

# convergence

magazine 2002

## shock therapy

journalists learn to cope  
with their stories

## outrageous fortune

the slings and arrows  
of straight talk

## the big shot

tom franklin:  
reluctant celebrity

convergence  
from the humber college  
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# From the dean's desk Truth in troubled times



In the article by Stacy Gardner photojournalist/professor David Handschuh is featured addressing the difficult issue of reporting on death. He asked disturbing and thought-provoking questions of his students to get them "talking about life-changing events and how to deal with them should they happen". Little did he know that a few months later, the events of September 11 would shake the media industry and would force them to confront the same questions on an industry-wide level.

September 11 is now often referred to as the day the world changed, or the day our view of the world changed. Yes, it can happen here. It did happen here. And, yes, it is something we have to deal with. We are all affected – challenged – by such momentous events. Political questions, moral questions, economic questions, questions of all sorts come at us from every direction. Our students have also been challenged, and their

articles reflect much of the shock, confusion and coping efforts that typify the post-9/11 world.

Ann-Marie Colacino takes a look at the film industry, and, in the wake of the shutdown of the Toronto International Film Festival, asks, "What relevancy could filmmaking possibly have at a time like this?" Her article highlights the need to find meaning in what we do in light of global events, to redefine the worth and role of a particular activity.

Several articles discuss the relationship between politicians and journalists, speechwriters and speakers. Whether it's about journalists wading "into the murky waters of politics", or a non-interview with David Frum, these students are examining issues, asking and raising questions.

There were pictures. Lauren Ferranti writes about images and their impact. In an interview with Tom Franklin, creator of one of the most reproduced photographs of September 11, she examines both the impact the image had on the public in general, as well as the impact the public had on Tom Franklin.

The aforementioned article by Gardner also looks at the impact that getting a story can have on journalists. Handschuh was himself injured, and the traumatic images that he both saw and photographed have changed his life forever.

Noel Boivin and Elizabeth Bower both take on the results of telling it like it is. Boivin discusses the controversial article and subsequent firing of Oregon journalist Dan Guthrie. Taking a good look at free speech

in a democratic society, he observes that in difficult times it may be one of "the first casualties of patriotism and military action." The article by Bower profiles Victor Malarek's exposure of the truth – this time about his fellow journalists. Revealing the lies that reporters told and the artistic licence taken in reporting on the Russian occupation of Afghanistan, Malarek demonstrated that the truth could all too easily become a casualty.

There are also uncomfortable truths. Michelle DaCruz, in her article on Muslim and Arab journalists, highlights issues of latent racism, demonizing and intolerance. She also shows how facts may be distorted depending on which cultural lens is used to view them.

Now, more than ever before, the media needs to ask and answer the questions that define who and what we are – and what we hold dear. Our students have provided a wide range of thought-provoking articles on many of the challenging issues facing us. I hope that this issue of *Convergence* helps you to frame the questions that are meaningful to you.

A handwritten signature in black ink that reads "William Hanna". The signature is fluid and cursive, with a long horizontal stroke at the end.

William Hanna, Dean  
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COVER: photographer David Handschuh is carried from the devastation of the WTC (Courtesy/New York Daily News)



# How to love



COURTESY/BBD

By Kristina Koski

You know you're in a building that houses corporate bigwigs when even the elevators are outfitted with televised news. Skyrocketing to the umpteenth floor of what seemed at the moment to be the centre of the universe, I can't help but wonder how many fortunes are made and lost in this giant glass skyscraper at the corner of Yonge and Bloor in Toronto.

The main entrance off the elevator is bright cherry red, the design clean, open and slick. Peter Byrne, chief creative officer of Bensimon Byrne D'Arcy, leads the way to his corner office. He offers water, then asks: "How 'bout a beer?"

Normally at 10 a.m., such an offering would seem odd. But this office houses the ad wizards responsible for the iconic Joe Canadian and other Molson beer commercials.

Enter Jack Bensimon, president of Bensimon Byrne D'Arcy and Glen Hunt, VP and creative group director. Hunt carries subtle evidence of Canadian pride in his right hand – a Tim Horton's coffee cup where you'd expect to see Starbucks.

The man who put the words into the mouth of Joe Canadian, Hunt wears a bright purple dress shirt and well-tailored black pants. No power suits here – just good old Canadian boys.

Bensimon says Molson's appeal to patriotic pride – launched well before the world had heard of Osama bin Laden – was not prescient. And anyway, there's a world of difference between flag-waving nationalism and the rant of Joe and subsequent patriotic ads.

"The campaign isn't about patriotism," says Bensimon, lounging in a comfy leather chair. "It's about how you feel about being Canadian and we did that because Molson Canadian's history as a brand always used advertising that observed what it meant to be Canadian."

He illustrates his point, laughing about how Canadians love to celebrate long weekends. The very second it's warm enough, you'll find countless Canucks on patios, icicles twinkling overhead, he chuckles.

