Even though not every IALJS conference attendee may stay there, it does serve a wonderful purpose. It becomes the central venue for the informal interaction between attendees when not at the host institution—which in this case is my own American University of Paris. Part of the hotel selection process also involves negotiating with the hotel for discounted room rates, reduced reservation deposits and for other matters such as free wi-fi that we know our members would find attractive.

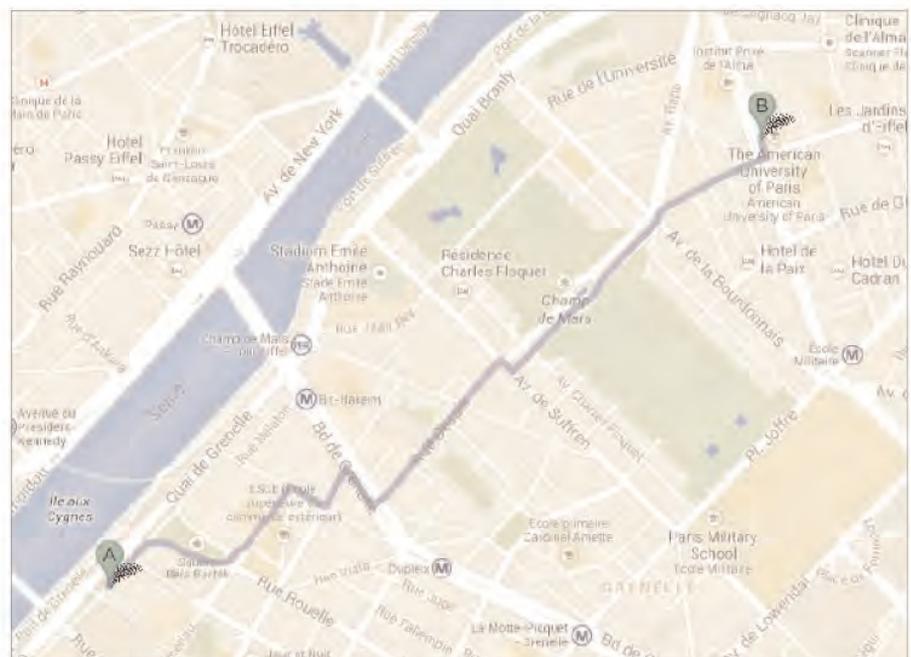
For IALJS-9 we are happy to be able to announce that—even though May is the busy conference/tourist season in Paris—we have concluded an agreement with a “full-service” modern hotel with many amenities. The name of the hotel is the **Novotel Paris Tour Eiffel**. Situated right on the left bank of the Seine, it is in the same *arrondissement*, the 7th, as the American University of Paris. For those who might prefer to walk, it is a 25-minute stroll from the hotel to the university—and the shortest route passes right under the Eiffel Tower. The taxi ride is less than 10 minutes, and then there is always the Paris Metro.

The rates (203.50 E/ 220.55 E, single /double, including VAT) we were able to negotiate with the hotel are detailed on the hotel's registration form, which you will find on the next page. Please note that the completed form must be e-mailed or faxed to the addresses at the top of the form **by 14 MARCH 2014**. Full payment is required at the time of making your reservation, and all reservations are **NON-CANCELABLE** and **NON-REFUNDABLE**. The discounted IALJS rates are *only* good from the nights of **14 MAY THROUGH 18 MAY 2014**.



The hotel has set aside 20 rooms for IALJS, and unfortunately they are not able to set aside additional rooms for us. So if you are planning to stay in the conference hotel, the sooner you can make your hotel reservation the better.

See you in Paris in May. ♦

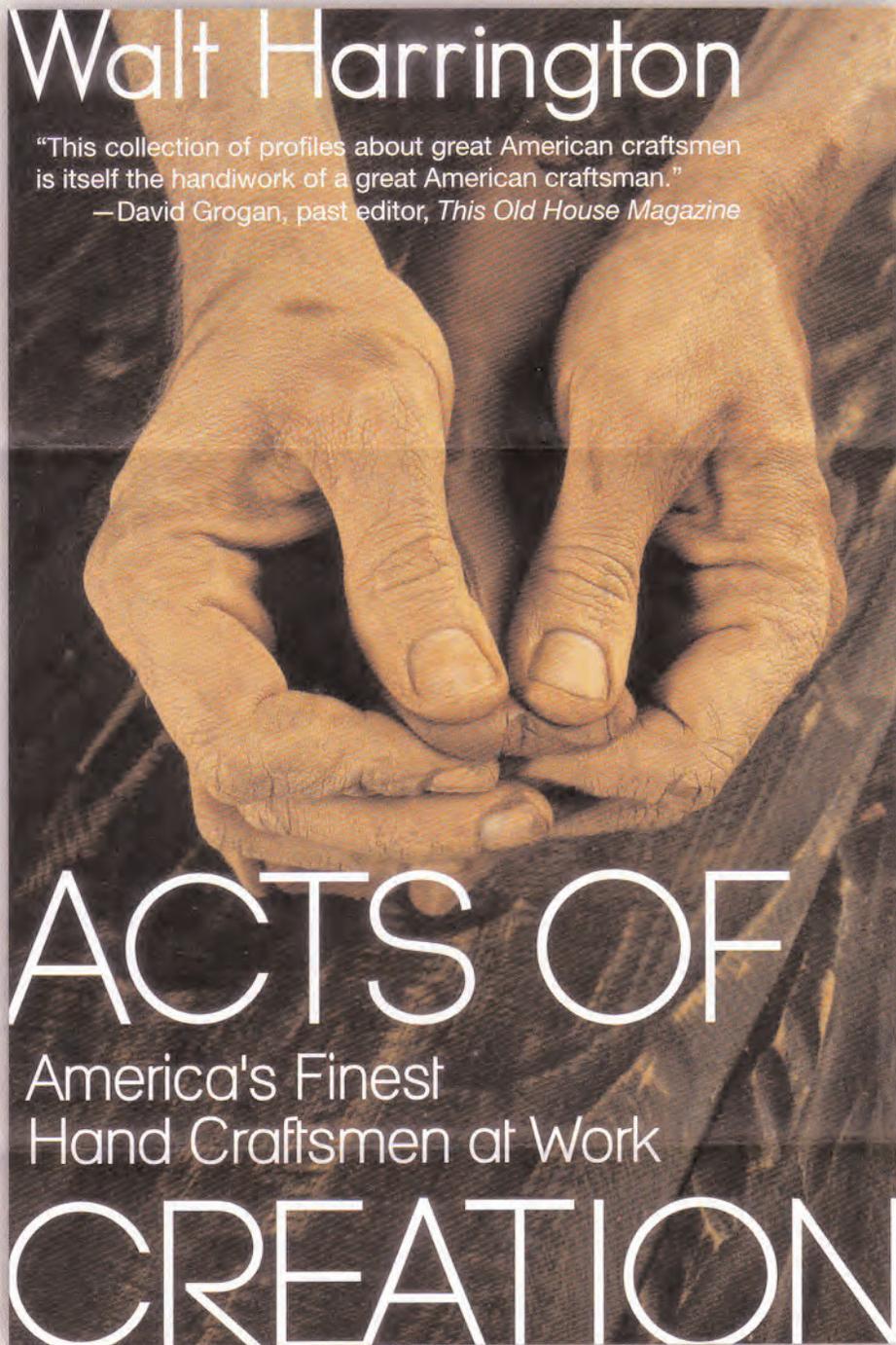




# Walt Harrington

"This collection of profiles about great American craftsmen is itself the handiwork of a great American craftsman."

—David Grogan, past editor, *This Old House Magazine*



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## LITERARY JOURNALISM IN THE PHILIPPINES

*There is a vibrant journalistic tradition in the country, but at least five myths have to be overcome before there is a revival of literary journalism.*

By Jeremaiah Opiniano, University of Santo Tomas (Philippines)

Literary or narrative journalism is a form of reporting that does not limit itself to the traditional journalistic way of writing (i.e. detached and often written in the third person). It marries the essential ingredients of factual and accurate reporting with the flavor that creative (non-fiction) writing offers.



AROUND THE WORLD

For authors, narrative journalism blends both literature and journalism. They refer to narrative journalism as “a process of producing engaging yet factual journalistic stories that do not only

showcase the forms and techniques applied in the write up, but values the correct employment of reportorial tools that are largely responsible for the written piece.” This stipulative definition is a preliminary attempt at integrating journalism practice into literary journalism studies.

