RECHERCHE DU TEMPS PERDUE

IALJS-9 is in Paris in May 2014. Recalling my first visit.

By Bill Reynolds, Ryerson University (Canada)

The original plan, to head to Paris in May, for my wife’s fortieth birthday, is going ahead. Paris, May 2002. This will be my first time. Shocking, really. I wait until I am 45 years old to visit the great city.

I remember it now, the first impression after the train in from CDG, lugging bags from Gare du Nord onto public transit, realizing yes, the buses do lend a front-row seat to the city’s nineteenth-century architectural engineering.

I recall the days of adventure, of getting turned around, of figuring it out through endless map consultations, of walking briskly from one museum to another. We stay at a place called Republique on Rue Albert Thomas, near Place de la République, a not-great hotel. But so what, we are in Paris! It has a window ledge to walk out onto so I can smoke Gauloises or Marlboros and pretend I am Belmondo cool.

We’ve made a vow to dress up every day up so the Parisians won’t dress us down with their cold eyes. And it works—we experience no obvious dripping condescension for 10 days. Once we’re ready, we step outside, we walk a few steps into a boulangerie for pain au chocolate, a café au lait and on to the Jardin de Tuileries. Or the Arc de Triomphe. Or to the museums, the many, many, many museums—the Musée Carnavalet over on Rue de Sévigné being the real find for us. We linger and work on our French while reading the copious legends accompanying the artworks. Exhaustion has never felt so good.

We try the Centre Pompidou, twice. And La Bastille, of course, we must see the Bastille—for the little people. And Père-Lachaise, of course, for the big people. Oscar Wilde, Abelard and Heloise, Colette, Molière, Chopin and, yes, Jim Morrison. To run this cultural gauntlet, we need coffee, chocolate pastries, baguettes, omelets—mostly we live on these famous, essential food groups.

We go almost everywhere in Paris: to the Pantheon, to Shakespeare and Company, to Notre Dame, you name it. But above all, we head to the Louvre for an evening’s head-on collision with capital-A Art. My wife knows I want to spend time with the Winged Victory of Samothrace, the greatest of Hellenistic sculptures. The Greek goddess Nike, how do her wings stay in place? Why don’t they fall off her torso? Turns out those Greeks were pretty clever at leveraging weight and balancing the spiritual and the physical in one strong pose. It’s all there, except for her head and her arms.

Come have another look with us this May at IALJS-9. ♦
Located in the beautiful city of Paris, The American University of Paris offers an international, interdisciplinary education at both the undergraduate and graduate levels in one of the most cosmopolitan cities of the world. The American University of Paris strives to educate its graduates to communicate and to exist successfully across and beyond language and cultural boundaries in our increasingly globalized world.

Occupying several buildings throughout the seventh arrondissement of Paris near the Eiffel Tower, The American University of Paris (AUP) is a leading American academic institution in the heart of Europe, regularly hosting exceptional intellectual, cultural and artistic events for AUP and the community at large, as well as preparing students to become leaders in their respective fields. At AUP, learning extends beyond the classroom into the streets of Paris where students’ lives are daily exercises in living as citizens not of one culture or place, but of the world.

AUP fosters an innovative educational model that incorporates elements of the American university model, hands-on experience through extensive research and internship programs and the innumerable cultural opportunities that Paris offers. Students benefit from discussion-based classes; an emphasis on critical thinking and innovative approaches to the issues that face our world; and a close relationship between students and faculty. The world-class faculty at AUP are passionate about learning and bring their own interdisciplinary research and scholarship into the classroom, giving students the opportunity to become involved in exceptional research endeavors. AUP’s commitment to a culture of academia that focuses on cultural engagement and community, and fosters graduates that are committed to serving the world as global citizens. The close-knit global community that is AUP helps make the university unique and stimulates innovative thinking and interdisciplinary approaches to current issues.

The American University of Paris was founded as the American College in Paris (ACP) in 1962 by Lloyd DeLamater, a U.S. Foreign Service Officer, who saw the need for post-secondary education for American students in Paris. As time changed and ACP evolved, the student body became increasingly diverse, with a student population that was no longer predominately American. In 1978, the American College of Paris became a fully-accredited four-year, degree-granting college. ACP became the American University of Paris in 1988, adding Master’s programs to the University’s offerings in 2005. AUP now offers 10 graduate degree programs in the six core fields: Cross-Cultural & Sustainable Business Management, Cultural Translation, Global Communications, International Affairs, Middle East & Islamic Studies and Public Policy—with a new Master of Arts in Climate Policy and Practice to begin in 2014. Exciting new developments at AUP include the launch

Continued on next page
THE WORD “UNIVERSITY” WAS ADDED TO AUP’S NAME 25 YEARS AGO WHEN THE INSTITUTION ANNOUNCED AN ENRICHMENT OF ITS DEGREE OFFERINGS, INCLUDING A NUMBER OF INNOVATIVE GRADUATE PROGRAMS.

of the Graduate School for Global Studies, which will provide a platform for tailored degrees, allowing students and professors to develop progressive approaches to and unique perspectives on global challenges, with an emphasis on innovative projects, research and emerging careers.

Accredited by the Middle States Association of Colleges and Schools, AUP’s reputation for academic excellence is international in scope. With more than 15,000 graduates in more than 140 countries worldwide, AUP has one of the most extensive alumni networks in the world. With faculty from over 25 countries and nearly 1,000 students representing more than 100 nationalities and 140 languages and dialects, AUP fosters a multilingual, multicultural learning environment. Students at AUP become part of a community that exists beyond the bounds of language, culture or country, leading students to reimagine their notion of identity and sense of cultural belonging, ultimately emerging as global citizens who are at home in the world.

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 and III
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 IV and V
Session 10 10.45 – 12.15 Panel II (President’s Panel)
Lunch 12.15 – 13.30
Session 11 12.15 – 13.30 Working Lunch: LJS Staff Meeting
Session 12 13.30 – 15.00 Research Paper Session II
Session 13 15.15 – 16.45 Panels III and IV
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 VI and Panel V
Session 17 10.45 – 12.15 Panels VI and VII
Session 18 12.30 – 13.00 Closing Convocation
THE NEWSLETTER OF THE IALJS

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)

<table>
<thead>
<tr>
<th>Category</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current IALJS Member</td>
<td>$120</td>
</tr>
<tr>
<td>Current IALJS Member retired</td>
<td>$100</td>
</tr>
<tr>
<td>Student with research paper on program</td>
<td>$30</td>
</tr>
<tr>
<td>Student without paper on program</td>
<td>$60</td>
</tr>
<tr>
<td>Non-IALJS member</td>
<td>$170</td>
</tr>
<tr>
<td>Spouse/Partner</td>
<td>$50</td>
</tr>
</tbody>
</table>

(referent for those already having paid their 2014 dues)

(Includes a one-year IALJS membership)

This fee is required only if a spouse will be attending scheduled research sessions and/or panels

1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2014

<table>
<thead>
<tr>
<th>Category</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current IALJS Member</td>
<td>$155</td>
</tr>
<tr>
<td>Current IALJS Member retired</td>
<td>$135</td>
</tr>
<tr>
<td>Student with research paper on program</td>
<td>$85</td>
</tr>
<tr>
<td>Student without paper on program</td>
<td>$95</td>
</tr>
<tr>
<td>Non-IALJS member</td>
<td>$205</td>
</tr>
<tr>
<td>Spouse/Partner</td>
<td>$85</td>
</tr>
</tbody>
</table>

(referent for those already having paid their 2014 dues)

(Includes a one-year IALJS membership)

This fee is required only if a spouse will be attending scheduled research sessions and/or panels

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 after 31 March 2014.

2. SPECIAL EVENTS:
Please indicate the number of meals required next to each item below

<table>
<thead>
<tr>
<th>Event</th>
<th>Number of meals needed</th>
<th>Regular</th>
<th>Vegetarian</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Breakfast for Your Thoughts&quot; (Friday morning)</td>
<td>Number attending x $20*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conference Banquet (Friday evening)</td>
<td>Number attending x $60</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*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”

Bill Reynolds, IALJS President
School of Journalism
Ryerson University
350 Victoria St.
Toronto, Ontario M5B 2K3
Canada
Tel: +1-416-979-5000 Ext. 16294
Fax: +1-416-979-5216
reynolds@ryerson.ca

For a reservation at the convention hotel, Novotel Paris Tour Eiffel, special IALJS rate information and the registration form can be found at the following link: http://www.ialjs.org/?page_id=21

3. REGISTRATION INFO

Name:
Address/Department:
School/University:
City, State, Zip, Country:
Phone:
E-mail Address:
“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: wdhew@auap.edu

Registration: http://www.ialjs.org

http://www.aup.edu
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 the IALJS-9 meeting 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 that 10 minutes, and then there is always the Paris Metro.

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.
AMERICAN UNIVERSITY OF PARIS
14th of May – 18th of May 2014

REGISTRATION FORM / FORMULAIRE DE RÉSERVATION
Please return / à retourner
e-mail : h3546-re5@accor.com
fax : +33 1 40 58 24 25

I would like to confirm the following reservation / Je souhaite confirmer la réservation suivante :

Arrival date / Date d’arrivée :
Departure date / Date de départ :
Last Name / Nom :
First Name / Prénom :
Tel :
Fax :
E-mail :

The wifi internet connection is free in the bedrooms / La connection Internet wifi est gratuite en chambre en bas débit

AMERICAN UNIVERSITY OF PARIS Special Rate // Tarif préférentiel AMERICAN UNIVERSITY OF PARIS :

Special rate available from the 14th to the 18th of May 2014

- Classic Single Room / Chambre Single Standard:
  - 203.50 € per night / per night
- Classic Double Room / Chambre Double Standard:
  - 220.55 € per night / per night
- Classic Twin Room / Chambre Twin Standard:
  - 220.55 € per night / per night
- Superior Single Room / Chambre Single Supérieure:
  - 236.50 € per night / per night

TOTAL FOR ENTIRE STAY : .......................... €

Buffet Breakfast / Petit déjeuner : included / inclus

Guarantee / Garantie :
VISA
MASTERCARD
AMERICAN EXPRESS
DINERS

Credit Card Number / N° Carte de crédit:

Exp. Date / Date d’expiration :

Cancellation Policy: In case of cancellation or no show, the full stay will be charged.
Condition d’annulation : En cas d’annulation ou de no show, l’ensemble du séjour sera facturé.