The ad campaign seems to have put the cap right on the bottle, and BBD has the Cassies to prove it. Awarded for effectiveness in

## 11 on the eleventh

Members of the Canadian media comment on life, professionally and personally, post-September 11. Compiled by Alison McCaffrey

# your country

(in 24 bottles or less)

the consumer market, a slew of Cassies went to the agency at the prestigious ceremony last May.

What makes a great ad campaign? Advertising expert David O'Loughlin, partner and senior planner of internationally renowned Ogilvy & Mather in Chicago, explains the use of national pride in advertising.

"Patriotism in advertising, primarily from a strategic point of view, is driven by a sense of differentiation, so it really comes down to a product," he says.

"For example, the reason Molson would have done it is because there's a lot of American beer and European beer coming into the market, so the point of difference was 'I am Canadian' which seemed to fit with their brand name also."

And when it comes right down to it, selling beer is not like selling cheese.

"Beer advertising really is about creating an aura around the brand. So when you drink beer, it's like you're taking a label off the bottle, whacking it on your head and saying 'this is who I am.'

"Molson has gone purely for the emotional side," says O'Loughlin. "They're not talking about anything rational at all. But that tends to be pretty common for beer. Think about Budweiser's 'wuzzup' spots. They don't say anything about what makes the beer good."

The patriotic Molson campaign has proved to be a cross-generational winner.

"The CEO's mother was proud of it too," says Hunt. "She's 94 years old and going out buying a case of beer."

Which is surprising. Bensimon acknowledges that the Molson ad was geared toward the 19- to 25-year-old Canadian male, but still it managed to pluck at the heart strings of a woman roughly four times that age.

"The feelings you have for the country shouldn't die just because you get older," says Hunt. "I mean the fact that my dad can appreciate the same things about this country that I do is important."

Since 9/11, Molson's appeal to the flag has been kinder and gen-

ter. The latest Canadian spot, entitled *Myles*, features Myles, an American who loves Molson Canadian beer so much that he walks across the border, and over mountains just to buy a case. It's almost the polar opposite of the rant, indicating, as Hunt explains, that pride doesn't always come with a "capital P."

"We have to keep varying the degrees of pride that we instill in the commercials," he says. "You really have to take people on a bit of a roller coaster ride."

Again the timing has been perfect – but this time by accident. Bensimon and Hunt admit that the spirit of *Myles*, a high-five to our southern neighbours, was coincidental, and the research and production were finished before September 11.

"You have to be pretty careful about dragging the flag out," Byrne says, who'd been quiet during most of the conversation. "As soon as somebody thinks it's a scam, it looks kind of shady."

From his office in Chicago, O'Loughlin agrees. "If it seems that in any way a company or a brand is jumping on the bandwagon of what happened on the 11th of September for any kind of self-gain, they're in trouble and they'll never be forgiven."

So should advertisers avoid tying their products to the times, when those times are particularly tough?

"Corporations are not outside the society," says Bensimon. "They're very much builders of society and I think they have a responsibility to talk about social issues from time to time. It would be nice to see a few corporate leaders stand up and say what's important to the country and not have to tie it back to a \$9.99 special."

That's what Bensimon Byrne D'Arcy hopes to achieve with its Molson Canadian ads. Canadian pride is synonymous with almost everything from democracy to hockey, good manners and, as any beer-drinking Canuck can attest, much better beer than the dishwasher served up south of the border.

"It's about hitting singles, doubles and triples all the time," adds Bensimon. "And then when you hit the occasional home run, that's just a bonus."

On second thought, I'll have that beer. ☒



"I was in New York the night after and I wish CNN would run the footage of planes hitting the building every night because I can't reconcile these things happening. I was there. But I can't believe it. I wish they would show the planes hitting the building and shots from ground zero every night, so that we would never forget."

*Christie Blatchford, columnist – National Post*

# A speechwriter gets his say

## Millions hear their words but no one knows their voices

By Ashley Kulp

**“I**t’s the silent profession.” That’s how Liam Scott, former speechwriter for Ontario premier Mike Harris, characterizes his line of work. Speechwriters put their words into the mouths of the world’s most powerful, yet they share none of the spotlight.

Scott wouldn’t have it any other way. Anonymity for him is essential to successful speechwriting.

“One thing that’s good to have is lack of ego, but not in a negative way, because this isn’t a job where you’re going to get a lot of recognition,” he says. “If the audience knows that the speaker had a speech written for him, then you haven’t done your job.”

Scott spent nearly two years trying to tailor his writing talents to suit the intense demands of Harris, making the work of the speechwriter fit the distinct speech patterns of his client.

“It was a blast,” he says. “At any given time you’d probably have 10 speeches on the go about anything from education policy to the Toronto Raptors and Maple Leafs corporate merger.”

Such varied topics were complicated further by the tight time constraints placed on Scott by the premier’s office.

“Once I wrote a five-minute speech for the premier in eight minutes. The premier’s people came to my office at 4:07 p.m. and said that he (the premier) was going live on television at 4:15 p.m. and he needed five minutes worth of remarks,” Scott says.