Narrative journalism had a storied history in the Philippines. This genre flourished under Nicomedes “Nick” Joaquin (1917-2004), a national artist for literature and a winner of the Ramon Magsaysay Award (the Asian equivalent to the Nobel Prize) for journalism, literature and creative communication arts. Writing under the pen name Quijano de Manila, Joaquin’s works on reportage were made visible through his pieces for the *Philippines Free Press*, oral and popular histories, biographies and sociocultural criticism. His lecture upon receipt of the Magsaysay Award in 1996, “Journalism versus Literature,” is considered by many to be Joaquin’s definitive treatise on narrative journalism.

However, there is an existing belief that Joaquin’s time has passed, and that perhaps the practice of literary jour-

nalism by Filipinos “died” with him. The question is: Did it?

Some of the current-day Filipino newspaper owners, publishers, editors and daily journalists think that the window of opportunity for literary journalism is closing. While narrative or literary journalism continues to this day, these products of journalism are published in lesser, unrecognized forms—similar to the circumstance in other countries, e.g., Brazil, Finland.

Five factors can help determine if literary journalism’s time has passed, or if

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The observation that literary journalism cannot thrive in the mainstream Philippine media is not true

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it can still thrive in the Philippines:

- A function of *demand* from the Filipino news audience. The current-day Filipino news audience continues to patronize articles that are shorter and more concise.
- The *business prospects* of literary journalism. Filipino news audiences’ short attention span spurs the question about the financial viability of this kind of journalism.
- The *logistics* of the news beat for reporters. Resources such as time and money are difficult for a journalist to command, particularly if her or his editors do not provide editorial and logistical support.
- *Management considerations*. Since the perception that informative news reports is what Filipino news audiences want, and news media owners respond

with such editorial decisions as the preferred length of stories.



• *Industry practices*. Some Filipino journalists think there are prevailing practices that may hamper the cultivation of literary journalism. One is the observed lack of enterprise on the part of journalists that may be linked to the culture of media corruption. Another may be related to Filipinos’ limitations in their news reporting and writing skills.

But the observation that literary journalism cannot thrive in the mainstream Philippine news media is not true. There are five venues for it in the nation:

(1) newspapers’ Sunday editions, or magazines attached to the daily newspaper; (2) news websites and/or blogs; (3) books; (4) news outlets and platforms of news media-oriented civil society organizations; and (5) journalism schools, especially through instruction.

It can certainly be argued that Philippine literary or narrative journalism is not as prevalent and flourishing as it was during Nick Joaquin’s time. As the

*Continued on following page*



PHILIPPINES *Continued from previous page* TEACHING TIPS *Continued from Page 36*

news media industry adapts to the changes brought about by technology, the chances of literary or narrative journalism becoming part of the roster of daily print journalism platforms — printed or electronic— continue to dwindle in the Philippines.

Practitioners see narrative or literary as a breath of fresh air from the quintessential qualities and forms of journalism. Although, it is doubtful that narrative or literary journalism will surmount or, at the very least, be equal to conventional journalism because it comes with more threats and risks rather than advantages. ♦

*The author would like to thank co-authors Bjorn Biel Beltra, Mary Lane Mitchel Valcos and Patrisha Ann Yap, graduating journalism students of the University of Santo Tomas, where the author is the coordinator and assistant professor of UST's journalism program. This piece—adapted from a paper on literary journalism in the Philippines presented at the Third World Journalism Education Congress (5 July 2013) in Mechelen, Belgium—is part of the students' ongoing undergraduate thesis on the subject. For further information, please contact <beltranjb@ymail.com> or <jopiniano@hotmail.com>.*

#### MAJOR REFERENCES

John Bak and Bill Reynolds (editors), *Literary Journalism Across the Globe*, United States of America: University of Massachusetts Press.

Nick Joaquin, "Journalism versus Literature," lecture delivered during the 1996 Ramon Magsaysay Awardees Public Lectures, Manila.

Joselito Zulueta, "Nick Joaquin as a Literary Journalist," paper delivered at the Henry Irwin Professorial Chair Lecture on Creative Writing, 15 October 2009, Ateneo de Manila University, Quezon City, Philippines.

present solid papers and analyses about known and unknown writers.

One of my favorite texts for class discussion is a mixed piece about a murder case. By mixed piece I mean the kind of writing that involves different styles. In the text, Anna Luyten describes the murder in a very literary and gruesomely detailed form, which raises all kinds of emotions and questions about the murderers, the police inspectors, and the other people involved. Next she quotes the indignant lawyers in court literally—without any comment.

This very dryness suggests irony

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When I read a good text,  
I want to  
understand why it struck me.  
It is this attitude  
of wonder that I teach

---

about the all too easy and predictable reactions and interpretations of the lawyers. The last part goes on to a new story that evokes daily life in a home for abandoned babies, and then focuses on a young mother who can safely harbor her children there until she's able to take care of them again. This happy ending forms a meaningful contrast both to the gruesome murder story and to the cliché and sensation-seeking comments of the lawyers. Stories can be seen as arguments, and, indeed, style can speak. The contrast between the cliché quotes of the lawyers and the rich empathic writing of the two stories speaks for itself. The question whether this text is literature or journalism or both is fascinating and important.

Yet, when I read a good text, I first want to understand why it struck me. And it is this attitude of wonder and fascination I try to teach. And it is also what I have found in the IALJS conferences. Thank you, everybody! ♦

## WALES CONFERENCE ON NEWSPAPERS AND WAR

A conference, "Newspapers, War and Society," will be held 29 April-1 May 2014 at historic University of Wales conference center, Gregynog Hall, near Newtown, Wales, UK. The conference is jointly organized by the Centre For Media History at Aberystwyth University and the journal, *Media History*. For more information, please contact <cmhstaff@aber.ac.uk>.

## RSAP SESSION AT ALA IN WASHINGTON, DC

The Research Society for American Periodicals will host two sessions at the annual conference of the American Literature Association 22-25 May 2014 in Washington, D.C. The themes of the sessions are "Graphic Humor in American Periodicals" and "War and/in American Periodicals after 1914." For more information, please contact Amanda Gailey at <gailey@unl.edu>.

## MEDIA TECHNOLOGY MEETING IN ISTANBUL

The International Conference on Communication, Media, Technology and Design, organized by the *Online Journal of Communication and Media Technologies*, will be held on 24-26 April 2014 at the Green Park Bostanci Hotel in Istanbul, Turkey. For more information, please see <http://ojad.emu.edu.tr>.

## HARTSOCK'S INSIGHTS IN CHINESE JOURNAL

John Hartsock's article, "Literary Reportage: The 'Other' Literary Journalism"—first published in *Genre: Forms of Discourse and Culture* and then in expanded form in John Bak and Bill Reynolds's *Global Literary Journalism*—has been republished in Chinese in the scholarly journal *Journalism Bi-monthly*, published by Fudan University in Shanghai.



## Call for Papers

### Profiles: Principles and Practice

Profiles remain an ever present element of contemporary media – broadcast, print and online. They come in many shapes and forms – for instance, the feature-length piece devoted to an individual’s career, achievements or personal drama, to the short and snappy Q and A of a person thrust into the news. Some profiles look at couples, parent-child relationships or even Father Christmas. They reflect the media’s ‘human interest’ bias: they are popular with journalists, readers and proprietors. Yet no text to date captures and synthesises the range of issues surrounding profiles: their histories, the ethical and theoretical dimensions – and the practical aspects. In our celebrity-focused age and as the space for reviews and analysis shrinks, the boundaries between public relations and critical comment have become increasingly blurred. As an essential aspect of literary journalism is its authenticity, journalists struggle to make profiles appear genuine in an atmosphere, especially with celebrity subjects, which is increasingly contrived. The text aims to be international in focus and innovative in its approach. New areas of research could examine the pleasures of reading profiles; or in the perils and pitfalls of writing them. Sue Joseph, Julie Wheelwright and Richard Lance Keeble, the editors, are seeking contributions to this text; (of up to 300 pages) to be published in 2016. A major international publisher has agreed in principle to publish.