Please fax this reservation form before the 15th of March 2014. After this date, the hotel will not guaranty the availability of room or the special rate.
Merci d’envoyer la réservation avant le 15 mars 2014. Après cette date, nous ne pouvons plus vous garantir la disponibilité ni le tarif préférentiel.

Date
Signature:

Hôtel : Confirmation number / Numéro de confirmation
Novotel Paris Tour Eiffel
Tel : +33 (0) 1 40 58 20 37/20 38
61 Quai de Grenelle
fax : +33 (0) 1 40 58 24 25
75 015 Paris
CALL FOR PAPERS
International Association for Literary Journalism Studies

“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

The International Association for Literary Journalism Studies invites submissions of original research papers, abstracts for research in progress and proposals for panels on Literary Journalism for the IALJS annual convention on 15-17 May 2014. The conference will be held at the American University of Paris in Paris, France.

The conference hopes to be a forum for scholarly work of both breadth and depth in the field of literary journalism, and all research methodologies are welcome, as are research on all aspects of literary journalism and/or literary reportage. For the purpose of scholarly delineation, our definition of literary journalism is "journalism as literature" rather than "journalism about literature." The association especially hopes to receive papers related to the general conference theme, “Literary Journalism: Local, Regional, National, Global." All submissions must be in English.

The International Association for Literary Journalism Studies is a multi-disciplinary learned society whose essential purpose is the encouragement and improvement of scholarly research and education in Literary Journalism. As an association in a relatively recently defined field of academic study, it is our agreed intent to be both explicitly inclusive and warmly supportive of a variety of scholarly approaches.

Details of the programs of previous annual meetings can be found at:
http://www.ialjs.org/?page_id=33

Continued on next page
I. GUIDELINES FOR RESEARCH PAPERS

Submitted research papers should not exceed 7,500 words, or about 25 double-spaced pages, plus endnotes. Please regard this as an upper limit; shorter papers are certainly welcome. Endnotes and bibliographic citations should follow the Chicago Manual of Style. Papers may not be simultaneously submitted to any other conferences. Papers previously published, presented, accepted or under review are ineligible. Only one paper per author will be accepted for presentation in the conference’s research sessions, and at least one author for each paper must be at the convention in order to present the paper. If accepted, each paper presenter at a conference Research Session may be allotted no more than 15 minutes. To be considered, please observe the following guidelines:

(a) **Submission by e-mail attachment in MS Word is required.** No other format or faxes or postal mail submissions will be accepted.

(b) Include one separate title page containing title, author/s, affiliation/s, and the address, phone, fax, and e-mail of the lead author.

(c) Also include a second title page containing only the paper’s title and the paper’s abstract. The abstract should be approximately 250 words in length.

(d) Your name and affiliation should *not* appear anywhere in the paper [this information will only appear on the first title page; see (b) above].

II. GUIDELINES FOR WORK-IN-PROGRESS PRESENTATIONS (ABSTRACTS)

Submitted abstracts for Work-in-Progress Sessions should not exceed 250 words. If accepted, each presenter at a conference Work-in-Progress session may be allotted no more than 10 minutes. To be considered, please observe the following guidelines:

(a) **Submission by e-mail attachment using MS Word is required.** No other format or faxes or postal mail submissions will be accepted.

(b) Include one separate title page containing title, author/s, affiliation/s, and the address, phone, fax and e-mail of the lead author.

(c) Also include a second page containing only the work’s title and the actual abstract of the work-in-progress. The abstract should be approximately 250 words in length.

III. GUIDELINES FOR PROPOSALS FOR PANELS

(a) **Submission by e-mail attachment in MS Word is required.** No other format or faxes or postal mail submissions will be accepted.

(b) Panel proposals should contain the panel title, possible participants and their affiliation and e-mail addresses, and a description of the panel’s subject. The description should be approximately 250 words in length.

(c) Panels are encouraged on any topic related to the study, teaching or practice of literary journalism. See [http://www.ialjs.org/?page_id=21](http://www.ialjs.org/?page_id=21).

*Continued on next page*
IV. EVALUATION CRITERIA, DEADLINES AND CONTACT INFORMATION

All research paper submissions will be evaluated on originality and importance of topic; literature review; clarity of research purpose; focus; use of original and primary sources and how they support the paper’s purpose and conclusions; writing quality and organization; and the degree to which the paper contributes to the study of literary journalism. Similarly, abstracts of works-in-progress and panel proposals will be evaluated on the degree to which they contribute to the study of literary journalism. All submissions will be blind-juried, and submissions from students as well as faculty are encouraged.

Please submit research papers or abstracts of works-in-progress presentations to:

Prof. Isabel Meuret, Université Libre de Bruxelles (Belgium)
Research Chair; e-mail: <imeuret@ulb.ac.be>

Please submit proposals for panels to:

Prof. Rob Alexander, Brock University (Canada)
Program Co-Chair; e-mail: <ralexand@brocku.ca>

Deadline for all submissions: No later than 1 December 2013

For more information regarding the conference or the association, please go to http://www.ialjs.org or contact:

Prof. Bill Reynolds, Ryerson University (Canada)
IALJS President; e-mail: <reynolds@ryerson.ca>

Prof., Norman Sims, University of Massachusetts – Amherst (U.S.A.)
IALJS First Vice President; e-mail: <sims@honors.umass.edu>

Prof. Isabel Soares, Universidade Técnica de Lisboa (Portugal)
IALJS Second Vice President; e-mail: <isoares@iscte.ulisboa.pt>

Prof. David Abrahamson, Northwestern University (U.S.A.)
IALJS Secretary; e-mail: <d-abrahamson@northwestern.edu>

Prof. Alice Trindade, Universidade Técnica de Lisboa (Portugal)
IALJS Immediate Past President President; e-mail: <atindade@iscsp.ulisboa.pt>

Prof. John S. Bak, Nancy-Université (France)
Founding IALJS President; e-mail: john.bak@univ-nancy2.fr>
LITERARY JOURNALISM IN SOUTH AFRICA

The old issue of definition could lead this discussion astray. So let’s just say that literary journalism is long-form journalism is narrative nonfiction.

By Gillian Rennie, Rhodes University (South Africa)

It is tempting to dwell on the fact that South Africa, despite being a country with two Nobel literature prize winners, has embarrassingly low literacy rates and mystifyingly low literary quality apparent in its media offerings. And it’s tempting to extend this further and say South Africa has shamefully little in the way of literary journalism. But that would be the out-dated, lazy and untruthful assumption of a literary pessimist.

Evidence for this view comes in part from recent figures released by the publishing industry. About 60 percent of adult titles published in South Africa are nonfiction. Granted, some of these are about container gardening and weight loss, but many of them are book-length works of reportage. But the noisiest evidence of a burgeoning genre in South Africa appears online. A clutch of rambunctious and brave literary journalism projects have recently opened digital doors. Among them are:

Tafelberg Short Books at <www.tafelberg.com/shortbooks>. These short digital nonfiction works come out of an imprint of NB Publishers, one of the book publishing companies owned by the Media24 empire. Downloads cost R35 (about $3.50) and early titles by top South African commentators and authors include The Politics of Pregnancy by Rhoda Kadaliie, The Zuma Moment and the Road to Mangaung by Aubrey Matshiqi and Moments with Mandela by Wilmot James. “It is a format,” said Erika Oosthuysen, nonfiction publisher at NB, “which allows authors more depth and nuanced analysis than a newspaper article with its limited length. Yet it is quick, convenient and easy to read on an e-reader or smartphone.”

Mampoer at <www.mampoer.co.za>. “For a long time there wasn’t an outlet to allow people to do more than 1,200 words, which is a standard magazine or newspaper feature,” Mampoer co-founder Anton Harber told Mail & Guardian newspaper recently. “There isn’t a history of it in South Africa.” Mampoer’s titles cost $2.99 for works of up to 15,000 words. What’s mampoer? A potent alcoholic concoction that turns peaches into flame, a kind of South African moonshine. Or, as the site’s editors put it: “Mampoer sears the throat, unsettles the mind, lifts the spirits and can lead to permanent addiction. Just like Mampoer-Shorts, a hefty punch in a small package.”

Chimurenga at <www.chimurenga.co.za>. The black writers of Drum magazine created a place for themselves in South African journalism and literature with their inimitable work in the 1950s. Chimurenga (“struggle for freedom”) revives their legacy in this pan-African publication of culture, art and politics. Based in Cape Town and founded by editor Ntone Edjabe in 2002, it provides a platform for free ideas and political reflection by Africans about Africa.

It’s also worth noting The Con at <www.theconmag.co.za>, which features the work of journalist Niren Tolsi and a range of others.

Antony Altbeker—who has written several books about crime and policing and is on the Mampoer launch team—said this about Mampoer, but it also applies more broadly to its genre: “As small as the market is, there is a large enough audience for long-form to survive. The distribution costs for a market as small as South Africa make it challenging [to offer this service in print]. For writers, it’s an opportunity to do serious work without the time and delay associated with publishing a book.”

So perhaps literary journalism in South Africa in a variety of forms is becoming an increasingly stylish and satisfying pursuit.
DESPERATELY SEEKING FEMALE LITERARY JOURNALISTS
A solicitation for names of and works by female literary journalists produced the list below. Please add additional works—or new nominees—and send to <reynolds@ryerson.ca>.