After writing 240 speeches in 22 months, Scott says he simply “ran out of things to say,” transferring his efforts into his own corporate theatre agency, Sugarvision. Sugarvision has recently written scripts for such high-profile events as the Canadian Songwriters Awards and Canadian Music Week.

“I love this job. I could be doing something for Lexus and then move on to the Hudson’s Bay Company to working with Randy Bachman on the Canadian Songwriters Awards. You have to be interested in a broad range of topics.”

Susan Zaeske, a University of Wisconsin professor specializing in American political rhetoric, says public speakers require different personality traits than speechwriters. As a speaker “you have to be able to speak in a manner that organizes (your) ideas clearly while also relating to the audience.”

But for the person who crafts that speech, the key is understanding the public’s perception of the speaker.

“For example, a speechwriter for George Bush Sr. used to watch *Saturday Night Live* impersonations of the president so that he could listen to how people portray him and then would interpret those traits into his writing.”

Resisting the urge to gush or be overawed when facing a big name comes with the territory for a successful speechwriter, Scott says. “Once you sit across from the premier’s oak desk and go through a speech with him, it’s pretty easy to sit down with a CEO.”

So who are the great speakers (and hence speechwriters) of the day?

Scott says you have to forget about the great orators – the Martin Luther Kings (who wrote his own speeches) and Hitlers (who didn’t) – and look to those speakers who have more of a common touch.

“There’s Bill Clinton (who had several speechwriters), who’s probably one of the best speakers of our generation just because of

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“What was interesting about the media spectacle was how people related to it. People said it was just like a movie. But as (film critic) Ruby Rich pointed out to the nation, after the credits rolled people didn’t get up. There’s no happy ending.”

Ron Mann – filmmaker







what he says and how he says it," Scott explains. "I mean you could be in an audience of a thousand people when he's speaking, and feel as if you're the only person in the room.

"Jesse Ventura is a really good speaker," he continues, "because you really get the impression that he says what he thinks, which is rare."

Paul Moore concurs. As a speechwriter for the grappler-cum-governor of Minnesota, the 37-year-old has penned about a dozen major speeches for Ventura.

The confidence Ventura speaks with is a result, Moore says, of his past incarnation as a pro wrestler. His turn with the World Wrestling Federation lent credence to the everyman status that Moore sees as key to Ventura's appeal.

"He's just a regular guy," Moore adds. "So we don't throw in a bunch of fancy words. It wouldn't sound like him if he spoke like a politician."

John F. Kennedy was one of the few who actually wrote some of his own material. In 1964, while running for the U.S. presidency, Kennedy delivered 64 speeches in the last seven days of his campaign.

In a modern context, such a hectic schedule would prevent a politician from writing so many speeches, says U of Wisconsin's Zaeske. "There's no way a person could write all those speeches and run for government."

Does it destroy the image to reveal the Great and Powerful Oz as a pajama-clad wordsmith, hunched and sweating over a laptop?

"I'd rather have George Bush on the phone running the country than worrying about writing his own speeches," Zaeske says. ❏



Speechwriter Liam Scott



ANDRE BLANCHARD



"As Canadians we've begun to understand what's important to us in a more defined way. I think we've learned to value our family and friends. We've learned to prioritize. I want to go jumping on the bed more often with my children and cuddle. Not that I didn't do it before, but now every time I do it I realize it's that much more precious."

*Sandie Rinaldo – weekend anchor, CTV*

# Porkbarrel PR:

## tales of a hog hustler



By Linda Kang

Siemens says, "Build a barn."  
Siemens says, "Praise the porkers."  
Now say, "Oink, oink."  
Those of you who said "Oink, oink" are out.  
Siemens didn't say "Siemens says."

If you think of pigs as the Rodney Dangerfields of the animal world – noisy, smelly, definitely uncuddly and with the manners of . . . well . . . pigs – then Harry Siemens says think again.

Harry runs Siemens Says Communications, a one-man public relations company, from the comfort of his garage in Altona, Manitoba, and his mission is to make porkers popular.

10 The makeshift office houses all the equipment that the 55-year-old agriculture writer needs – a computer, a scanner, two printers and an outdated, but still functioning fax machine. Over the speakerphone he explains his objective: dispel half-truths about hog barns and improve farmer morale.

The gray-haired, admittedly overweight farm broadcasting veteran reveals that he misses his afternoon nap, but a man's gotta do what a man's gotta do. And anyway, this is the job that Harry was born to do. Knowledgeable about the issues, a freelancer for papers across western Canada, a friend to farmers, he's upbeat and easy-going. In public he wears a dark suit – a nod to his Mennonite roots – while his clients all wear Levi's. His responses to questions are a broadcaster's dream: perfect 30-second soundbites.

Pigs, these days, are big money in Manitoba, outnumbering their human province-mates five to one.

According to Gary Verhoog, a dairy producer and would-be pig farmer, "one of the reasons the whole hog industry has flourished is because pork has become very fashionable in fast food restaurants.