Section One: The Profile in History: Media and the Emergence of the Modern Sense of Self

Chapters here could focus on:

- Edward ‘Ned’ Woods Sketches of London Life in his London Spy, of 1698-1700
- Boswell and the making of Johnson
- The invention of fictional personalities in the journalism of Addison (Spectator) and Steele (Tatler)
- Stephen Crane’s portraits of New York City dwellers – compared to the portraits in George Orwell’s Down and Out in Paris and London
- Dickens’ portraits of London life
- The moral/political urgency of Jack London in his profiling of the poor and unemployed in Children of the Abyss
- Melbourne Punch and the ‘character sketch’
- Robin Day and the invention of the ‘confrontational’ interview: Its impact on broadcast and print journalism
- Arundhati Roy’s portraits of Indian Maoists
- Social Media: Twitter/Facebook/blogging and the manufacture of modern identity

Section Two: The ethical/theoretical dimensions of profiling: Political economy, propaganda – and the performative

Chapters here might look at:

- The profiler as an improvisatory performer: the ethical implications
- Profiles and confessional/therapy journalism
- Profiles and the propaganda model: the corporate context
- Profiles and the propaganda model: the political context
- Profiles and the use of subterfuge
- Immersion/literary journalism and the challenges of intimacy
- When a source becomes a friend...
- The boundaries between the profile as analysis and the profile as PR

Section Three: The practice of profiling

Chapters here might examine:

- Handling the range of genres: obituaries, vox pops, a day in the life, a life in the day, the Q and A format across the media
- The unspoken literary conventions of the ‘triumph over tragedy’ case study
- The techniques of interviewing: face- to-face, via email, via Twitter/Skype
- Michael Hastings and “The Runaway General” (Rolling Stone, June 22, 2010)
- Lynn Barber on profiling: A critique
- Journalism textbooks on profiling: A critique
- The inherent tensions within the celebrity interview
- The particularities of the sporting profiles and the secrets journalists guard
- The challenge of Leveson: How new privacy laws may affect profiling
- ‘The characters wrote themselves’ and other myths of author profiles

These subjects are neither prescriptive nor exhaustive. They merely indicate a possible range of topics that might appear in the text. There are clearly many other equally important routes to travel down. **Please send 200-word chapter abstracts to Sue Joseph at [sue.joseph@uts.edu.au](mailto:sue.joseph@uts.edu.au) by May 30, 2014.** Contributions will be confirmed by 1 July 2014. First copy will be due by 1 January 2015. The editors will return the copy with any suggested changes by 1 March – with the final copy deadline of 1 May 2015.

## WHY IS THIS SO GOOD?

### *Aclose look at Hunter S. Thompson;s encounter with the Kentucky Derby.*

By Joshua Roiland, University of Notre Dame (U.S.A.)

It's easy to miss. A sobering second, surrounded by intemperance. But there it is, the transitional scene after Hunter S. Thompson opens "The Kentucky Derby is Decadent and Depraved" with some lewd banter in a Louisville airport bar. He's returned home to cover the race for a no-name magazine,



INTERPRETIVE  
ESSAY

and right away he meets a man called Jimbo, who's travelled from Texas "to get it on." At the bar, Thompson feeds his acquaintance a series of straight lines, and the hard-chargin' Houstonian reacts on cue:

First, he orders a margarita, and Jimbo loses his mind ("Goddam, we gotta educate this boy. Get him some good whiskey..."); then Thompson tells his companion he's a photographer for *Playboy*, which elicits: "Well, goddam! What are you gonna take pictures of—nekkid horses?" Finally, Thompson jangles Jimbo's nerves by telling him the National Guard expects a Derby Day riot between the Black Panthers and "busloads of white crazies" to which poor old Jimbo can only cry: "Oh...Jesus! What in the name of God is happening to this country? Where can you go to get away from it?" Thompson presciently tells him, "Not here," and decamps to the car rental counter. On his way, he stops at a newsstand. The papers offer a caffeinated jolt that cuts through the bourbon fog:

*At the airport newsstand I picked up a Courier-Journal and scanned the front page headlines: "Nixon Sends GI's into Cambodia to Hit Reds"... "B-52's Raid, then 20,000 GI's Advance 20 Miles"... "4,000 U.S. Troops Deployed Near Yale as Tension Grows Over Panther Protest." At the bottom of the page was a photo of Diane Crump, soon to become the first woman jockey ever to ride*

*in the Kentucky Derby. The photographer had snapped her "stopping in the barn area to fondle her mount, Fathom." The rest of the paper was spotted with ugly war news and stories of "student unrest." There was no mention of any trouble brewing at a university in Ohio called Kent State.*

Thompson does not comment on the headlines; they're a caesurae, momentarily forestalling the debauch that lies ahead. But the interruption is important. The headlines provide a moral compass with which to navigate the wayward behavior that follows.

At the Hertz counter, Thompson confesses a passing regret about spoiling Jimbo's fun before dismissing the notion

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Thompson  
reduces the Derby  
to little more  
than a spectacle of crass  
consumerism

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on the grounds that "Anybody who wanders around the world saying, 'Hell yes, I'm from Texas,' deserves whatever happens to him." But that humor is backlit by the more serious sentence that follows: "And he had, after all, come here once again to make a nineteenth-century ass of himself in the midst of some jaded, atavistic freakout with nothing to recommend it except a very saleable 'tradition.'" And at once, Thompson reduces the Derby, a then-hallowed cornerstone of the American sporting scene, to little more than a spectacle of crass consumerism solipsistically existing because of itself, with Jimbo morphing from an outsized caricature into a living embodiment of the "the mask of the whiskey gentry," the race's key demographic, whom Thompson would later describe as "a pretentious mix of booze, failed dreams and a terminal identity crisis; the inevitable result of too much inbreeding in a closed and ignorant culture." The decadence and

depravity all taking place in the shadow of much more serious national and international politics.

Thompson's piece originally appeared in the fourth issue of *Scanlan's Monthly*, in June 1970. In the story Thompson mentions his magazine in hopes of getting a last-minute press pass. The Derby's sports information director is incredulous. "[W]hat the hell is *Scanlan's Monthly* anyway?" he asks, and for good reason: The publication survived only through the first month of 1971. But that was long enough for Tom Wolfe to find Thompson's story and shelve it between narratives by Terry Southern and Norman Mailer in his seminal 1973 anthology *The New Journalism*. Scholars often point to "The Kentucky Derby Is Decadent and Depraved" as the origin of Gonzo Journalism—that wacked-out, hallucinatory participatory style of Thompson's that became fully realized in *Fear and Loathing in Las Vegas* and *Fear and Loathing on the Campaign Trail '72*, before it became a caricature imprisoning him in a cage of his own creation.

After the airport, the action accelerates. Thompson rents a "huge Pontiac Ballbuster" and sets out to locate Ralph Steadman, a then-unknown English illustrator whom Scanlan's had hired to sketch "that special kind of face" that best represented the Derby's hedonic zeitgeist. But Thompson can't find him. He asks his motel clerk if she's seen Steadman and receives a startling description of the Englishman whom Thompson then pictures as "some nerve-rattling geek all covered with matted hair and string-warts." There go the press passes, he figures.

Steadman, it turns out, was not some hideously deformed reject, but rather a cheery, naïve foil to Thompson's garish gonzo. But his sketches — primal, ink-spattered, reptilian — proved to be the graphic equivalent of Thompson's whiskey-wild reporting, and have since become inextricably linked with the writer. When Thompson first saw the bug-eyed drawings, however, he was

*Continued on following page*

HUNTER S. THOMPSON *Continued from previous page*

deeply bothered, and that dissonance led to the funniest scene in the story. The American and the Englishman go out to dinner with Thompson's brother and sister-in-law, who have made a home in Louisville. Told in flashback, the details of the evening are vague, but it's clear that at some point things went horribly wrong. Thompson accuses Steadman of ruining the night by making abrasive sketches at the dinner table, which, he says, upset his family and caused a scene that resulted in them being thrown out of the restaurant. Steadman counters, saying that the drawings weren't the culprit, but rather it was Thompson's indiscriminate use of Mace (including spraying the waiter) that disrupted dinner: "The room was full of that damn gas. Your brother was sneezing and his wife was crying. My eyes hurt for two hours. I couldn't see to draw when I got back to the motel." Thompson considers this counterpoint then concedes, "Yeah...well, okay...Let's just figure we fucked up about equally on that one."