By Bill Reynolds, Ryerson University (Canada)

- Addams, Jane, Twenty Years at Hull House.
- Brum, Eliane (Brazil).
- Carson, Rachel (U.S.A.)
- Carter, Angela (U.K.).
- Cather, Willa (U.S.A.).
- Cunningham, Lynn, “Cause and Effect,” The Walrus, October 2009 (Canada).
- Davis, Rebecca Harding, Life Inside the Iron Mill.
- Day, Dorothy, “We Go on Record,” Catholic Worker, 1945 (about the atomic bombing of Japan).
- Didion, Joan.
- Duras, Marguerite (Vietnam; France)
- Ephron, Nora, the chapter about how she got her start in journalism from I Remember Nothing (2011), or the chapter about how her mother threw Lillian Ross out of her house.
- Garner, Helen (Australia).
- Gellhorn, Martha.
- Gillan, Audrey (U.K.).
- Hafner, Katie, “The Epic Saga of the usual suspects, but also a trove of both historical and contemporary finds worth reading

- Hass, Amira (Israel).
- Hooper, Chloe (Australia).
- Kriem, Anna (Australia).
- Mahoney, Rosemary, Whoredom in Kimmage (excerpt).
- Malcolm, Janet, In the Freud Archives (excerpt from New Yorker articles that became the book).
- McCarthy, Mary (U.S.A.).
- Melvern, Linda (U.K.).
- O’Kane, Maggie (U.K.).
- Politkovskaya, Anna (Russia).
- Poniatsowska, Elena (Mexico).
- Powell, Dilya (U.K.).
- Ross, Lillian, “How Do You Like It Now, Gentlemen?” New Yorker, 3 May 1950.
- Roy, Arundhati (India).
- Sand, George (France).
- Thompson, Dorothy, “Goodbye to Germany,” Harper’s.
- West, Rebecca (U.K.).
- Wilding, Jo (U.K.).
- Wilkinson, Marian (Australia).
- Wong, Jan, “Get Under the Desk!” Globe and Mail, 16 September 2006 (guy goes on rampage at Dawson College in Montreal; Wong writes feature in three days; gets pilloried for suggesting the unthinkable; gets fired by the Globe for being a disturber of the established peace).

(The author gratefully thanks contributors including David Abraham-son, John S. Bak, Susan...
CALL FOR ABSTRACTS:
JOINT JOURNALISM AND COMMUNICATION HISTORY MEETING IN NEW YORK

The Joint Journalism and Communication History Conference—the joint spring meeting of the American Journalism Historians Association and the AEJMC History Division—will be held on Saturday, 8 March 2014 from 8:30 a.m. to 5:00 p.m. at the Arthur L. Carter Journalism Institute at New York University, 20 Cooper Square, 6th Floor, New York, NY 10003. You are invited to submit a 500-word proposal for a panel or an abstract for a completed paper or research in progress. Innovative research and ideas from all areas of journalism and communication history, as well as from all time periods, are welcome. Scholars from all academic disciplines and stages of their academic careers are encouraged to participate. The conference offers participants the chance to explore new ideas, garner feedback on their work and meet a broad range of colleagues interested in journalism and communication history in a welcoming environment. Your proposal should include a brief abstract detailing your presentation topic as well as a compelling rationale why the research is of interest to an interdisciplinary community of scholars.

The conference is also looking for participants for a “Meet the Author” panel. If you published a book in 2013 or have a book coming out in the spring of 2014 and would like to spend a few minutes touting your book at the conference, please contact Kim Gallon at <gallon@muhlenberg.edu> with a brief description.

This year submissions will again be processed through the Media History Exchange, an archive and social network funded by the National Endowment for the Humanities and administered by Elliot King of Loyola University Maryland, the long-time organizer of this conference. To join the Media History Exchange (membership is free) go to <http://www.mediahistoryexchange.org> and request a membership. Once you have joined, follow the step-by-step instructions describing how to upload an abstract to a specific conference.

If you have any questions or run into any problems, please contact Kim Gallon for programming or submission questions (e-mail address above) or co-organizer Anne Thorner at <aethorne@mac.com>. Acceptance notifications will be sent by 3 February 2014.

More information on the Joint Journalism and Communication History conference can be found by visiting <http://journalismhistorians.org>.

JOHN TULLOCH (1946-2013)
A master scholar/teacher and dear friend of literary journalism.

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

Professor John Tulloch, the former head of the School of Journalism at the University of Lincoln (LSJ) and a key figure in the development of literary journalism as a discipline both in the U.K. and internationally, has died after a long illness at age 67. He jointly edited the collection of essays, Global Literary Journalism: Exploring the Journalistic Imagination (Peter Lang, 2012) and was completing a second volume at the time of his death. His insightful contributions to recent annual conferences of the IALJS and to the association’s journal marked him out as an original and important scholar.

John also played a crucial role in the development of journalism education more broadly in the U.K. and internationally over the last 40 years. Under his leadership from 2004 to 2012, the LSJ rose to be one of the leading journalism schools in the country—launching, for instance, innovative master’s programs in Peace Journalism, Science and Arts Journalism and the country’s only B.A. in investigative journalism.

He also played an essential role in building up LSJ’s close links with the internationally acclaimed investigative journalist John Pilger. Significantly, when Pilger was awarded the Grierson Trust’s Lifetime Achievement Award in 2011, he asked John to give the welcome speech, which was much acclaimed. Pilger commented: “Whereas journalism is taught competently elsewhere, it was invested with its due ethical and inspirational quality by John Tulloch—both at Lincoln and abroad.”

John had an enormous curiosity about life. He was a true polymath; indeed, his breadth and depth of knowledge never ceased to amaze: music of all genres, films, history, literature, art, politics, war and peace journalism, travel, robots—these were just a few of his interests. He claimed to own 20,000 books. His home in Finchley in north London, the small house he rented in Lincoln and his office at the university were certainly bursting with them. But John had read just about all of them in depth—and remembered what he read. So a conversation with him was usually an education in itself. He knew vast swathes of literature (much of Shakespeare’s plays, for instance) by heart.

India was a particular love. A friend once once said to him: “Ideally you would like to spend half of each year in India.” “No,” he replied vigorously, “nine months.” He thus gained particular pleasure from 1994 to 2003 from his management of the Chevening Award Program for Young Indian Journalists at the University of Westminster, funded by the Foreign Office and organised by the British Council, New Delhi—and again at the University of Lincoln in 2007.

John was brought up in west London and went to Latymer Upper School, where he formed life-long friendships, maintaining contact and crossing professional paths with former school mates for more than 50 years. John was representative of a generation that rode a meritocratic wave, securing a wonderful school and undergraduate education,
tutored by able and broad-minded teachers in the company of a stellar cohort of contemporaries. After completing a B.A. (Hons) in English Literature at York University from 1965-1968 and a short spell in journalism in London at the now-defunct City Press and Building Design, he completed a postgraduate diploma in education at the University of Edinburgh in 1972 and then moved on to do further postgraduate study in Leeds. In 1970 he met Pat O’Callaghan, a Ph.D. researcher, and they wed in 1975.

At heart, John was an academic. But not only was he a researcher and teacher. He was also able to cope with all the administrative chores—becoming expert, for instance, in writing out all the complex documentation needed for program validations—whilst delighting in inspiring and supporting his colleagues and encouraging his students to achieve their best. Moving in 1974 to the University of Westminster (then the Polytechnic of Central London), where he later became Head of the Department of Journalism and Mass Communication from 1995-2003, John joined the country’s first B.A. Media Studies program.

During the late 1970s and 1980s, he designed media courses for trade unionists and in 1984 led the first affirmative action journalism training course in the U.K., backed by the Commission for Racial Equality, the BBC and the National Union of Journalists. In 1990 he designed the first part-time masters course in journalism and later launched the first M.A. in Public Communication and P.R.

At Lincoln, he redesigned the undergraduate program, created the school’s first M.A. in Journalism and launched a unique Journalism Ph.D. by Practice. Additionally, under his leadership the school’s B.A. Journalism program gained awards and accreditation from all the industry bodies and was “Recognized for Excellence” by the European Journalism Training Association.

His contribution to the development of journalism education nationally and internationally was vast. He was an external examiner at more than a dozen universities at both B.A. and M.A. levels in the U.K. He also served as visiting professor or curriculum development consultant at a wide range of higher education institutions across the globe—including ones in Sweden, Uzbekistan, Kyrgyzstan, Kosovo, Yemen, France, Ireland and Malta.

His writings and research interests were both wide and innovative. They included peace journalism, literary journalism (particularly Charles Dickens), media history and ethics and international human rights. He maintained a constant critique of the ethics of corporate media but nevertheless always loved the British tabloids for their cheeky irreverence.

Informed of Tulloch’s passing, John Mair, chair of the Institute of Communication Ethics of which John was an active member, commented: “I’m sure he will be scribbling away, wherever he may be.”

He leaves his wife Pat and three daughters, Katherine, Lucy and Isabel, two grandsons, Oliver and Henry, sons-in-law Paul and Nicholas and a host of dear friends. ♦

ARTS AND HUMANITIES CONFERENCE TO MEET IN HAWAII IN JANUARY

The 12th Annual Hawaii International Conference on Arts and Humanities will be held from 10-13 January 2014 at the Waikiki Beach Marriott Resort & Spa and Hilton Hawaiian Waikiki Beach Resort in Honolulu, Hawaii. Honolulu is located on the island of Oahu. Since Oahu is often nicknamed “the gathering place,” the 2014 Hawaii International Conference on Arts and Humanities will once again be the gathering place for academics and professionals from arts- and humanities-related fields from all over the world. The main goal of the conference is to provide an opportunity for academics and professionals from various arts and humanities related fields from all over the world to come together and learn from each other. An additional goal of the conference is to provide a place for academics and professionals with cross-disciplinary interests related to arts and humanities to meet and interact with members inside and outside their own particular disciplines. For more information, please see <http://www.hichumanities.org>.