You go to McDonald's and everything has a strip of bacon on it."

It's also cheaper to raise than beef.

"It takes two years or so to raise a cow. But it takes six months to raise a pig," Verhoog explains. The average pig has 22 offspring a year, whereas a cow has one, he adds.

Verhoog and fellow pig admirer and dairy farmer Adrien Grenier are anxious build hog barns. But, they complain, local politicians won't cough up the required building permits because of pressure from Hogwatch, an environmental group that claims hog barns pollute the water and land. And until now, Hogwatch has been winning the war.

That's why the farmers – taking a leaf from Zane Grey – turned to their own gunslinger.

"They (Hogwatch) come from all parts of the province and if there is a hearing in any municipality where you want to build a hog barn, they will be there in full force," Siemens explains. "One particular hearing last week in Piney, there were more people in attendance than there were living in the municipality."

Harry decided to head the enemy off at the pass.

"The biggest challenge we have has to do with a byproduct of hogs called manure," he says with a straight face (apparently concluding that an ignorant *Convergence* writer might know this by another term).

Selling ordinary citizens on the value of ordure is not easy. Grenier was succeeding magnificently on a local TV show recently,



explaining that farmers have spread the stuff for a century and it's done nothing more serious than help crops grow. Then the woman sitting opposite described being doused with hog feces in her shower, a few weeks after a hog barn went up next door.

An unlikely tale, sniffs Harry, hitching his belt a notch tighter. It's tough enough squeezing pig poop through a two-inch sewer pipe, let alone those tiny holes in a shower head.

The planned solution: lots of hand-holding, backed up by a cunningly crafted newspaper to be fired off to townies, non-farmers as well as producers. It will dispel the myth that manure storage lagoons destroy the environment, pollute ground water and otherwise stink up the neighborhood. "The idea is when farmers pick up the paper, they won't be depressed like when they read some of the other papers."

More importantly, the publication "will help producers by showing them how they can talk about these issues . . . They will be able to talk about issues intelligently and with conviction," Siemens assures.

The first edition is scheduled for publication in February, and Siemens is already riding fence. His strategy involves a lot of leg work: he's been talking to farmers face-to-face, priming them with arguments and counter arguments and briefing them on how to charm reporters.

When all the dust has settled, Siemens predicts, the pig farmers themselves will be ready to stand on their own as the best ads for their squealing charges.

This pro-pig campaign will be a success. Why? Because Siemens says so. ☒



Boss hog Harry Siemens and his clients

# From Headlines to Deadlines

In complex times, Warhol's fifteen minutes just aren't good enough for some people. A look into how former politicians are reporting, not making, the news.

By Desmond Devoy

The wary dance between journalists and politicians is not the sparring match it appears.

To members of each profession, there is often more than an inkling that crossing over might be the way to go. Many journalists have waded into the murky waters of politics. The likes of René Lévesque and Adrienne Clarkson have thrived, while others simply waste away as political footnotes.

Provincial premiers are generally more adept at taking lessons learned in the newsroom and translating them into articulate political success. Former Newfoundland premier and current minister of finance Brian Tobin was previously a broadcast journalist, as was Alberta premier Ralph Klein.

The late Québec premier Lévesque was a master of both print and broadcast. He served as a correspondent in Europe for an American war newspaper during World War II and later became host of the current affairs show *Pointe de Mire* for Société Radio Canada, the French service of the CBC. In 1955, he became the first western journalist to secure an interview with Soviet premier Nikita Khrushchev.

Even Lévesque's life-long political adversary, Pierre Elliott Trudeau, dabbled in writing before becoming prime minister in 1968. He founded the magazine *Cité Libre* and wrote numerous political articles.

Working to the same 'if you can't beat 'em, join 'em' edict, many politicians believe they can cut it as media wordsmiths.

But the sight of a politician with a permanent toehold in the media is rare.

One former cabinet minister in British Columbia, however, has recently jumped from the political frying pan into the fiery pit of journalism.

Moe Sihota, one of the most controversial cabinet ministers in British Columbia's political arena over the past 10 years, was the first Indo-Canadian elected to a legislature. When the NDP came to power in 1991, he became the first appointed to a

place at the cabinet table.

In March 2001, Sihota announced his retirement from politics. Like most politicians in his position, he set out to earn a living in the private sector. Of course, he had no idea it would land him in front of the TV cameras as an interviewer instead of interviewee.

"I'm enjoying it," Sihota says. "It prevented me from going back to law which is rather mundane."

Soon after Sihota announced the end of his political career, he met Moses Znaimer by chance at a breakfast meeting in Victoria, B.C.. Znaimer mentioned he was setting up a new TV station in Victoria and he wanted Sihota to host the station's evening newscast.

"That caught me off guard," Sihota admits. "I was quite surprised. In Moses' eyes I was a perfect fit for the community."

After the initial shock, Sihota accepted the job and began anchoring in October 2001, when CHUM Television's newest station, CIVI-TV, opened.