He and Steadman steadily build a rapport through drink and a desire to find a face that, to Thompson, was "a symbol, in my own mind, of the whole doomed atavistic culture that makes the Kentucky Derby what it is." At one point, frustrated by their lack of progress, Steadman suggests they "go native"—transform from observer to participant. And from there the depravity swells. Booze cascades through the weekend. So does Mace. Both to blinding effect. Daydreaming about Derby Day, Thompson considers turning "Chemical Billy" (purchased for \$5.98 at a downtown drugstore) loose onto Kentucky Gov. Louis Nunn, whom he describes as "a swinish neo-Nazi hack." The fantasy is just one of many delusions he suffers as he finds himself "churning around in a sea of drunken horrors." Each iteration of insanity bringing him closer to revealing the visage hidden behind the mask.

On the eve of the race, Thompson notes, "From that point on, the weekend became a vicious, drunken nightmare. We both went completely to pieces." Such a breakdown raises a key

concern whenever one reads Thompson: trust. How does one trust a journalist who muses that a potential reporting method would be to "load up on acid and spend the day roaming around the clubhouse grounds"? Do the drinking and drugs undermine his journalism? Perhaps. But Thompson mitigates this concern by being transparent about his reporting process. He reflexively includes his difficulties discerning events after the fact:

*My notes and recollections from Derby Day are somewhat scrambled.*

*But now, looking at the big red notebook I carried all through that scene, I see more or less what happened. The book itself is somewhat mangled and bent; some of the*

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Hersey said  
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journalist's license  
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*pages are torn, others are shriveled and stained by what appears to be whiskey, but taken as a whole, with sporadic memory flashes, the notes seem to tell the story.*

The New Journalism was plagued by charges of exaggeration and fabrication. Writing nearly a generation after the work of Didion, Wolfe, Mailer, and Thompson emerged as a sustained literary movement, John Hersey, a literary journalism predecessor, was dismissive of the era, saying the legend on every journalist's license must read: "NONE OF THIS WAS MADE UP." (Never mind that Hersey's acclaimed World War II profile "Joe is Home Now," published on July 3, 1944, in *Life* magazine, was a composite of 43 returning soldiers. Though to be fair, composites were more professionally acceptable in that era, with A.J. Liebling and Joseph Mitchell joining Hersey in utilizing the technique.) Hersey's derision calls attention to the ambiguous alternatives available to writers when determining how to present facts. I am not arguing

in favor of exaggeration or fabrication, but I believe Thompson's inclusion of the whiskey-stained notebook denotes an essential moment of self-accounting. His transparency offers readers a more honest relationship with the facts than the misleading sense of neutrality presented by the plain style that Hersey used in *Hiroshima*, which preys upon what Hugh Kenner called readers' "no-nonsense connoisseurship of fact." Thompson's facts may be blurry, but readers understand and recalibrate their expectations accordingly.

It is after that confessional preface, two-thirds the way through the story, that Thompson finally recounts Derby Day. The descriptions are episodic, and Thompson's tone changes. It's more clipped. Terse. He removes subjects and articles from sentences. His style confers suspicion. Eyes darting back and forth. Paranoid impressionism:

*I tell you, Colonel, the world has gone mad, stone mad. Why, they tell me a goddam woman jockey might ride in the Derby today.*

And the reader is immediately transported back to the Louisville airport newsstand and the sexualized cutline subverting a story about Diane Crump, the first female jockey to run for the roses, who is "stopping in the barn area to fondle her mount, Fathom." Earlier, Thompson had called these "twisted times," and as that sun-baked second day of May stretched out in anticipation of the race, the madness metastasized. Twice Thompson uses the adjective *atavistic* to describe the scene. There is some elemental force animating the thousands who have congregated in this "a huge outdoor loony bin." It was a nation weary of war news. Disinterested in dissent. (Recall Jimbo's cry: "Where can you go to get away from it all?"). But even here the police carry riot sticks. And were those riot rumors real? It doesn't matter: "By midafternoon they'll be guzzling mint juleps with both hands and vomiting on each other between races." And Thompson and Steadman can't help but

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HUNTER S. THOMPSON *Continued from previous page*

get caught in the contagion: “By this time we were both half-crazy from too much whiskey, sun fatigue, culture shock, lack of sleep and general dissolution.”

Dust Commander, a three-year-old chestnut who went off as a 16-1 long-shot, won the 1970 Kentucky Derby. Despite his victory, the colt received exactly one sentence in Thompson’s 7,000-word story. He offered a not-so-subtle reporting rationale: “[W]e didn’t give a hoot in hell what was happening on the track. We had come there to watch the *real* beasts perform.” The metaphor is heavy-handed, but his expository list continues to clarify who wears the mask of the whisky gentry: “[P]oliticians, society belles and local captains of commerce, every half-mad dingbat who ever had any pretensions to anything at all within five hundred miles of Louisville will show up there to get strutting drunk and slap a lot of backs and generally make himself obvious.” Awash in this debauch, Thompson follows the desultory party to its extreme, inevitable conclusion: “The rest of the day blurs into madness. The rest of the night too. And all the next day and night. Such horrible things occurred that I can’t bring myself even to think about them now, much less put them down in print. I was lucky to get out at all.”

But the story does not end there. It goes on for another 1,300 words. The coda a crippling hangover streaked with sunlight.

The scene is Thompson’s hotel room. Monday morning, coming down. Steadman turns up looking for breakfast. He finds a Colt .45 in a bedside beer bucket. Thompson can barely open his eyes. When he does, he catches sight of himself in the mirror across the room. Confusion gives way to recognition, as he realizes that the face at this heart of darkness belongs to him:

*There he was, by God—a puffy, drink-ravaged, disease-ridden caricature...like an awful cartoon version of an old snapshot in some once-proud mother’s family photo album. It was the face we’d been looking for—and it was, of course, my own. Horrible, Horrible...*

Ever the Marlow to Thompson’s Kurtz, Steadman recaps the horror they’ve

experienced as he finishes his beer and fishes for two more to help calm his trembling hands. He tells Thompson:

*“We came down here to see this tedious scene: people all pissed out of their minds and vomiting on themselves and all that...and now, you know what? It’s us...”*

But Steadman is wrong. The plural object is incorrect; he is just a foreign auxiliary. The disease-ridden mask is Thompson’s, and he wears it alone. Despite gamely garnering Thompson’s trust by immersing himself in the pre-race debasement, Steadman’s nationality subtly segregates him. Like the anthropologist he strove to be, Steadman cannot fully acculturate. He’ll never be native, as

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These are  
American problems,  
and they  
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story

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the story’s radical dénouement makes plain.

Thompson begins the bizarre final paragraph with a radio news bulletin: The National Guard has murdered students at Kent State; Nixon continues to bomb Cambodia. These are American problems, and they connote an American story. The bulletin reconnects readers with those troubling headlines back in the Louisville airport newsstand. Dropping Steadman off for his return flight to England, Thompson switches his narration to the third person: “The journalist is driving, ignoring his passenger who is now nearly naked after taking off most of his clothing.” He has turned his canister of Mace on Steadman, who pathetically attempts to “wind-wash” the substance out of his clothes after vomiting, then soaking himself with beer in a futile attempt to cleanse himself of that damned gas.

The third person is integral to this final scene. It allows Thompson to

divorce himself from Steadman, and to objectify the journalist’s jingoism. Transformation complete, Thompson literally pushes Steadman out of the car and out of the story, finishing with a series of vile and unexpected epithets:

*Bug off, you worthless faggot! You twisted pigfucker! [Crazed laughter.] If I weren’t sick I’d kick your ass all the way to Bowling Green—you scumsucking foreign geek. Mace is too good for you...We can do without your kind in Kentucky. Foreign geek. Your kind.*

This is the nationalism of Nixon, of Jimbo, and ultimately of Thompson and the careless crowd at the Kentucky Derby. They all go to great lengths to inoculate themselves from the political realities of their time. Thompson is both critic and accomplice, and his schizophrenic conclusion is an unsettling reminder that beneath that sodden veneer those realities remain. ♦

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*The author is completing his second year as a visiting assistant professor in the Department of American Studies and the John W. Gallivan Program in Journalism, Ethics and Democracy at the University of Notre Dame, where his research has examined the political, cultural and literary significance of American journalism. In the fall he will join the faculty at the University of Maine as an assistant professor and Honors preceptor of Journalism in the Department of Communication and Journalism. His book, The Elements of Literary Journalism: The Political Promise of Narrative News, is forthcoming. He tweets at @JoshRoiland.*

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Editor’s note: This essay is adapted from one which first appeared on 12 November 2013 as part of the “Why Is this So Good?” series in *Nieman Storyboard*, a project of the Nieman Foundation for Journalism at Harvard University. The original article may be found at <<http://www.niemanstoryboard.org/2013/11/12/>>. Permission to publish the work in the newsletter is courtesy of the kind permission of the author.