NEW MEDIA IN LITERARY HISTORY SYMPOSIUM

The New Media in American Literary History Interdisciplinary Symposium will be held at Northeastern University in Boston on 5-6 December 2013. Confirmed plenary panelists include: Elizabeth Maddock Dillon (Northeastern), Ellen Gruber Garvey (New Jersey City), Lisa Gitelman (NYU) and Meredith McGill (Rutgers). The symposium is aimed at bringing together “digital” and “analog” scholars interested in the history of American print media to discuss common questions, challenges and identify potential collaborations. Our goal is to bridge the gap between digital and more “traditional” disciplinary work. The conference will bring together scholars employing methodologies such as text mining, topic modeling, digital curation and network analysis—in other words, “Big Humanities Data”—into direct and productive dialogue with Americanist scholars, graduate students, and archivists employing well-established practices in book history, textual analysis, media studies and critical bibliography in their work. The symposium will be structured around project demonstrations, roundtables, group dialogues and master classes. For more information, please contact Ryan Cordell at <acr.cordell@neu.edu>.
“This collection is proof positive that ambitious, inspired non-fiction storytelling has life in it yet.” — Adam Moss, Editor, New York

Edited by
Walt Harrington
and Mike Sager

Next Wave
America's New Generation of Great Literary Journalists

“Some mighty great journalism here. I just wish I had assigned more of it.” — Graydon Carter, Editor, Vanity Fair
DEAR YOUNG LITERARY JOURNALIST

A letter of encouragement in the form of a poem.

By Edvaldo Pereira Lima, Academia Brasileira de Jornalismo Literário (Brazil)

I would like to share with fellow IALJS members a poem I wrote as an encouragement to my graduate literary journalism students. My Brazilian students were the original audience, but I hope it has an international appeal. This poem is part of a book I launched here last year, and most of the poems were originally written in English, although my native language is Portuguese. If any IALJS member wishes to have a copy of the Brazilian Portuguese version of the poem, send me a note and I will e-mail it to you.

There are stories to be told
Here now tomorrow France 1944
Egypt 1832
Brazil 2022
Australia some time to be.

There are faces to be depicted
Lives to be retold and cleared
For honor of memory
And legacy to eternity.

Cases to be craved
From layers of lies
And reputation good again.

Dig deep dig good
And do whatever
Your inner soul
Makes possible
No pain no regret no self-pity
Just do it!

Ready to write
Words of sadness and sorrow
Stories of victory and glory

There’s anger in the heart
Punch in the hands
For rewriting now and for good
Picture/scenes of truth robbed from being.
Go for a big flight
Gather strength from

There are miles to be traveled,
Milestones to be crossed,
Voyages to be embarked,
For the honor of memory
And legacy to eternity.

The above is an excerpt from the volume shown,
IN COLD FACT, IN COLD BLOOD
Exposing errors, finding fabrication and unearthing Capote’s unethical behavior.

By Daniel Axelrod, University of Florida (U.S.A.)

Kansas lawman Al Dewey closes his eyes just before Perry Smith hangs at the end of Truman Capote’s self-proclaimed “nonfiction novel,” In Cold Blood. Dewey helped catch Smith and his accomplice Dick Hickock after they invaded Herbert Clutter’s home and murdered the prosperous farmer and his family in a late-night November 1959 robbery that netted just $40. The April 1965 executions of Smith and Hickock resolved the case, which Capote chronicled. In the process, Capote claimed he pioneered a “narrative form that employed all the techniques of fictional art” while supposedly remaining “immaculately factual” and wholly objective.

Through the book’s third-person omniscient voice, Capote depicts a poignant final scene based on the memories that flood Dewey following Smith’s death. Dewey recalls a year-old incident in the Valley View Cemetery, which ended the case in his mind.

It was an “afternoon the previous May, a month when the fields blaze with the green-gold fire of half-grown wheat” in the Clutter’s hometown of Holcomb. Dewey was reflective.3 He considered his life, thought of his wife, and weeded his father’s grave. Then the Kansas Bureau of Investigation detective had a chance encounter near the graves of Herbert, his wife, Bonnie, and their children, Kenyon and Nancy. Dewey saw Nancy’s best friend, Susan Kidwell, and they chatted in the bright afternoon sun before Kidwell scurried off. She was attending Kansas State University, where she and Nancy had planned to study. Bobby Rupp, Nancy’s former high school sweetheart, had married. Dewey’s older son Alvin III was preparing to enter college, and both his boys “were deep-voiced now and as tall as their father.”3 The ending’s meaning is clear: “life continues and wholly objective.

Capote invented a final apology for Smith on the gallows, which no other witness heard him say.

account of an American crime ever written.”4 But Dupee noted moments that were “too slickly executed,” including a “concluding graveyard scene where the weather and the sentiment—Life Goes On—are unmitigated Hollywood.”7 British critic Tony Tanner called the cemetery scene “dubious” and wrote it would be “pretty cheap and sentimental” if In Cold Blood were a novel.8 Paul Levine of the Hudson Review thought Capote’s images were often so powerful they occasionally seemed “too good to be true.”9 Even Vladimir Nabokov complained, “Like some of Truman Capote’s stuff, particularly In Cold Blood, except that impossible ending, so sentimental, so false.”10

The critics didn’t know it then, but they were right. Capote fabricated the scene, as he later acknowledged to biographer Gerald Clarke, it never occurred.11 Capote had waited five and half years to finish In Cold Blood to see if Smith and Hickock would hang or win an appeal for a new trial or life sentences, and his nerves were so shot he barely composed the ending. So he opted for a cheery conclusion that closely resembled (down to the talkative wind)12 the ending of his novel, The Grass Harp.13 As Capote told Clarke, “I could probably have done without that last part, which brings everything to a rest. I was criticized a lot for it. People thought I should have ended with the hangings, that awful last scene. But I felt I had to return to the town, to bring everything back full circle, to end with peace.”14

Furthermore, Dewey’s eyes were open while Smith swung because he wanted to witness the case ending, and “after seeing the way that little Clutter girl looked, I could have pulled the [trap door] lever myself.”15 Capote even invented a final apology for Smith on the gallows, which no other witnesses heard him say.16 Given such fabrications, it’s no wonder readers have long disputed whether to classify In Cold Blood as fiction, nonfiction or something in between.7 This historiographical synthesis surveys the state of the field regarding In Cold Blood’s accuracy, and the timing couldn’t be better.

New revelations have emerged regarding Capote’s inventions and inaccuracies—especially since the book’s 40th anniversary in 2006 and following the interest generated by the movies Capote (2005) and Infamous (2006). And In Cold Blood is fast approaching three notable anniversaries—55 years since the Clutters tragically perished (1959), and the 50-year marks for the New Yorker’s serialization of the story (1965) and Random House’s first edition (1966) of the book. This paper highlights the most recent discoveries about In Cold Blood’s veracity. In short, Capote was shamelessly unfaithful to the truth and ethically bankrupt in his information-gathering practices. He turned real people into characters and fit them into his artistic motifs by adding and omitting information and inventing conversa-

Continued on next page
When it comes to judging the work, Capote himself set the terms. He deemed it a historical narrative, written like a novel, commensurate with great literature—and forged with a journalist’s devotion to accuracy, independence and objective methods for gathering and interpreting evidence. Asked if *In Cold Blood* contained any invention, Capote replied, “No…One doesn’t spend almost six years on a book, the point of which is factual accuracy, and then give way to minor distortions.” The author claimed everything in the book came from verifiable research and conversations with witnesses. Yet, the public had good reason to be suspicious of the author. “Capote damaged *In Cold Blood* by not abiding by his own rules.”

Capote doesn’t use citations or references, so readers can’t discern between fiction and reality.

The resulting inaccuracies are “fatal” because “complex truths may be well served by inventions, exaggerations, slanting and other transformations of fact.”

*In Cold Blood* is “certainly not a work of ‘fiction,’ neither is it a ‘documentary’ in the conventional sense of the word.” The book should be considered “inspired by a true story” or “a fictionalized ethnography based on actual events.” To Capote, it represented “desperate, savage violent America in collision with sane, safe, insular even smug America—people who have every chance against people who have none.”

But while Capote’s final product is largely factual, the author also wrote *In Cold Blood* in his unmistakable gothic novel style, full of mystery and terror. Some see Capote’s style as enlivening the narrative which have clearly been filled out of the writer’s imagination. Capote’s Kansas is less a real place than a “symbolic landscape” rendered in ‘rhetorically persuasive’ language. The author sanitized, simplified and sanctified the troubled Clutter family so they represented innocence, good and the American Dream. He built sympathy and understanding for the killers (Smith especially) to lobby against the death penalty and plea for them.

And Capote suppressed homosexuality—his love of Smith and the gay subtext between the killers. This paper also touches on how Capote was hardly, as he claimed, an independent observer. *In Cold Blood* maddened and sickened him. And his passion led him to repeatedly disregard journalistic ethics. By the book’s end, “the growing obliteration of the lines that demark journalism from fiction seems virtually complete….Capote wages war on traditional journalism by subordinating the instinct to inform to his novelistic objective throughout.”

Besides reviewing the new evidence, a comprehensive examination was performed across a broad range of the interdisciplinary scholarly articles, journalistic works and volumes of literary criticism. Sources were chosen based on whether they sought to decipher the reality within *In Cold Blood*. Even today, the book remains a cultural touchstone, and a mammoth commercial success showcasing the true crime genre’s profitability. Within a week of its release, *In Cold Blood* had earned Capote $2 million, and the author quickly received $1 million more for the film and paperback rights.