The reaction was mixed.

"There are people who thought, 'what's this all about?' Some (journalists) considered it sacrilegious. Others thought it was a clever move."

Not only do Canadian politicians feel the lure of the microphone and the pull of the pen. Across the Atlantic, it's not uncommon to find federal level Irish politicians writing for newspapers.

John Bruton, former prime minister of Ireland, keeps busy as a member of the Irish parliament, but now, with more time on his hands, he's taken to writing book reviews for the *Irish Independent*.

Bruton told *Convergence* the job is time consuming but satisfying.

As in his other line of work, Bruton finds that merely having a forum is no guarantee of an audience.

"You often wonder who reads your articles," Bruton says. "If someone says to you, 'I saw your article in the paper,' it probably means they didn't read it at all." ❄



Former Irish PM John Bruton (above) and Moe Sihota (below), once a B.C. cabinet minister, are testing the waters of journalism



# Mr. Saturday Night

MVP president Greg MacNeil saves a struggling Canadian magazine. Again.

By Patrick Maloney

What is it about Multi-Vision Publishing's Toronto offices? It's bitterly cold on this November morning, but I find myself quickly warming up to these environs. There's something endearing about the place, of the geez-I-hope-these-guys-do-well variety.

Is it the dark wood desks or the drop-dead gorgeous receptionists? I don't know, but it's definitely something.

In fact, I think it's the same something you'll find in Greg MacNeil, president of MVP. Six years ago, he left an enviable post at Telemedia to carve out his dream – his own personal publishing company.

He is reputed to be as tough as nails when necessary, but on this morning (which is coincidentally MVP's sixth birthday), he's a friendly and unassuming 55-year-old, well-cast and firmly entrenched in the role of magazine redeemer. "It may be my love of a challenge but part of me says, why can't great journalism be linked to commercial viability? I think it can be."

Clearly. In late October MVP rolled away the stone and purchased the dormant *Saturday Night* magazine from the Asper family and CanWest Global. Add that to his *Shift* save in early 2001, and it would appear that MacNeil is specializing in reclamation projects, offering asylum to wounded titles.

But what is it about MacNeil that pulls him in that direction, that makes him think he can successfully carry publications that have earned solid reputations but little if any profits?

"He is that weird hybrid – he's the owner who is actually a magazine person," opines investigative reporter Stevie Cameron, founding editor of *Elm Street*, which is one of MVP's original titles. "He's very big on how beautiful the actual product can be."

MacNeil's personality, she continues, is split into two parts – the savvy businessman and the passionate literary fan. "The magazine side of Greg wants to save this magazine, and the business side wants to make money.

"People think it's scandalous – who is this guy, they say, who thinks he can make a profit on this? But if anyone can make this work, it's MVP."

For me, this *Saturday Night* business began on a sunny day last August. Conrad Black had gathered all of his employees into the *National Post* newsroom so he could make a predictable announcement. Cutting a swath through the room, the hundreds gathered quickly fell silent.

As he brushed past me, a lowly *Saturday Night* intern, I found



Greg MacNeil, president, Multi-Vision Publishing

myself especially impressed by him, but not by his enormous wealth or influence. Okay, maybe a bit by the enormous wealth part, but mainly by his physical stature. He must have been a football player in his youth – tall, barrel-chested, bear paws for hands.

He announced that he was releasing his grip on the *Post*. That same crowd became somewhat uneasy when the diminutive new owner, CanWest Global CEO Leonard Asper, took the floor. Eventually, the question came from the magazine's senior editor – where does *Saturday Night* fit into your plans?

Asper's answer was not reassuring and Canada's oldest magazine got the axe three weeks later.

"I was sad to see an institution come to an end, but I felt lucky that I got to be an editor. I had 18 months to do the magazine that I wanted to do," relays Dianna Symonds, who had been with

*Saturday Night* for almost 20 years. The reserved Symonds has since overseen the launch of the *Post's* weekend section. While she concedes that her magazine was in the red, it is her contention that it wasn't all that bad.

"The revenue picture was actually a pretty good one," she says. "We were losing money, but not nearly as much as was indicated in some of the papers."

The magazine was a victim of friendly fire in the battle of the Toronto and Canadian dailies. The trigger was pulled by the new owners of the *Post*, which had piled up huge losses in the contest.

That doesn't mean that CanWest is completely out of the picture, says chairman Izzy Asper. The organization retains a minority financial interest. "We've never given up on *Saturday Night*."

That may be so, but until MVP stepped into the breach, *Saturday Night* was toast.

MacNeil's penchant for picking up where others drop off is generating a great deal of positive feedback. Not that it means much yet to this industry veteran. "There has been more goodwill attached to this than anything I've ever seen. But until we do it, all I can say is thank you for your support, but we've got a job to do."

That job involves producing six issues of Canada's would-be national magazine for publication in the *National Post*.

The ultimate reconciliation between great journalism and financial success begins here. But as we know, profits aren't driving MVP's efforts.