# Literary Journalism across the Globe

## *Journalistic Traditions and Transnational Influences*

Edited by  
JOHN S. BAK AND BILL REYNOLDS

**A**T THE END OF THE NINETEENTH CENTURY, several countries were developing journalistic traditions similar to what we identify today as literary reportage or literary journalism. Yet throughout most of the twentieth century, in particular after World War I, that tradition was overshadowed and even marginalized by the general perception among democratic states that journalism ought to be either "objective," as in the American tradition, or "polemical," as in the European. Nonetheless, literary journalism would survive and, at times, even thrive. How and why is a story that is unique to each nation.

Though largely considered an Anglo-American phenomenon today, literary journalism has had a long and complex international history, one built on a combination of traditions and influences that are sometimes quite specific to a nation and at other times come from the blending of cultures across borders. These essays examine this phenomenon from various international perspectives, documenting literary journalism's rich and diverse heritage and describing its development within a global context.

In addition to the editors, contributors include David Abrahamson, Peiqin Chen, Clazina Dingemans, William Dow, Rutger de Graaf, John Hartsock, Nikki Hessell, Maria Lassila-Merisalo, Edvaldo Pereira Lima, Willa McDonald, Jenny McKay, Sonja Merljak Zdovc, Sonia Parratt, Norman Sims, Isabel Soares, and Soenke Zehle.

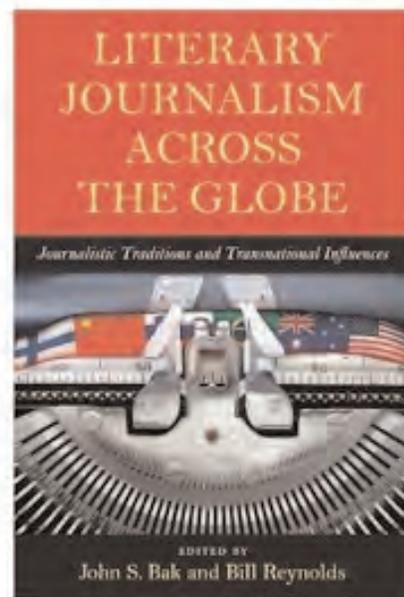
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*"This book makes a major contribution to literary journalism scholarship, with a pathbreakingly broad international focus and commendable attention to developing a conceptual framework."*

—NANCY ROBERTS, University of Albany, SUNY

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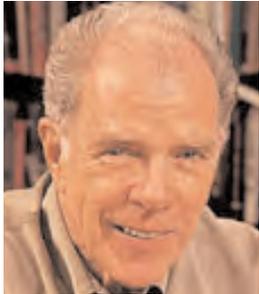
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## WOULD I STILL CHOOSE JOURNALISM AS A CAREER?

Remarks on the 40th anniversary of the Journalism Program at the University at Albany.

By William Kennedy, University at Albany (U.S.A.)



GUEST  
ESSAY

*Editor's Note: The author, celebrated writer and former teacher of journalism at the University at Albany, delivered these remarks on 9 October 2013 on the fortieth anniversary of the founding of UAlbany's Journalism Program. The program was started in 1973 by one-time journalist and political rabble-rouser William Rowley. Kennedy, who had been a working journalist for many years in Albany, San Juan and Miami, was hired as the program's first part-time instructor. For eight years, Kennedy taught advanced journalism and magazine writing. Denied a raise and strapped for cash, he was on the cusp of hanging up his*

*career as a writer, when he suddenly got three claps of good news: a MacArthur Genius Award, a Pulitzer Prize and the National Book Award. Catapulted directly from adjunct instructor of journalism to tenured professor of English, Kennedy got his raise and went on to found the New York State Writers Institute.*

I was not privy to the arrival of the Journalism Program at the University at Albany, and I heard it had a somewhat uncertain birth. The program as Bill Rowley conceived it was pragmatic, professional, idealistic, literary, and peppered with journalists from the real world of news reporting. This opposed another idea that was on the table in the English Department—to present journalism as a textbook course, with excursions into municipal history, the history of journalism and who knows what else? Bill's idea prevailed, I don't know why, but he was a persuasive and insistent fellow. He wanted his students to step lively into their journalistic careers after graduation, but also to be educated in history, politics, literature, and, above all, to know how to write when they did so.

Bill was my colleague in the 1950s when we were on opposition Albany newspapers, he on the *Knickerbocker News*, a Gannett paper, and me on the *Times-Union*, a Hearst paper. We covered stories together and I always admired Bill's intelligent reporting. One day the two of us interviewed General James Van Fleet at the Albany Airport after he had left his command in the Korean War, and a picture of the three of us appeared in the next day's paper. I don't remember anything Bill or I wrote about that day, because that picture has blocked out all talk of the war, and that historical moment is now about our hats. The general wore a dark homburg. Bill and I wore reportorially stylish fedoras. I invoked the memory of these images in my speech when Bill retired from teaching in 1984. I wrote the speech as a news story and I'll quote you my lead:

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Bill was  
a radical on Vietnam, a  
civil rights  
fanatic and, at 89, still  
teaching

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"At his retirement party yesterday at Alumni House on the campus of the State University at Albany, William E. Rowley, veteran newsman and professor of journalism, was not wearing a hat."

What I didn't know about Bill back when we were on the papers was that he was slowly taking off his reporter's hat after all his years in journalism to become a teacher. The story goes that one day he told his managing editor at the *Knick News* that he was getting ready to leave the paper to teach at the brand new State University. His editor smiled but then wondered a bit condescendingly, did Bill really have any academic chops? Bill, always low-key, said he sort of did: a B.A. from Harvard, taught history at Amherst, now finishing his Ph.D. dissertation, also Harvard. And then off he went, away from the ink-stained wretches in the city room and into the tweedy corridors of the University's English Department.

After a few years of teaching English and a journalism seminar, Bill in 1973 designed an expanded plan—for a second field in journalism, 18 credits, to begin in the spring semester of 1974. He admitted this might seem somewhat vocational, but it would be executed "in the context of a liberal arts education." Bill's field was history, and his marvelous Harvard dissertation on the immigrant Irish as they lived in Albany between 1820 and 1880, is a scrupulous piece of reporting and also an illumination of the politics and class conflicts of the age. He brought reporters, editors and TV people to his class, on some days mounting exposes of corrupt Albany politicians, but by semester's end bringing in some of those targeted politicians to let students attack them with questions, and give the pols a chance to rebut.

Bill was politically frantic—probably the most ardent fan ever of I.F. Stone, the independent political pamphleteer. He was a radical on Vietnam, a civil rights fanatic, and at age 89 he was still teaching writing and history to convicts in the Cocksackie prison, and attending anti-war rallies in his wheelchair.

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In late 1973, a few months before the Journalism Program made its debut, Bill asked me to teach a class in this new department. I'd been a journalist since high school, wrote for and became editor of my college newspaper and magazine, spent three years as a sportswriter/columnist—one year in Glens Falls and two years on an Army weekly in Germany during the Korean war. I then worked seven years as a reporter, columnist, and sometime city editor in Albany, San Juan and Miami. I became the Time-Life correspondent in Puerto Rico in the late '50s, and wound up managing editor of a new newspaper there—the *San Juan Star*, which published its first edition on

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2 November 1959. I quit the editorship in 1961 to work half-time, and some people thought I'd been demoted; but I was desperate for time to write the novel I'd started, and I found I couldn't write and also run a newspaper. I stayed on as weekend editor and then in 1963, for family reasons, quit the *Star* and moved back to Albany, took another half-time job on my old paper, the *Times-Union*, as a feature writer. I worked seven years writing whatever took me by the throat—historicizing Albany's neighborhoods, muckraking about slums, civil rights, Black Power, the rise of the black voice in Albany, the Federal poverty program and how it was changing Albany and America, and the life of street bums. I also interviewed the area's literati, and I anointed myself as a movie critic in order to attend the New York Film Festival, and wrote about movies for two years.

But my most enduring undertaking in the 1960s was chronicling the Albany Democratic political machine, run in those days by two men, the working-class Irish-American political boss Dan O'Connell who, by getting elected as a city assessor in 1919, founded the new Democratic party that took City Hall in 1921 and has never let go of it—the longest-running political organization in the history of the world. Dan remained Party leader until he died in 1977. Then Dan's mayor took over—Erastus Corning II, the longest-running mayor in American history: 11 consecutive terms, from 1941 to 1983, and Erastus left City Hall the only way Democrats ever left office—feet-first. My ongoing subject—in my journalism, my fiction, and one of my plays—for more than forty-five years, has been these Democrats, but also their enemies, the fangless and moribund Republicans who, with about five exceptions, have elected nobody worth electing since Warren Harding and the dawn of Prohibition.