The book spent 37 weeks on the best-seller list, it was translated into 30 languages, and by 1987 it had sold more than 5 million copies. In 2005 alone, readers snapped up another 1.5 million copies following the release of *Capote*. Nowadays, *In Cold Blood* remains required reading for students in literature, journalism, American jurisprudence, psychology and law enforcement. Readers learn about Capote’s methods and find the reality within *In Cold Blood* to better identify the book’s lessons and assess its aesthetic, historical and educational worth.
differing conceptions of the truth. When
the two performed interviews together,
Capote focused on recalling interviewees’
quotes. Lee described the sources’ emo-
tions, reactions, appearances and charac-
ter traits,69 so her primary role “was to list
and observe subtleties that Truman
might be too busy to notice.”32

Capote said he did not take any
notes or use recording equipment during
interviews because he thought they inhib-
itied candor;65 and he believed “people
would reveal themselves…only in seem-
ingly casual conversations.”66 As Wilma
Kidwell, the mother of Nancy’s best
friend Susan, said: “It wasn’t like he was
interviewing you at all. He had a way of
leading you into things without your
knowing it.”42 The author claimed to have
a self-trained memory with “95 percent”
recall, though he sometimes said “97”67 or
even “90 percent.”68 Not surprisingly,
Capote had a history of “web-spinning”
in interviews, including false claims “of
making a living by painting flowers on
glass, tap dancing on a riverboat and
ghostwriting politicians’ speeches.”66 But
Capote was consistent on another point.
Whatever the reason—vanity, jealousy or cloaking his reporting and
writing methods to avoid accuracy ques-
tions—Capote always downplayed Lee’s
role in his book’s production. As Capote
said, “She simply didn’t help me very
much. She’s the first to admit it.”66

Capote labeled Lee an “assistant
researchist,”67 (while her research and
interviewing contributions were so sub-
stantial that “co-author” would not have
been an inappropriate description).68 He
emphasized that she merely typed his
notes (yet she interviewed 17 townspeo-
ples, led many of the pair’s dual inter-
views, took most of the detailed notes on
people and places, drew floor plans and
researched the town’s history).68 He did
publicly thank her for convincing the
townpeople to be interviewed (Lee did-
n’t just increase Capote’s access to
sources, she made the book possible by
helping him befriend Dewey and other
key townspeople after Capote’s disastrous
first impressions).69 He said she spent just
two months in Kansas70 (she was with him
for the duration of his first trip, repeatedly
returned, and Capote paid her $900 for
helping).71 And Capote claimed she had
nearly no relationship with Smith and
Hickock (she observed and interviewed
them during and after their trial and visit-
ted them in prison; they requested her at
their execution, though she didn’t attend).72 Of course, Lee did also type 150
single-spaced pages of notes.73

Following their 15 December
1959 arrival in Kansas, the pair would
interview sources daily, generally togeth-
er but sometimes separately, before
retreating to their accommodations at the
Warren Hotel. There they wrote down as
much as they could remember of the
day’s interviews and happenings and met
in the hotel’s Trail Room Coffee shop to
refresh each other’s memories.33 Lee, who

Between the serialized New Yorker version
and the Random
House book, Capote made over
5,000 changes
THE UNDECLARED WAR BETWEEN JOURNALISM AND FICTION

Journalists as Genre Benders in Literary History

Doug Underwood

http://www.palgraveconnect.com/pc/doifinder/10.1057/978113735353481
the book, they became a grandfather and grandson instead of a father and son, and he altered the locations to which they were traveling in Texas.66 And Capote, likely misattributed to Mrs. Hideo Ashida a quote about Herb being about to talk his way out of any situation, when one of Nancy’s teachers actually said it.67

It’s not surprising that all his life New Yorker editor William Shawn was uneasy that In Cold Blood ran in a magazine “that prided itself on ironclad accuracy…. There was too much unsubstantiated fact, too much fanciful speculation on Capote’s part.”68

Those who knew Capote described a man with his own view of the truth. According to Capote’s best friend, Joanne Carson, “In Truman’s mind, he doesn’t lie, he makes things the way they should have been.”69 Another Capote friend, John Richardson, said, “Truman had absolutely no respect for the truth. He felt that as a fiction writer he had license to say whatever came into his head as long as it had a surprising point or shape to it, or an unexpected twist to its tail.”70

On the one hand, Capote’s disconnection from reality was the “source of his boldness and invention.”71 As a child, the author “trained himself in a-priori rejection of reality and setting up his desired alternative to it.”72 It was how the short, gay, eccentric man—who never attended college and grew up in tiny Monroeville, AL—became a rich, famous, acclaimed writer. The problem for the author, however, was two-fold. He never stopped fighting reality, and he refused to admit the impossibility of beating it, which is the only requisite for fighting it.73

INVENTING STORIES WITH A PURPOSE
Before In Cold Blood, Capote wrote two notable New Yorker articles, but he was primarily known as a writer of fabulist fiction, and his works hardly hinted he could honestly and powerfully depict the brutal murder of a Kansas farm family.65 But in many ways Capote’s “true-life chronicle is the culmination of his fiction, the logical extension of all that he had written before.”74

Capote turned real people into characters—and cheated to fit them into his narrative. In Cold Blood was rife with his themes from Capote’s fictional works, including the idea that odd occurrences, the grotesque and the surreal are fated and freighted with meaning,75 and good-hearted “outsiders and outcasts” teach moralistic lessons.” As John Knowles said, “the theme in all his books is that there are special, strange gifted people in the world and they have to be treated with understanding.”76 In Cold Blood, like Capote’s fiction, also is “dominated by fear” and nightmares.77 And Capote’s brand of “fear is never completely understood, it simply lies with us—waiting, like Henry James’ Beast, to spring at our throats.”78

At the beginning of In Cold Blood, as Smith and Hickock zoom across

The family became emblems of goodness, light and the American Dream fulfilled

America in their black Chevy on a collision course with the unsuspecting Clutters, Capote cinematically cuts between “different story strands, intense close-ups, flashbacks, traveling shots, and background detail.”79 But to scrub the Clutters for his Hollywood-like depiction, Capote omitted a vast trove of information Lee gathered, which painted an even darker picture of Bonnie and the family. The author blessed the Clutters and cursed Smith and Hickock. Just as the family became emblems of goodness, light and the American Dream fulfilled,80 Capote’s foils, the murderers, symbolized evil, darkness and the inability to succeed.81 They met in a black fable.82 Capote told Playboy he began covering the case with a blank slate, but:

The contrast became so exaggerated that it became symbolic in a kind of textbook fashion. Here you have the Clutter family on the one hand — such a perfect prototype of the good, solid, landed American gentry … On the other hand, you have Hickock and Smith, particularly Smith, representing the dangerous psychotic element, empty of compassion or conscience. And these two extremes were in the act of murder.83

Mr. Clutter, age 48, was the quintessential “rugged individualist, the American Gothic…whose life and opinions explain why the country thinks and acts as it does at any given time.” Mrs. Clutter, 45, was “the soft underbelly of the American dream,” she was faded but still a good woman. Nancy, 16, symbolized every father’s success fantasy. And Kenyon, 15, stood for “that dreamy combination of shyness and strength that is nothing less than American youth” personified.84

As for the killers, Hickock, 28 at the time of the murders, exemplified the “smart-aleck, small-time crook” side of American life. And Capote thought Smith, then 31, represented America’s “vein of conscienceless yet perversely sensitive violence.”85 The author believed their violence was inevitable. The men snapped under the weight of an abusive world that deprived them of chances to succeed, and they channeled their rage at the Clutters.86 Given what the men were, and what the Clutters represented, “the only possible outcome of their convergence was death,” Capote said.87

Though Capote idealized the Clutters, he did cover Bonnie’s depression. But he omitted copious amounts of real information (from Bonnie’s cabinet full of tranquilizers to the mini-knockers on each family member’s door) that revealed a colder, more distant, unhappier...
IN COLD FACT Continued from previous page

family grappling with Bonnie’s sadness. Instead, to illustrate her depression Capote stages what would have been—if it were real—a painful, highly awkward encounter with the 13-year-old neighbor girl, Jolene Katz. But there is just one problem with the lengthy, quotation-filled account; there are no field notes to support it. Capote only noted that Katz recalled Bonnie showing off a collection of tiny objects and tried to pay her 35 cents for the cherries she brought over.

As the book tells it, the morning of her last day alive, Nancy teaches young Jolene how to bake a cherry pie. After Nancy leaves to run errands, Bonnie suddenly starts repeating that the Clutter children don’t need their mother.

“Forgive me dear, I’m sure you’ll never know what it’s like to be tired,” she adds.

“I’m sure you’ll always be happy.” Then Mrs. Clutter tells Jolene that Herb is always traveling, but he returns with gifts and port it. Capote only noted that Katz recalled Bonnie showing off a collection of tiny objects and tried to pay her 35 cents for the cherries she brought over.

As for Nancy, who bit her nails and snuck cigarettes in the basement, Lee concluded, “There is not a shred of evidence of anything resembling a normal mother-daughter relationship.” Nancy told her home-economics teacher and confidante, Polly Stringer, “I’m almost glad when mother’s away.” Stringer recalled an incident from when she drove Nancy home after school. She asked the teacher to pull over. Then, “the girl cried away her years of loneliness,” and Nancy said: “If you only knew about mother.”

In his typical fashion, Capote used real-life details from Nancy’s life to fabricate a phone conversation with her best friend, Susan Kidwell.

“Nancy!” Kenyon called.

“Susan on the phone.” Susan Kidwell, her confidante.

Again she answered in the kitchen.

“Tell,” said Susan, who invariably launched a telephone conversation with this command.

“And, to begin, tell why you were flirting with Jerry Roth.”

Like Bobby, Jerry Roth was a school basketball star. “Last night? Good Grief, I wasn’t flirting. You mean because we were holding hands? He just came backstage during the show. And I was so nervous. So he held my hand. To give me courage.”

Capote created another scene to portray Herb as a model of Christian charity. Yet, if it happened, Herb would have reacted with very differently. Capote knew that neighbors didn’t always view Herb “as the benevolent neighbor and paterfamilias that Herb himself wanted to be seen as,” and one early police theory was that Clutter died due to his “inflexible attitude.” As a deputy sheriff speculated: “Clutter prohibited hunters from hunting on his land. Maybe one of them overrode Clutter’s objections and ran into an argument that got out of hand.”

Toward the beginning of In Cold Blood, however, Capote depicts Herb having a different reaction when he stumbles upon trespassing hunters. Instead of booting them, the author wrote that Mr. Clutter “was amused” when the men offered to hire hunting rights.

In Capote’s fictitious Kansas, Herb told the men: “I’m not as poor as I look. Go ahead, get all you can, … Then, touching the brim of his cap, he headed for home and a day’s work, unaware that it would be his last.” The scene is “a Hollywood fade out by a writer with screenwriting experience who knew the importance of keeping the good guys separate from the bad guys.” In the end, Herb emerges as almost pristine except for the implication that his private anxieties may have led him to “seek secret solace in tobacco.”