"It has endured for 114 years with very little money attached to it which shows that there's something beyond money," MacNeil says. "We recognize this extra something that's attached to it." ❖



# The Moment Maker

## Meet Tom Franklin: photojournalist, patriot, baseball fan

By Lauren Ferranti

He doesn't take photographs. He makes images. He never uses possessive language while speaking of his job.

Which explains why Tom Franklin, a soft spoken photojournalist from New Jersey, is humble when it comes to his role in the creation of an image that will likely define a generation.

It was a not so classic case of being in the right place at the right time. The place: Manhattan's financial district and the wreck of the World Trade Center. The time: mid-afternoon on the day the whole world seemed to fall to pieces, along with one of New York's greatest symbols.

Just back from a baseball assignment in the Dominican Republic, Franklin was looking forward to an easy day at *The Record* a daily in Bergen County, New Jersey.

Gone in an instant was a morning of mundane newsroom meetings.

Threatened with arrest as he made his way to ground zero, Franklin was one of few photographers in an area that was rapidly being evacuated.

"I wasn't scared for my life personally, but of what I saw," he admits softly.

Faced with the assignment of a lifetime, he began making some sense of the chaos that surrounded him. He shot about 20 pictures – the most famous among the last.

Stuck at a roadblock and unable to get back into New Jersey, he emailed the photos off that same evening, one by one, from the Secaucus Town Radisson Hotel, between New York City and the newsroom.

"At the time they were all important photos, I never isolated that one," he explains.

The rest, as they say, is history. The photo has recently been given to two companies that manufacture school textbooks, to be studied and used as a point of reference. It encapsulates not only the mass destruction of a single day, but the almost immediate resolve and faith that has become an American trademark.

The image of firefighters raising the stars and stripes from the

rubble has impacted thousands, perhaps millions of lives, Franklin's included. He suddenly found himself making public appearances, answering media calls (including this one) and, most disconcerting of all, handling letters from admirers at the height of the anthrax mail scare.

The reactions range from personal stories of loss to hopeful gratitude. Many of those touched by Franklin's work feel oddly compelled to communicate a sense of intimacy, often sharing their innermost thoughts. Franklin is now trying to get things back to normal.

"This is like having two jobs in one," he sighs, unmistakable fatigue in his voice. He trails off when a co-worker interrupts, requesting his autograph on copies of *Newsweek* (his photo made the cover).

"See, doing stuff for people that I know," he explains apologetically, "is really kind of a nice thing."

He hasn't given up his day job. He continues to work for *The Record*, the World Series yet another ball to juggle.

"It's just getting very hard to do my job and take care of the public stuff. But I am trying to get back to everyone who calls me and emails me."

It's hard not to get the impression that sometimes Franklin wishes it would all go away – if just for a while.

"There's a lot of things going on with the picture," he says. "It's still being used, it still appears in my daily life. I see it popping up everywhere."

Franklin relates a slightly bizarre example of how ubiquitous his photo has become.

He's in Arizona for Game One of the World Series, which always involves an elaborate ceremony, all American pomp and circumstance. Before the game begins, a tremendous American flag is spread across the field. As the national anthem plays, there's a reenactment, at one end of the field, of the famous Joe Rosenthal photo depicting Marines raising the flag at Iwo Jima. At the other end of the field, three people dressed as firefighters reenact the flag

raising from Franklin's photograph.

He measures out his reaction in words, speaking slowly and carefully: "I would like to say that I think it was very well-intentioned, it was just strange for me to look at it. I can appreciate that it might make people feel better," he offers. And again, "for me, personally, it's just a little strange."

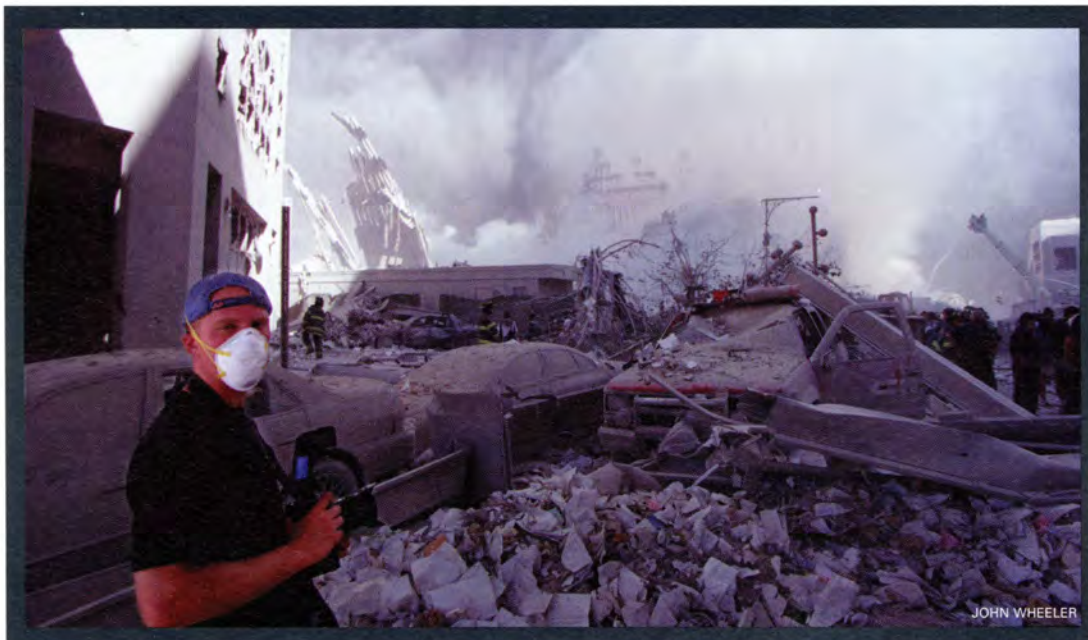
Moving past patriotism to the surreal, U.S. forces employed the picture as a calling card in the war on terrorism. Thus Franklin's photo made its way from t-shirts and refrigerator magnets to littering bombing raid sites in Afghanistan.