By the time Bill Rowley hired me to teach I had left the *Times-Union* and become a freelance writer for major magazines, and the book critic for *Look* magazine. I'd published my first novel, *The Ink Truck*, in 1969, and was under contract for the second, *Legs*, which would appear in

1975, the year after I began teaching in this department.

My course was advanced journalism, magazine writing, and the new journalism. I thought of it as literary journalism, not critical analysis, a writing workshop. Students had to write eight stories a semester and I used two texts, a fine one that Bill was using, called *A Treasury of Great Reporting*, edited by Louis L. Snyder and Richard B. Morris; and also *The New Journalism*, as codified by Tom Wolfe. I urged students to read, and maybe emulate, stories by Dickens, Mark Twain, Stephen Crane, Kipling, H.L. Mencken, Damon Runyon, Hemingway, Ernie Pyle, and A.J. Liebling; also the so-called New Journalists, among them Gay Talese, Michael Herr, Truman Capote,

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There was  
a long history of fake  
stories, even  
among notable journalists like  
Mencken and Hecht

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Hunter Thompson, Joan Didion, and Tom Wolfe himself. I added a few stories that I favored—by James Agee, Lillian Ross, Norman Mailer, and the greatest of all sports writers, Red Smith. We also explored the reigning heroes of the day, Bob Woodward and Carl Bernstein, who had spurred great student interest in their investigative reporting, which had brought down Richard Nixon and 40 members of his administration over the Watergate burglary and other dirty tricks.

Wolfe had championed the new journalists as "Huns" – invaders who had come charging into our era with the first new direction in American literature in half a century, and he said they were dethroning the novel as the number one literary genre. "Damn it all, Saul," Wolfe wrote, "the Huns have arrived." He meant Saul Bellow, one of the supreme novelists of that age. Wolfe argued that the New Journalists had taken over the '60s and forced the literary world for the

first time to regard non-fiction as an artistic form; also that novelists had abandoned social realism, as it been practiced in novels by writers such as Emile Zola. This was all overstatement, but the Huns definitely shook up journalism and opened it to new methods of writing news and non-fiction.

Wolfe summed up the Hun method in four "devices": 1) Scene-by scene construction of a story, in the way fictional stories are traditionally told. 2) Recording the dialogue of people in the story as fully as possible. 3) Using a third-person point-of-view, with scenes unfolding through the mind and emotional reaction of particular characters. 4) Using "status details" – the characters' gestures, phrases, clothing, behavior, poses, walking styles, servants, furniture, etc., all symbols of their "status life."

These methods generated a band of oppositionists who mistrusted fictional-type news stories because they sounded like fiction; and there was a long history of fake stories even among notable journalists like H.L. Mencken and Ben Hecht. Also, how could the reporter possibly know what emotions a character was experiencing? Wolfe offered a suggestion: ask him what he was thinking and feeling, and then write it.

I liked Wolfe's book and so did my students; they felt freed from tradition, which is what I wanted them to feel; for that's what I'd been pursuing since I began reporting—to lift the story out of the ordinary whenever possible, make it new, funny, urgent, make its tone and its impact grow out of the story's content, whether it was a fire that trapped and killed three young children, the expose of a slumlord, a rambunctious Governor on the stump for reelection, or the funeral of a saloon cat.

Gay Talese wrote articles that read like short stories. Hunter Thompson delivered his tales like nobody else, broke all the molds, and created a school of imitators who all fizzled out; he was imitable. Mailer also made himself the center of almost everything he wrote and became a stellar and singular journalistic

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presence in the last half of the twentieth century. He was brilliant and inimitable, and no one since he stopped reporting has occupied his chair as America's major public intellectual.

My students were challenged by all this freedom of form and style, but they did step out, even before graduation, as interns on local papers, and then as reporters. At one point Bill and I had students at the *Knick News*, the *Times-Union*, and ten—I said ten—on the *Troy Record*. We called it the Alumni Center. Some went on to major papers—the *Times*, *Newsday*, the *Los Angeles Times*, the *Chicago Tribune*, *Time* magazine, *Forbes*, and so on; some published non-fiction books and novels, some ran magazines or newspapers or TV stations. I've lost track of all their achievements.

But the world has changed spectacularly since I stopped teaching here in 1982, and it's a whole new planet for students aspiring to journalism today. Times have been disastrously tough for newspapers, which was the only part of the planet where I truly wanted to work. Most afternoon papers have disappeared all across the country. All papers are in decline, and there's no relief in sight, only hopeful on-line transformations of the traditional form into something new that makes money. Major papers, the *Los Angeles Times*, *Baltimore Sun*, and *Boston Globe* have been sold to local owners at a huge loss, and the buyers may be buying some of them for their real estate values; and the Graham family sold the *Washington Post* (for \$250 million, a hefty price) to Jeff Bezos, the founder of Amazon, who said that almost all print newspapers will be extinct in 20 years. (So why did he buy it?) All these papers had heavy downward trends in advertising revenue, the *Post* down 44 per cent in six years. TV networks have catastrophically diminished their foreign coverage—CBS in 1970 had 14 major foreign bureaus, 10 mini bureaus, and stringers in 44 countries; but by 2005 they had only three bureaus and eight foreign correspondents, four of them in London doing voice-overs for video feeds from the AP and Reuters. And all the TV networks seem to have slid into the swamp of

celebrity and are paying homage to entertainment values that diminish the role and value of the news.

*Newsweek* is gone. Time Inc. (which includes *Time*, *Fortune*, *People*, and *Money* magazines) is surviving, but is now, according to one media critic, "the tattered print unit" of Time-Warner's vast entertainment holdings, and may be spun off on its own.

Lately I've been wondering—if I were on the cusp of a career choice, would I still choose journalism? And what has survived of what I originally wanted from it. My early impetus from high school and college was to find a way to the center of action, I was so bored by office work. I wanted to cover foreign wars, the White House, and report on

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I covered Nixon being spat on  
in Venezuela  
and Jack Kennedy looking for  
Puerto Rican support  
for his Presidential campaign

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whatever took me by the throat—murder trials, heavyweight fights. I wanted to interview the people who ran the world, and get to know Ava Gardner. I'd never be bored. I wanted to be a reporter but I also wanted to be a columnist and I became one as a sophomore in college. I didn't seriously know anything about anything, but I wasn't deterred. I believed I'd discover what I was writing about when I wrote it. I was an early believer in the question E.M. Forster asked himself: "How do I know what I think until I hear what I say?"

I had no political agenda, no causes or movements to advance, I didn't want money or power, didn't want to save the world, or run it; I didn't even want to run a newspaper. But I kept becoming an editor, ever since college, and it was always an offer I couldn't refuse. I worked on the startup of three newspapers from scratch, an army weekly and two dailies in San Juan, one of which

lasted nine months, the other 49 years. It was great work, great sport, but I never fell in love with the job. All roads led back to my typewriter.

But Puerto Rico and Miami changed me, immersed me in politics. My beat on the *Miami Herald* was the Cuban revolution as it was being waged among revolutionaries based, or in exile, in Miami. In San Juan for *Time* magazine I covered Nixon back from being spat on in Venezuela, and Jack Kennedy looking for Puerto Rican support for his Presidential campaign. I was constantly tracking the Cuban plutocracy that came to San Juan in exile after the success of the Castro revolution, and following exiled Dominican radicals trying to overthrow dictator Rafael Trujillo with the help of the CIA. I worked on a *Time* magazine cover story about Puerto Rico's wildly popular Governor Luis Munoz Marin, one of the great social democrats of Latin America, and the father of the island's new political status—the Commonwealth, known in Spanish as the *Estado Libre Asociado*. This venture was a lesson in saturation reporting. I worked with a wonderfully manic reporter named Sam Halper, who never had enough copy. We produced 70,000 words, he mostly, for the cover story, a file the size of *The Great Gatsby*. A writer in New York reduced it to 4,471 words. The rewrite system was in effect at *Time*: reporters didn't write the finished copy and writers didn't report. This was one of several reasons I never wanted to work for the newsmagazines.