For dramatic effect, or sometimes because he disliked a source, Capote also inserted or removed words from their quotes and actions from their records. For example, to maintain his third-person omniscient narrative voice, the author attributed to Don Cullivan, Smith’s...
Global Literary Journalism

Exploring the Journalistic Imagination

EDITED BY
Richard Lance Keeble & John Tulloch

Peter Lang Publishing Broadway, New York, NY 10006
(800) 770-5264, customerservice@plang.com
$46.95 (paper), ISBN 978-1-4331-1867-8
friend, words from Capote’s conversations with Smith. As Capote wrote to Cullivan, in June 1960:

This specific scene will revolve around the quasi-dinner (?) Mrs. Meier [Josephine Meier, wife of Finney County undersheriff Wendle Meier] served you in his cell. What I need from you is a detailed physical description of the scene—what did Mrs. M. serve, how was the table set etc. … Also, it is during this scene that Perry will tell, as he did tell you, his last and final version of what happened in the Clutter house.114

And in a landmark 1966 Esquire exposé, Phillip Tompkins determined Capote fabricated another scene involving Smith and Undersheriff Meier’s wife. Capote claimed Smith had a tearful, remorseful conversation with her in which he said he was “embraced with shame” after killing the Clutters. The sheriff and his wife adamantly denied it.

Tompkins also determined that the murder confession Smith and Hickock provided authorities varied radically, in detail and circumstance, from the accounts Capote used based on his interviews of the men. In reality, Smith implicated himself in the Clutter murders while chatting with KBI agent Clarence Duntz in Las Vegas, and the conversation occurred well before the killer drove back to Kansas in the custody of Det. Dewey and other officers. But Capote constructed an elaborate, inaccurate confession scene in which Dewey baited a tight-mouthed Smith into confessing during the car ride. Plus, Capote omitted that Smith initially omitted that Smith initially confessed during the car ride. In contrast, Capote hated Duane West, Finney County’s district attorney at the time. As a result, he attributed nearly all the trial quotes and most of the prosecutorial glory to Green. Despite the fact that West gave the opening statement and performed 15 of 18 witness examinations and part of the closing statement, “the only mention of West after the trial’s start is a comment he made to Green after his closing argument: ‘That was masterly, sir.’”127

As Capote wrote to Dewey in his diary.128

Regardless, to Tompkins, the intentionally ironic meaning of Capote’s title was clear: The killers were victims of a state execution. “For premeditated murder performed in cold blood, Capote substituted unpresumed murder performed in a fit of insanity.”129 Or as Capote recounts Smith telling Cullivan (in what is probably the book’s most quoted passage): “It wasn’t because of anything the Clutters did. They never hurt me. Like other people. Like people have all my life. Maybe it’s just that the Clutters were the ones who had to pay for it.” As an aside, it is interesting to note that Smith may have uttered the quote to Capote but not Cullivan. The fabricated conversation appears between pages 288-292 of the 1993 Vintage International edition of In Cold Blood, which matches the first edition’s page sequence.

Norman Mailer thought Capote “decided too quickly” that, due to factors beyond their control, “his killers were doomed and directed to act in this fashion; there was no other outcome possible.”130 As Mailer said: “Those are the kinds of questions that should keep you up at night—and they were not in that book.” Similarly, Brian Conniff argues that Capote didn’t believe in the existence of sane, motivated, remorseless killers, who plan and even enjoy murder. So the author normalized the crime by attributing it to potential mental illnesses and the killers’ difficult lives. Meanwhile, the idea of cold-blooded murderers (who often aren’t caught or punished) didn’t fit Capote’s movie-like template.131

For his part, Dewey generally didn’t publicly disagree with Capote. The detective remained loyal until his 1987 death. As the silent narrator, Capote told so much of In Cold Blood through Dewey’s eyes because the two formed a potent friendship. Though Dewey denied it,132 he facilitated the author’s improper access to case files, tips about the case, an illicit tour of the closed crime scene, exclusive interviews with those investigating and prosecuting the case and even Nancy’s diary.133 As Dewey told a local paper in 1984:

The publicity most resented, I suppose, had to do with Capote’s book and the movie made of it. Some of us local folks came off better than others in his book; he was kinder to those he liked and to those who liked him. Some descriptions fit too close to be comfortable. I was the luckiest. I came off bigger and better than life. Capote used me, because I coordinated the investigation, as a central figure … maybe a hero. Often I was the spokesman who carried his story. Many of the words weren’t mine, but the messages they imparted were correct enough.134

In contrast, Capote hated Duane West, Finney County’s district attorney at the time. As a result, he attributed nearly all the trial quotes and most of the prosecutorial glory to Green. Despite the fact that West gave the opening statement and performed 15 of 18 witness examinations and part of the closing statement, “the only mention of West after the trial’s start is a comment he made to Green after his closing argument: ‘That was masterly, sir.’”127

As Capote wrote to Dewey in

Continued on next page
IN COLD FACT  Continued from previous page

May 1961, “I am now half-way through the book, and have never mentioned Duane West once. Of course, I guess I’ll have to—when it comes to the trial. By the way, Alvin—do you mind if I insert an occasional ‘Hell’ or ‘Damn’ into your dialogue? Because, in some scenes, you sound too like a choirboy.”128

SUBJECTIVE AND ATTACHED
Capote once wrote, “From a technical standpoint, the greatest difficulty I had in writing In Cold Blood was keeping myself completely out of it.”129 Yet, Capote was hardly a detached, independent observer. He bragged about bribing Kansas officials, paid for his first interviews with the murderers, and in his first weeks in Kansas he likely spent $1,400 in cash130 (more than $11,000 in today’s dollars) 131 paying for interviews with ordinary people. And, clearly, the author’s friendships profoundly affected his book’s depictions. Capote sketches Dewey as a handsome protector of good and an All-American hero.

While writing In Cold Blood, Capote sent the Deweys nearly six-dozen letters thanking the couple for sending press clippings and coaxing others working on the case to provide information; referencing gifts Capote sent, such as a cuckoo clock and Scotch; asking for updates about the case and the killers’ statures; traumatic childhoods including alcoholic mothers, absent fathers, and wallowed in self-pity for the opportunity they lost.

Capote’s letter to Dewey from Switzerland in February 1961—served as soft advance promotions for In Cold Blood, and the Deweys were not ornaments. As often, they were the star attractions for conversations.144 They even attended Capote’s “party of the century,” the exclusive “Black and White Ball” at New York City’s Plaza Hotel on 28 November 1966.

But Capote didn’t mail Rich Rohleder an invitation or offer more than one sentence on the postcard he sent to Dewey in February 1961. “Considering I have 2,000 pages of notes, it’s amazing what I left out—but what is the name of the secretary in the sheriff’s office?”

Capote’s affectionate letters were full of life updates, writing advice for Dewey’s son, and salutations such as, “Dear hearts,” “Dearest Deweys,” “Dearest folks,” “Darling family,” “Honey hearts,” “Precious ones,” “Darling folks,” and “Dear Foxy.”133 The last greeting was Capote’s playful nickname for the detective, whom he also called “Pappy,” a reflection of his son-like feelings for Dewey.137 For his part, Dewey referred to Capote as “Coach”138 and “pardner.”139

Capote loved
to take friends to big cities and entertain them with dinner with show-business royalty

Capote’s November 1961 missive is typical: “Are those Deweys, all five (including the cat) really so charming and intelligent and warm?’ the answer is: yes, of course.”140 Then the author asked a question about a tiny detail in the case.

Capote also loved to take his friends to big cities and entertain them with dinners with royalty, the biggest names in the arts and show business and top politicians and diplomats. The trips—to New York, San Francisco and Los Angeles in 1964 and Washington, D.C. in 1965—served as soft advance promotions for In Cold Blood, and the Deweys were not ornaments. As often, they were the star attractions for conversations.144 They even attended Capote’s “party of the century,” the exclusive “Black and White Ball” at New York City’s Plaza Hotel on 28 November 1966.

But Capote didn’t mail Rich Rohleder an invitation or offer more than a passing reference to the assistant Garden City police chief, even though he cracked the Clutter case. That’s because Rohleder “was turned off” by Capote’s homosexuality, so he hardly spoke with the author.144 Nonetheless, Rohleder took an underexposed photograph that revealed an extra boot print at the crime scene. And he was the first law enforcement officer to posit that the crime was a robbery. The boot print photo was invaluable because authorities realized there were two suspects, and it helped authorities convict the men because Smith possessed the boots when police apprehended him.143 Similarly, Capote scarcely mentions or credits the police in nearby Garden City and the other KBI agents, with whom his relationship was sometimes rocky.144

CAPOTE’S DARKER SIDE
Capote’s relationship with Perry Smith had equally profound effects on the killer’s depiction. The author’s infatuation with Smith began at 10 a.m. on 6 January 1960 in the wood-paneled Finney County Courtroom.145 As Smith sat to be arraigned, “Capote nudged Nelle, ‘Look, his feet don’t touch the floor!’ Nelle said nothing, but thought, ‘Oh, oh! This is the beginning of a great love affair.’”146 Lee was prescient. Capote so often spoke of Smith to his New York contemporaries that “it was clear to everyone that he was in love.”147 The two men shared short statures; traumatic childhoods including “alcoholic mothers, absent fathers, and foster homes;” and childhood taunting (Smith for being a half-Indian bed wetter and Capote for being effeminate).148

Capote saw himself in the murderer, and thought he could have been jailed if not for a few lucky turns.149 The feeling was mutual for Smith—a frustrated guitar player/artist and an autodidact, who memorized big words, read great authors, fantasized about being a singer, and wallowed in self-pity for the opportunities he never had.150 One measure of Capote’s obsession with Smith was glaring. The author devoted 100 pages, or nearly a third of the book, to him.151

And critics accused Capote of fitting Smith into his past characters’ templates. As George Garrett wrote: “Perry Smith is perfectly, patly, and in almost
IN COLD FACT  Continued from previous page

every detail a spooky embodiment of Capote’s earlier fiction.\(^{152}\) Dwight MacDonald makes a compelling counter-argument. He postulates that Smith may have become like Capote and his fictional characters because they spent so much time together; Smith idolized and emulated the author and the murderers even read Capote’s fiction.\(^{153}\)