Franklin refuses to comment on the military's use of his photo. He also politely declines to talk about his life beyond the camera.

"I'm just really concerned about my family and their safety."

Though Franklin's work has been widely praised – in October the picture was named The Associated Press Photo of the Year – he's quick to unload the credit. "The picture is about the firemen. It's not about me," he states unequivocally. "These firemen are the heroes here. These firemen are showing incredible courage and bravery and valour in the wake of this horrible disaster. And any sentiment that this picture evokes really belongs to them."

In what is arguably an oversimplification of his role as photo-journalist, he says: "I just recorded the event."



Franklin at ground zero, taken one hour before the flag-raising photo, in almost the exact spot.

At only 35, Franklin has seen his share of big events, covering the Los Angeles earthquakes, riots, hurricanes, and yes, a lot of baseball. He doesn't want any of that forgotten.

"I think the work that I've done prior to this picture was very important and I'm very proud of it, and I want to continue to make images as best I can," he says. "I like my job, I enjoy what I do. I don't know if I'll do it forever, I just take one day at a time. My goal every day is just to do the best that I can."

Not content to ride for awhile in the wake of this momentous photograph, Franklin reflects, "I'm going to strive to do better." ❄



## Canadian Journalists for Free Expression

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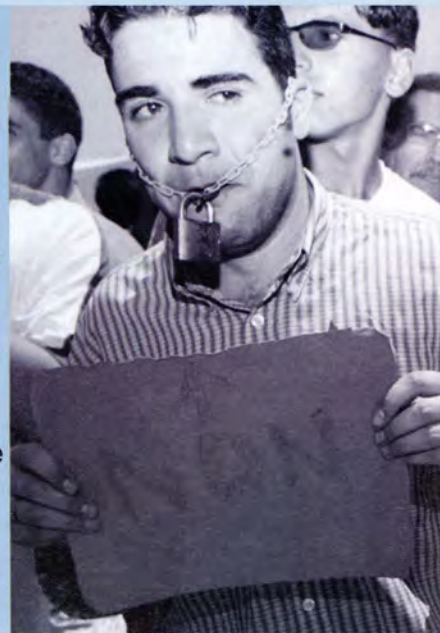
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# Into the Abyss:

relief for haunted journalists

By Stacy Gardner

David Handschuh shot 180 pictures on the morning of the World Trade Center attack. Included among the images, snapped while lying on his back with a broken leg, are six photographs that will never be seen by anyone but him. The pictures, he says, are far too disturbing to find a place in public record.

These images, however, are seared into his brain, waiting to ambush him whenever his guard is down.

"I looked up, I saw smoke and instinctively went toward it," recalls Handschuh, a part-time photojournalism teacher at New York University and a photographer for the *New York Daily News*. "On my way to class I had already learned that a plane had struck, so I called the school and left a message telling them that I would be a few minutes late. Who knew I would be a whole semester late?"

Strangely enough, Handschuh had already begun to teach journalism differently over the last few years, asking his students questions like, 'Have you ever seen a dead body? Have you ever spoken to the parents of a child who was a victim of homicide?'

"It wasn't a scare tactic, it was a way to get students talking about life-changing events and how to deal with them should they happen," says Handschuh, who was awarded a Dart Foundation fellowship in 1999.

The Dart Centre for Journalism & Trauma, located in Seattle's University of Washington, is made for the times, offering insights into emotional trauma on journalists, as well as the victims they interview.



Dart Centre's Dr. Elana Newman: the clinical side of trauma counselling

"What you learn about trauma is often what you learn on your own until someone tells you differently," counsels Handschuh. "Journalism school doesn't always prepare you for the dark side. The crash course into this field can be compared to a baptism by fire."

Dr. Frank Ochberg, founder of the Dart Centre and clinical professor of psychiatry at Michigan State University, agrees. "Journalists are 10 years behind police officers, who had once been known as hardened, alcoholic and depressed individuals. This was because they lacked the support and coping skills necessary to deal with the grim reality of their jobs.