This was 1958. The next year we started the *San Juan Star*, funded by Gardner Cowles, the owner of *Look* magazine who was expanding his journalistic empire. The editor/publisher was Bill Dorvillier, who'd been covering the White House for Puerto Rico's major daily paper, *El Mundo*, for 20 years, and now ran a weekly business newsletter. He was a fanatic about press freedom and independence, a terrific newspaperman. He'd been born into the era when newspapers were rabidly partisan in political matters—the prevailing condition in newspapers throughout the nineteenth century;

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WILLIAM KENNEDY *Continued from previous page*

and this was also the way it was in Puerto Rico. But though Dorvillier was a longtime friend of Governor Munoz and an admirer of his politics, the *Star* did not endorse him, or anybody, a rare, and probably unique stance that was a gesture toward press independence and objectivity.

But in our first election campaign, 1960, two Catholic bishops in Puerto Rico wrote a public letter to the Catholic flock advising them it was sinful to vote for Munoz, whose administration condoned divorce and birth control. Dorvillier wrote a strong editorial against the bishops and we put it on page one; and in subsequent weeks the paper carried two dozen more editorials about the circus that ensued. Bill and the *Star* won a Pulitzer for editorial writing. Munoz was reelected in a landslide.

I came back to Albany for family reasons in 1963 and went to work again at the *Times-Union*, still half-time so I could write a new novel. I'd finished the first one and it was circulating, but going nowhere. I found that both Albany and the two newspapers had turned inside out since I'd left seven years earlier. Hearst had bought out Gannett and now the two papers were under one roof, with Gene Robb of the *Times-Union* the publisher of both. And he was feuding with the Albany Democratic political machine, run by Dan O'Connell and Erastus Corning. This hadn't happened since the 1920s when the brand new Democratic organization was establishing its control over Albany and the press objected to the way it was spending money. Dan O'Connell and his minions tried to buy off a paper back then but it didn't work. Then they got tough and pressured advertisers and put one paper out of business. "Those newspapers," Dan said of the press of that day, "are the most un-American thing in the U.S."

Then the machine changed tactics and used legal advertising as carrot and stick to control the competing papers, and that's what I remember from the 1950s. They divided from \$50,000 to \$300,000 between the two papers, and if one paper got out of line with negative coverage of the city or county (the

machine controlled both), they'd withdraw its ads, giving the other paper an edge in income. The machine also put city hall and court and police reporters from both papers on the city payroll, without objection from any of their editors, who were all serious machine Democrats. And so for a generation or more harmony reigned between press and machine until consolidation of the papers. And then Robb, free of restraint, opened editorial columns and letters to the editor to critical comment, and editors stopped squelching or burying stories of police brutality or fraudulent county purchasing practices—500 per cent markups, no competitive bidding—and much more.

When this started the Machine withdrew all its ads and published them

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We were  
in a new age. Alternative  
newspapers like  
the *Village Voice* broke taboos with  
every issue

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in its own brochure. It also convened grand juries to investigate the press's attacks on its integrity. Eight reporters were called to testify 19 times; Robb himself was called 10 times, and one reporter on the *Knickerbocker News*, Ed Swietnicki, was indicted for second-degree perjury, not because of his reporting but because of conflicting testimony to the jury about what he said to his editor. He was tried and acquitted, and the adversarial relationship continued, and branched out to other hostile targets—social workers, clergy, civil rights advocates, grassroots organizations battling to get the city to upgrade their neighborhoods; and about this time I arrived from San Juan and started reporting on much of this.

We were in a new age for journalism in America. Alternative newspapers like the *Village Voice* seemed to be breaking establishment taboos in every issue. They pioneered the reviewing of off-Broadway plays and rock music, they

reported on the drug culture, on the newly-visible polymorphous sex life, on transgender lore, the anti-war movement, how to get high smoking bananas, and they reviewed a concert by a naked female cellist, with accompanying photo. Street language was being published without asterisks and before long the *New York Times* started reviewing rock music, and the *New Yorker* came face to face with a four-letter crisis. The magazine was about to publish an excerpt from Gabriel Garcia Marquez's novel, *Autumn of the Patriarch*, but it contained a word that the *New Yorker* had never published, and an editor asked the great translator, Gregory Rabassa, if he might substitute the word "feces" for the unprintable noun. Gregory said no, if they wanted the excerpt they had to take it as it was written. And so they did, and Garcia Marquez thereby broke the shit barrier at the *New Yorker*.

In Albany there were similar cataclysmic breakthroughs, the newspapers in the forefront of the quest for social justice, a rat-tat-tat of editorials, investigative articles, exposes, attacks on all governments that were lagging in implementing the anti-poverty program, the code enforcement laws on housing, especially in the slums, the machine playing cozy with slumlords, the neglect of black neighborhoods even to the point of not picking up their garbage. Also afoot was the community organization of protest groups in neighborhoods to propel the city toward improvement, but the machine's response was to fire protesters, or threaten to fire them, from their city jobs, or evict them from public housing, cut off their welfare benefits, and more, if they joined with the city's attackers.

I was in the middle of this and wrote a long series on slums and slumlords, another series on housing integration in the whole city. I covered the arrival and development of a group of young black men who banded together after one of them, Leon Van Dyke, picketed the laborers union by himself to protest never being hired after six weeks of showing up daily for the job call. They called themselves The Brothers and they

*Continued on Page 31*

# Verbal and Visual Rhetoric in a Media World



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WILLIAM KENNEDY *Continued from Page 28*

became a new voice in town, the black male asserting his visibility. They fought slumlords, fought for jobs, ran for public office, spoke out with strong and challenging language that frightened some people. But they changed the minds of a lot of people who hadn't heard that voice before, or hadn't listened to it. Bill Rowley was one of their supporters, and helped them put out their newspaper, the *Liberator*. They also created a lot of enemies, the machine and the police in the forefront of those, and they were targeted one by one, and arrested, beaten, had their headquarters shot up, and more. And slowly the group faded away, but quite a few of the members continued working in social agencies or government bureaus or any way they could for civil rights and social justice.

As to the reporters covering this, I received a lot of hate mail for what I wrote and people thought I might get thrown in the river; but I stayed dry; Scott Christiansen on the *Knick News* exposed the rampant thievery, fraud, arson, gambling and more, during the building of Nelson Rockefeller Plaza, the South Mall; and he was followed, targeted for seduction, given a job offer that would have taken him far out of town; but he survived and kept writing. I know that one of the state or federal intelligence agencies worked with a reporter on the *Times-Union* staff; he eventually half confessed to me about it. So we were monitored from within and also by photographers and agents of local and state police who tracked us when we were reporting these goings on. I've written much about all this in a book called *O Albany!* my expressionistic history of the city, if you're interested in more detail. I also put the Brothers and one of the matriarchs of the neighborhood group movement into my last novel, *Chango's Beads and Two-Tone Shoes*, and so there's that.

I've been looking around as I was writing these remarks, to see what journalism looks like today on the Internet, and it's foreign territory—Julian Assange as a publisher, Edward Snowden and Bradley/Chelsea Manning as investigative reporters. And then there's that bicyclist who became angered by cyclists who won by doping themselves, interviewed a chemist about it, wrote a 13,000

word article, blogged it across the Internet, and brought down the King Kong of cycling, Lance Armstrong, and his empire along with it. There's no way to keep track of the websites that disseminate news, or celeb buzz, or interviews, or film and book reviews, or pontifications. That urge I had to be a columnist and critic, those vocations are still realizable—you just keep writing to see what you think, or review every movie you see for no money, then blog it all into outer space. And maybe your penniless career is under way.

I have hope that print newspapers will survive, and I'm sure they'll survive as mutants on the web. Jeff Bezos's prophecy of the print version being gone in 20 years does not seem unreasonable, only unthinkable. I had a prophetic dream a long time ago that the place I lived in was being taken away. It was all abstract and I didn't know who or what was doing this, or where it all was going, or why. But the dream so moved me that I transformed it and put it into the final scene of my first novel, *The Ink Truck*.

Bailey, my protagonist, is a newspaper columnist on strike against his newspaper. The Guild, his labor union, buckles under, and the strike looks lost; but Bailey fights on and tries to bleed the tank truck that arrives with the ink to print the newspaper. He fails to bleed it and the strike soon ends. Bailey doesn't capitulate. He keeps picketing, alone. He goes to the Guild room where the strikers had held meetings, and it's empty, furniture gone, nothing there. Even the dust in the closet has been taken away. Bailey, manic and irrepressible, is with two reporter friends and he asks them a riddle: "I know the sound of one hand clapping," he says, "but what is the fruit of the fun tree?" They are sitting against the wall where a sign used to deliver a silent command: "Do not sit here." The sign is also gone. Bailey and his friends ponder this and then they get up and leave.