Critics and scholars also accused Capote of embellishing or fabricating Smith’s dreams. The Nation’s Sol Yurick—who called out Capote for not addressing the latent homosexual tensions between Smith and Hickock—immediately discerned the author’s insertion of a symbolic parrot from the Gustave Flaubert story “A Simple Heart.”\(^{154}\) The giant yellow sav-ior parrot swoops in to kill both a snake guarding a tree full of diamonds, and the abusive nuns, who beat Smith as a child.\(^{155}\) Yet there’s no mention of the bird in Capote’s field notes about Smith’s dreams.\(^{156}\) And Capote was known to love the Flaubert story, which he publicly praised.\(^{157}\)

Identifying Capote’s precise relationship with Smith has been trickier. “Truman was father, mentor, perhaps even surrogate lover,” according to Gerald Clarke, Capote’s biographer.\(^{158}\) Others are certain the two were lovers or in love with each other. Though KBI agent Nye said he couldn’t prove it, he thought Capote had sex with Smith because the author often bribed prison guards for time alone with Smith.\(^{159}\) Yet there’s no mention of the bird in Capote’s field notes about Smith’s dreams.\(^{156}\) And Capote was known to love the Flaubert story, which he publicly praised.\(^{157}\)

For his part, Voss posits that sexual tensions between Smith and Hickock could have led to the slayings. Smith could have viewed Hickock’s attempt to rape Nancy as a rejection of him as a sexual partner and a companion. Enraged, Smith may have slashed Herb Clutter’s throat, leaving the men no choice but to kill the rest of the family to leave no witnesses. Hickock had, after all, cleverly “seduced” Smith to pack “the car with his treasure maps and his few worldly possessions, heading westward with Dick toward a richly imagined future.”\(^{164}\)

But before the two met outside prison, they had only known each other for the two weeks they had spent together in prison.\(^{162}\) So, after jail, Hickock sent letters expressing an interest in him, and he proposed traveling. Ultimately, it’s difficult to know whether Smith and Hickock were actually lovers or if Smith and Capote had a physical relationship. But based on his textual analysis and prison experiences, Crime magazine founder J.J. Maloney makes a credible case that Hickock and Smith could have had sex to fulfill desires in jail, yet Hickock could have been heterosexual outside prison.\(^{160}\)

Regardless, Capote and the killers were undoubtedly close. Over the more than five years the men spent in jail, the author interviewed the men numerous times and showered them with attention. He wrote each man twice a week; gave them candy, an allowance, paper and writing implements; magazines and books;\(^{161}\) and he suggested lawyers.\(^{162}\) By the time Smith and Hickock had exhaust- ed their appeals, Capote felt “I knew them better than they knew themselves.”\(^{163}\) For years, after their 14 April 1965 executions, Capote claimed Smith’s final words to him were, “Adios Amigo.”\(^{170}\) But in the early 1980s, Capote admitted what he really said. Just before Smith ascended the gallows’ steps, the author quietly chatted with Smith, who kissed Capote goodbye and whispered, “Goodbye, I love you, and I always have.”\(^{171}\)

After the execution, as per Smith’s request, prison official Charles McActee gave Capote an envelope with a 100-page farewell letter and a check for all the money the author had given the inmate over the years as an allowance (he had never spent it). And Smith left all his possessions to the author.\(^{172}\) Capote was shattered. He cried and held the hand of Joe Fox, his editor at Random House, for the entire flight back to New York.\(^{173}\)

Capote’s mental state after the execution was indicative of his true relationship with In Cold Blood and its subjects. After the book, Capote claimed he was still a cool, calm, objective writer, but he was never detached to begin with. He was deeply involved with and forever changed. Capote wrote In Cold Blood in prolonged, extreme states of mental and physical agitation, while abusing drugs and alcohol and suffering numerous health problems.\(^{174}\) “Literally, it almost killed him. Psychologically, it left him on the threshold of madness.”\(^{175}\)

Though In Cold Blood was sup-posed to be “a trailblazing start into new territory that was his to explore, the book was actually both a high point and dead end of his career.”\(^{176}\) Capote never wrote another work of significance. And after alienating his friends and continuing to abuse drugs and alcohol for years, he died in the early 1980s at age 59.

Ultimately, to discern the factual-ity of In Cold Blood, one must understand Truman Capote’s view of the truth. The author believed that the meaning behind
a phrase or an action trumps accuracy, and he acknowledged that writers interpret meaning and select the details to signify meaning. “All art is composed of selected detail, either imaginary or, as in In Cold Blood, a distillation of reality,” he wrote. Capote accepted and embraced the fact that his subjectivities entered his writing. And the author believed strongly in inserting his opinions and interpretations of events. As Capote said, “I make my own comment by what I choose to tell and how I choose to tell it...In the nonfiction novel, one can also manipulate: If I put something in which I don’t agree about, I can always set it in a context of qualification.”

Capote’s depiction of Nancy Clutter’s horse, Babe, illustrates the paradoxical relationship between Capote’s conception of the truth and how he rendered reality. On the one hand, Capote had an eerie obsession with accuracy. The author, who consulted on the book’s 1967 movie adaption, cast look-alike actors, filmed in the original courtroom and at the Clutter house, and convinced seven of the 12 jurors to reprise their roles. The crew even brought back Babe. And when Brenda Currin, the young actress playing Nancy, sat on the horse’s back, it instinctively headed toward the Clutter orchard, where Nancy always steered her.

On the other hand, Capote wrote in In Cold Blood that a Mennonite farmer purchased Babe for a pittance. But the horse was actually auctioned at a good price for breeding (not a life of hard farm work) to the local postmaster’s father, who knew and liked the Clutters. Capote’s version of Babe’s fate was a cheap bid for pathos. In a 1967 essay about the filming of the movie In Cold Blood, Capote wrote that, “Reflected reality is the essence of reality, the truer truth.” Capote meant that reality was best conveyed through art, but In Cold Blood shows he thought his art was reality.

There is a paradoxical relationship between Capote’s conception of truth and how he rendered reality

Continued on next page
The horse was auctioned off for a good price for breeding. Capote's version was a cheap bid for pathos.


Steinem, Gloria, "Go Right Ahead and Ask me Anything. (And So"

Field Methods, 11, no. 1, August 1999, 71-76.


Other Works Consulted


"Infamous." Warner Independent Pictures. 2006. DVD.


Capote wrote that reflected reality was the essence of reality, the truer truth. His art was his reality.


38 Ibid. 98-185.


41 Cruceta, Capote. 322.


45 William McNair, “Acquaintances ... 175

46 William Phillips, “But is it good for literature?” Commentary, XLI


50 Ibid. 1-98.


52 Pluchock, “A Well-Hidden Secret ... “ 1-98.

53 Ibid. 1-98.


56 Madden, Up Close: Harper Lee. 92-93.

57 Ibid. 274.

58 Plimpton, Truman Capote: In Which Various Friends, Enemies, Acquaintances ... 175.


61 Ibid. p. 521.


64 Ibid. 529.

65 Capote, In Cold Blood, 207-211.

66 Voss, Truman Capote and the Legacy of In Cold Blood, 90.

67 Ibid. 92.


69 Plimpton, Truman Capote: In Which Various Friends, Enemies, Acquaintances ... 304.

70 Ibid. 309.

71 Ibid. 82.

72 Windham, Last Friendships: A Memoir of Truman Capote ... 82.

73 Ibid. 82.


77 Ibid. 85.

78 Plimpton, Truman Capote: In Which Various Friends, Enemies, Acquaintances ... 175.


88 Plimpton, “In Cold Fact,” Esquire, June 1966, p. 3.

89 Ibid. 521.

Literary Journalism across the Globe
Journalistic Traditions and Transnational Influences

Edited by
John S. Bak and Bill Reynolds

At 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, Peiqi Chen, Clazina Dingemanse, William Dow, Ruiter de Graaf, John Hartsock, Nikki Hessell, Maria Lassila-Merisalo, Edvaldo Pereira Lima, Willa McDonald, Jenny McKay, Sonja Merlijak Zdovc, Sonia Parratt, Norman Sims, Isabel Soares, and Soenke Zehle.

“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

John S. Bak is professor of American literature at Nancy-Université in France. Bill Reynolds is assistant professor at the School of Journalism, Ryerson University, Toronto.

University of Massachusetts Press

320 pp, 3 illus., $28.95 paperback, ISBN 978-1-55849-877-8
2014 IALJS Membership Form

Please fill out form and return (by mail, fax or scanned e-mail attachment) with dues payment to address below.

Name: ________________________________ Title (Dr., Prof., Mr., Ms., Mrs., Miss) __________________

University: ____________________________

School/Department: ____________________

Work address (street, city, state/province, country): ____________________________

Home address (street, city, state/province, country): ____________________________

Phone (include int'l. code) Home: _______________ Work: _______________ Cell: _______________

Fax phone: _______________________________ E-mail address: _______________________________

Area(s) of teaching/research interest: ____________________________________________

Membership Categories: The annual IALJS membership coincides with the calendar year (no pro-rating is available). Members receive the Literary Journalism newsletter, the Literary Journalism Studies journal, all IALJS announcements and conference CFPs.

Please check category: ____________________________

- US$ 50: Regular Member (Faculty member)
- US$ 50: Associate Member (Professional member)
- US$ 25: Student Member (Master or Doctoral level)
- US$ 25: Retired Faculty Member
- US$ 75: Library or Commercial Journal Subscription (annual)
- US$100: Sponsoring Member (to support the IALJS general operating fund)

Please Note: Because your IALJS membership dues are apportioned to various publication accounts, as well as for operating expenses, the U.S. Postal Service requires that you sign off on this procedure. Please sign below.

Signature: ____________________________ Date: ____________________________

PAYMENT METHODS: PayPal/Credit Cards or Check:

1. PayPal and Credit Cards:

Payments may be made via PayPal (and credit cards). Please see “Membership Payments” at http://www.ialjs.org. Please also fax completed form (above) to Bill Reynolds, IALJS Treasurer, School of Journalism, Ryerson University; +01-416-979-5216.