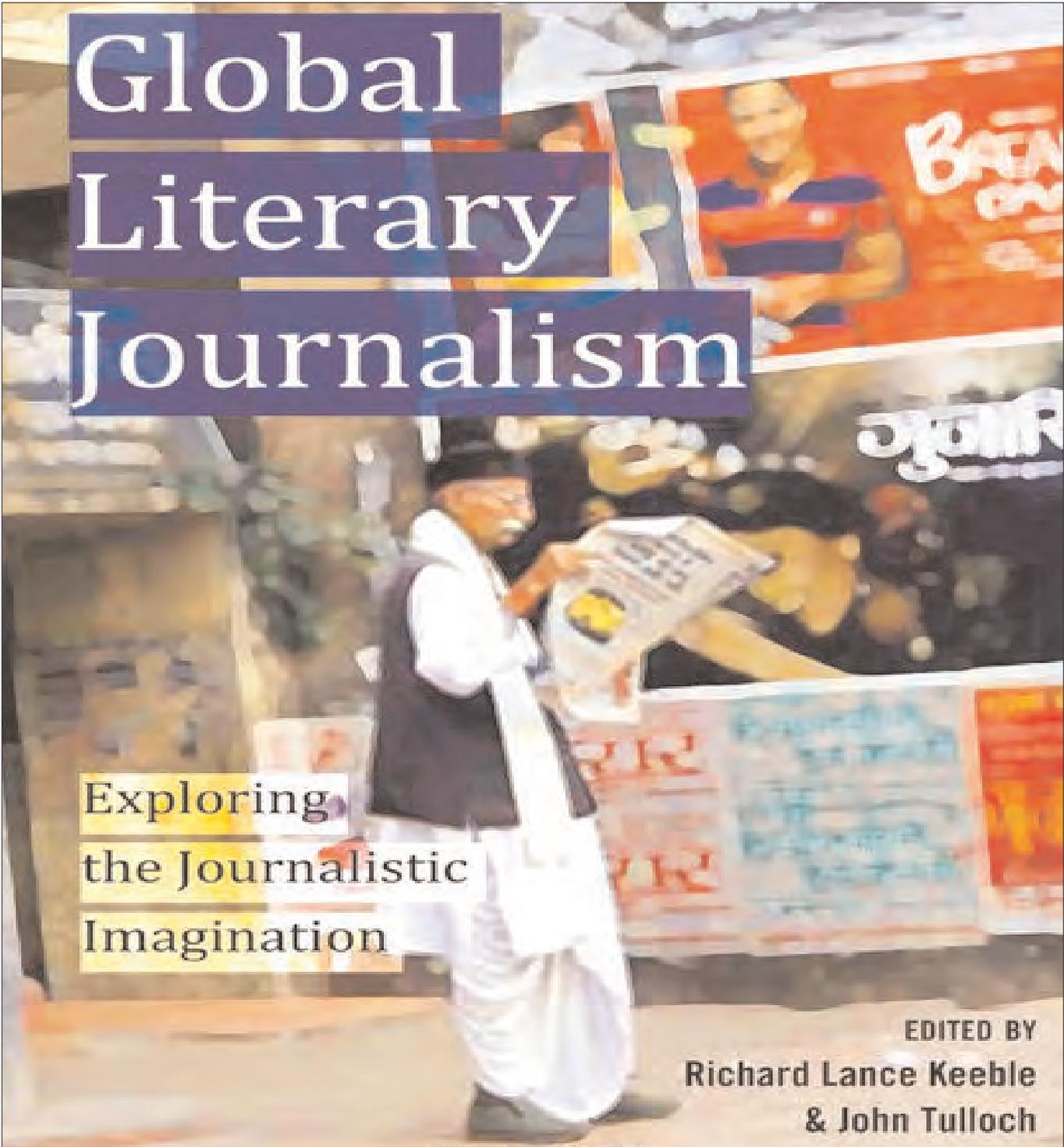
It's a sad ending. But I think if I were Bailey, and in some ways I am, I would not despair over all that nothingness. After all, nothing is something. And how do you know what you have until you don't have it any more? I think Bailey goes back to walking that picket line that no longer exists. Something will come along. Writers have to believe that. ♦

## SCHUDSON CONFERENCE ON THE 'UNLOVABLE PRESS' AT GRONINGEN

A conference entitled "The Unlovable Press: Conversations with Michael Schudson" will be held at the Center for Media and Journalism Studies at University of Groningen in the Netherlands on 16-17 June 2014. The essential issue of the meeting will be: How should we study "a necessary institution we are not likely ever to love"? Schudson's pioneering and ground breaking research on the historical and contemporary development of journalism has inspired many scholars around the globe and helped lay the foundations for the growing field of journalism studies. His work on the crossroads of journalism history, sociology and political communication carefully discusses and critically questions commonly accepted truths about "the unlovable press". Why is journalism a central institution in democracy? How is citizenship 'envisioned' and what is journalism's role in this regard?



Why did the objectivity norm arise in journalism? In what ways do social and narrative conventions prefigure the representation of reality in the news? And through which practices is news as a cultural form constructed? This conference will invite scholars to critically engage with the work of Michael Schudson and these fundamental questions. Schudson, a professor of Journalism at Columbia University, will also receive an honorary doctorate from the University of Groningen during the conference as part of celebrations to commemorate the occasion of the university's 400-year anniversary. The organizers are planning to publish a selection of the papers in a volume and/or a special issue. For more information, please contact Marcel at <m.j.broersma@rug.nl>.



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## TWO MOTTOS I LIVE BY IN THE CLASSROOM

*One goal is to teach students how to ask why a text speaks to them.*

By Hilde van Belle, Katholieke Universiteit Leuven (Belgium)

For almost 30 years now, I've been teaching different courses in the Dutch faculty of an Applied Language Studies Department in Antwerpen, Belgium. It used to be a translator and interpreters school, but lately we established two more masters, one of which is in journalism.



TEACHING  
TIPS

What I learned during all my writing courses is the basic idea that good writing takes time. Some of my students still have to get rid of the romantic idea of inspiration and move on to the more realistic business of transpiration. It is a special skill to take a certain distance from your own writings and as such reduce the gap between what you mean and what is actually written on the page. My motto: *What is easy to read was most difficult to write down!*

I also learned that so-called non-creative writing genres, such as translating, more often than not require a great deal of rethinking and re-formulating. That is why the book we published on writing focuses both on functional and on strategic writing. Intellectual creativity is at least as important as spelling and grammar skills. Motto 2: *A good text is a*

*lot more than a text without any grammar or spelling mistakes.*

More and more I focused on the rhetorical aspects and the role of empathy, strategy and creativity in all kinds of communication. When I discuss texts with students, I tackle not only grammar issues, but evidently also the use of appealing anecdotes and striking style figures. I focus especially on the overall structure of a text, as determines the dynamism and power of it: the different

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Stories  
can be seen as  
arguments,  
and, indeed, style can,  
speak

---

perspectives and the oppositions that are at play, the rhythm, the different lines and layers of the story. And in accordance with the rhetorical idea of invention, I encourage my students to look for examples and to read a lot: ideas don't really fall from mid-air, you pick them up while reading or while discussing with others.

Although Media Studies is quite

a popular study at universities, we didn't have any real journalism schools in Flanders until 2007. So it was quite a challenge when three masters in journalism (two semesters) were erected: one in Antwerpen and two in Brussels. People in media studies were invited to teach courses on journalism studies, social media and the like, journalists were invited to do workshops and people of our own language department engaged in text analysis and writing courses. In my critical text analysis course I focus on two aspects of journalism: opinion and story.

When I studied literature, journalism always happened to be the last marginal item that was mentioned about a writer's work. And I confess: I did the same in my Ph.D. about the literary work of Cees Nooteboom, who is actually one of our best writers of travel literature. I know better now, and as a matter of fact, my literature background is of great use to me at this point. I love to discover how texts work, how the tensions shift, and I encourage my students to have an eye for all the layers of a story, for perspective, for subtle details and seemingly unimportant side tracks. This is my project for the moment: trying to map our own rich Flemish/Dutch literary journalism tradition, backed by enthusiastic students who

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