2. Make Check Payable, in U.S. Funds only, to “IALJS”; please mail check with completed form to:

Bill Reynolds, IALJS President
School of Journalism, Ryerson University
350 Victoria Street
Toronto, Ontario
CANADA M5B 2K3
IALJS OFFICERS AND CHAIRS, 2012-2014

PRESIDENT
Bill Reynolds
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario MSB 2K3
CANADA
w/+1-416-979-5000 x8294, h/+1-416-535-0892
reynolds@ryerson.ca

FIRST VICE PRESIDENT
Norman Sims
University of Massachusetts, Amherst
Commonwealth Honors College
Amherst, MA 01003
U.S.A.
h/+1-413-774-2970
sims@honors.umass.edu

SECOND VICE PRESIDENT
Isabel Soares
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Polo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430
isoares@iscsp.utl.pt

SECRETARY-TREASURER
David Abrahamson
Northwestern University
Medill School, 1845 Sheridan Rd.
Evanston, IL 60208
U.S.A.
w/+1-847-467-4159, h/+1-847-332-2223, fax/+1-847-332-1088
d-abrahamson@northwestern.edu

CHAIR, RESEARCH COMMITTEE
Isabelle Meuret
Université Libre de Bruxelles
Campus du Solbosch, ULB CP123, avenue F.D. Roosevelt 50
1050 Bruxelles
BELGIUM
w/+32-(0)2-650-4061, fax/+32-(0)2-650-2450
imeuret@ulb.ac.be

CHAIR, PROGRAM COMMITTEE
Rob Alexander
Brock University
Department of English Languages and Literature
St. Catharines, Ontario L2S 3A1
CANADA
w/+1905-688-5550 x3886
ralexander@brocku.ca

CHAIR, PUBLICITY COMMITTEE
Lindsay Morton
Avondale College
Department of Humanities & Creative Arts
Cooranbong, New South Wales 2265
AUSTRALIA
Fax/+61-(0)2-4980-2118
lindsay.morton@avondale.edu.au

CHAIR, ESSE ORGANIZING COMMITTEE
John Bak
Université de Lorraine
Centre de Télê-enseignement Universitaire (CTU)
44-42, avenue de la Libération, B.P. 3397
54015 Nancy
FRANCE
w/+33-(0)383-968-448, h/+33-(0)383-261-476, fax/+33-(0)383-968-449
john.bak@univ-nancy2.fr

CHAIR, AEJMC ORGANIZING COMMITTEE
Joshua Rolland
University of Notre Dame
Department of American Studies
Notre Dame, IN 46556
U.S.A.
h/+1-314-550-9156
jroland@nd.edu

CO-CHAIRS, CONFERENCE PLANNING COMMITTEE
Hilde van Belle
Katholieke Universiteit Leuven
Thomas More University College Antwerp
Sint-Andriesstraat 2 / 2000 Antwerp
BELGIUM
w/+32-3-206-0491
hilde.vanbelle@lessius.eu

David Abrahamson
Northwestern University
Medill School, 1845 Sheridan Rd.
Evanston, IL 60208
U.S.A.
w/+1-847-467-4159, h/+1-847-332-2223, fax/+1-847-332-1088
d-abrahamson@northwestern.edu

CHAIR, GRADUATE STUDENT COMMITTEE
Tobias Eberwein
Technische Universität Dortmund
Institut für Journalistik, Emil-Figge-Str. 50
D-44227 Dortmund
GERMANY
w/+49-231-755-6987, h fax/+49-231-755-5583
tobias.eberwein@udo.edu

MEMBERS, NOMINATING COMMITTEE
(includes FIRST VICE PRESIDENT)
Isabelle Meuret
Université Libre de Bruxelles
Campus du Solbosch, ULB CP123, avenue F.D. Roosevelt 50
1050 Bruxelles
BELGIUM
w/+32-(0)2-650-4061, fax/+32-(0)2-650-2450
imeuret@ulb.ac.be

Isabel Soares
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Polo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430
isoares@iscsp.utl.pt

WEBMASTER
Nicholas Jackson
205 R. St. NW, BSMT
Washington, DC 20001
U.S.A.
cell/+1-815-341-8122
nicholas.b.jackson@gmail.com

MEMBERS, AWARDS COMMITTEE
Isabel Soares (chair)
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Polo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430
isoares@iscsp.utl.pt

Maria Lassila-Merisalo
Lassilaantie 53
13430 Hameenlinna
FINLAND
cell/+358-50-525-5819
maria.lassila-merisalo@iki.fi

Continued on next page
IALJS OFFICERS AND CHAIRS, 2012-2014  Continued from previous page

Norman Sims
University of Massachusetts, Amherst
Commonwealth Honors College
Amherst, MA 01003
U.S.A.
h/+1-413-774-2970
sims@honors.umass.edu

Alice Donat Trindade (chair)
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430, fax/+351-213-619-442
atrindade@iscsp.utl.pt

Rob Alexander
Brock University
Department of English Languages and Literature
St. Catharines, Ontario L2S 3A1
CANADA
w/+905-688-5550 x3886
ralexander@brocku.ca

Thomas B. Connery
University of St. Thomas
Department of Communication and Journalism
2115 Summit Ave.
St. Paul, MN 55105
U.S.A.
w/+1-651-962-5265, h/+1-651-647-0048, fax/+1-651-962-6360
tbconnery@stthomas.edu

John Hartsock
State University of New York College at Cortland
Department of Communication Studies
Cortland, NY 13045
U.S.A.
w/+1-607-753-4103, h/+1-607-749-6756, fax/607-753-5970
hartsockj@cortland.edu

William Dow
American University of Paris
Department of Comparative Literature
147, rue de Grenelle
75007 Paris
FRANCE
w/+33-1-4062-0600 ext 718
william.dow@wanadoo.fr

Miles Maguire
University of Wisconsin - Oshkosh
Department of journalism
Oshkosh, WI 54901
U.S.A.
w/+1-920-424-7148
maguirem@uwosh.edu

Roberta Maguire
University of Wisconsin - Oshkosh
University Honors Program / Department of English
Oshkosh, WI 54901
U.S.A.
w/+1-920-424-7364
maguire@uwosh.edu

Nancy L. Roberts
University at Albany (SUNY)
Department of Communication
1400 Washington Avenue
Albany, NY 12222
U.S.A.
w/+1-518-442-4884, h/+1-518-583-8965, fax/+1-518-442-3884
nroberts@albany.edu

John Bak (founding president)
Université de Lorraine
Centre de Tél-enseignement Universitaire (CTU)
54015 Nancy
FRANCE
w/+33-(0)383-968-448, h/+33-(0)383-261-476, fax/+33-(0)383-968-449
john.bak@univ-nancy2.fr

Thomas B. Connery
University of St. Thomas
Department of Communication and Journalism
2115 Summit Ave.
St. Paul, MN 55105
U.S.A.
w/+1-651-962-5265, h/+1-651-647-0048, fax/+1-651-962-6360
tbconnery@stthomas.edu

Doug Underwood
University of Washington
Department of Communication, Box 353740
Seattle, WA 98195
U.S.A.
w/+1-206-685-9377
dunder@u.washington.edu
A FIRST LESSON IN THE WRITING CRAFT

Teaching students, right from the start, what it takes to connect with their readers.

By Rebecca Taylor, Siena College (U.S.A.)

When I tell my “Feature Writing & Reporting” students that their first assignment will be to write about themselves, the response is predictable. “I’m not that interesting,” they claim. “No one would want to read about me.” Wait and see, I think to myself. “There are no small stories,” I remind them amid the moaning, “only small reporters.”

And 48 hours later, when they return to our next class session to read their papers aloud, I am proud—and relieved—to discover an audience of student journalists engaged as their peers reveal personal stories that are often poignant.

That first paper has only three requirements: (1) to write about a revelatory experience in their life; (2) to use detail to emotionally connect with their audience; and (3) to be honest—brutally honest. We spend the better part of that first class session reading aloud excerpts of literary journalism in class: authors like Joan Didion and Ted Conover. We note the detail, the power of the language, the precision of the words. I also read one of my writings, a column I published about enduring Father’s Day without my father. (I don’t tell them I’m the author until the end.)

The idea is to teach them about vulnerability. I know, as reporters, they will oftentimes be interviewing people having the worst 20 minutes of their lives—grieving parents, victims of unthinkable crimes, survivors of unspeakable tragedy. Finding the humanity in their own story is the first step, I believe, toward appreciating the trust and responsibility they have to tell others’ stories with compassion.

At our next session, we sit around a long conference table and I have them get out their completed papers. One by one they stand and read their stories aloud as classmates take note of what they found compelling and what they would change about the paper that might improve it. Mostly, they listen, as their fellow students reveal the experiences that changed them.

First up is the tough basketball star who remembers with vivid detail when he was in kindergarten and learned his parents were divorcing. When there were no longer two hands to tuck him into bed at night. When the sound of his mother and father cursing made it hard to sleep at night. Another student remembers when he learned that he had a secret half-sister and what it was like to confront her for the first time. Yet another reveals the day he was overcome with sorrow on the baseball field, when he realized he was playing what would be his last game after an injury derailed his dreams of college ball. And there was the student who’d recklessly caused a car crash who recalled with shame how she could have hurt others.

The stories meet the criteria. They are revealing. They are emotional. They are brutally honest—too honest for some students. There is the occasional tear, but the exercise underscores the emotive power of our words and the art of storytelling to connect with others.

I am certain that it is a tough first lesson for some. We candidly discuss what works and what doesn’t about each story, establishing the emphasis on peer review in our journalism courses. That class session can be intense, but sharing their personal stories promotes a sense of camaraderie in the classroom from a very early point in the semester. I am encouraged because it is an opportunity for the students to bond as journalists who can find the story in everyone, and also to connect as writers who recognize the significance of crafting stories that convey artistry and emotion.

The hope, of course, is that it helps build better writers and more responsible reporters.

---

LITERARY JOURNALISM

THE NEWSLETTER OF THE INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

WINTER 2014 VOL. 8 NO. 1