"Journalism might be an undiscovered field for ameliorating. It's a field that may see

cruelty, but it has yet to capture the riddle of cruelty," says Ochberg. "Journalism itself has gone through and will go through further reform to be enlightened, to be better."

Handschuh knows how to take care of his body – exercise, eat vegetables, get lots of rest – but it's only recently that he's begun to examine his mental state. "What are we doing to take care of our minds?" he asks his students. "That is the tool that we need functioning well in order to do our jobs well."

But it wasn't until September 11 that the true value of this advice was realized.

When the second plane hit the WTC, the impact torpedoed Handschuh through the air. He lost his glasses, cell phone, and pager. Somehow, he hung on to his cameras.

"When I landed I was covered in debris.



"One thing I notice is that people are beginning to understand how meaningless much of North American life is. I perceive the world in a slightly different way. I'm less and less interested in North American culture, and more and more interested in international culture and affairs."

*John Macfarlane – editor, Toronto Life*



COURTESY/NEW YORK DAILY NEWS

I heard bodies hit the ground. I saw people who didn't look like people, whose bodies lay near me looking like pieces of meat from a supermarket. I've been forever changed and so should journalism."

If the message to journalists is that they can dump the often destructive tough-cookie image, it can't come soon enough for Robert Frank.

The Montréal-based stringer for *The New York Times* is the founder of Newscoverage Unlimited, a non-profit group that helps journalists deal with trauma. He got the idea while visiting the crash scene of Swissair 111, which slammed into the Atlantic near Nova Scotia in 1998, killing 229 people.

"The idea was a long time coming, it had been waiting to be born, but it was that incident that forced me to take action," he recalls.

"Reporters from all over the world were grappling," says Frank. "They were identifying with feelings that each were expressing, and it was not uncommon to hear phrases like, 'Oh my God, you too? I thought I was the only one who felt that way.'"

When Frank got back to Montréal, he called Frema Engel, a leading consultant on how to handle the trauma of workplace violence. "She was the pioneer in Canada to start such programs," Frank says of his good friend.

Engel immediately saw the need and helped found Newscoverage Unlimited. "It's news-people helping other newspeople," she told *Convergence*. "We provide training to journalists about trauma and how to recognize it in a colleague."

Frank admits that this concept may seem simple to most, "but the culture in the newsroom is one of stoicism. It is highly individualistic and people do worry about showing emotion or feeling a certain way.

"But it seems that 9/11 was a quantum leap, and it provided an instantaneous shift in attitude."

A recent study, published in Seattle by the Dart Centre's Dr. Elana Newman, reveals that 86 to 98 per cent of general assignment reporters and photographers have covered a killing or serious injury. A psychology professor and executive member of the centre, Newman admits surprise that journalists have done as well as they have considering the lack of information and support.

"You cannot possibly expect someone to be compassionately involved with evil and not come out of it somewhat jaded," she told *Convergence*.

*Toronto Sun* senior reporter Alan Cairns agrees. While covering the trial of serial murderer Paul Bernardo in 1995, he had a first-hand look at evil.

"Hearing words, that I use everyday innocently, on an audio tape that revealed the horror and cries of his victims . . . made me feel a false sense of shame," Cairns says. "I knew intellectually that words like 'sweetie' or 'honey' meant no harm, but they now felt less intimate to me, dirtied and sullied.

"That case affected everyone, on many levels," he says. "It had to."

Cairns says the word counselling was tossed around the newsroom after that case, but he's not sure if anyone pursued it.

"I dealt with that story, and deal with other stories, by talking to my friends and family. Sometimes it happens after work over a few beer," says Cairns. Other times, he takes a more philosophical approach.

"Nietzsche once said, 'Whoever fights monsters should see to it that in the process he does not become a monster. And when you look long into an abyss, the abyss looks into you,'" Cairns notes.

From his recovery bed in New Jersey, Handschuh laments that the personal connections between journalists have been weakened by technology, making it less possible to talk out problems with colleagues.

"With digital cameras you don't even have to go into the office, you just send your pics in. I actually miss the days when my colleagues and me would look at the pictures and say, 'Man, that was one fucked-up job. Let's go out for a beer.'"

A steel rod is helping to heal his shattered right leg. His sleep is still broken by nightmares, but each day gets better. "You still have to have a healthy sense of humour," he says.

He will give a presentation at NYU on the first day back since he called to say he'd be late. What will be the first thing he says?

"Mama," he sings, "don't let you kids grow up to be journalists." ❄

David Handschuh being carried from WTC wreckage.

# fatal obsession

When terrorists hijacked jetliners on the morning of September 11, they also held the attention of the world media hostage, allowing repressive regimes in other parts of the globe to crack down on dissent – sometimes using the same lexicon as George W. Bush.

“Considering the amount of violations that are occurring around the world in countries like Zimbabwe, Colombia, Iran and China, where the press freedom situation is really bad, I don’t find the coverage of those countries or the issues that prominent,” says David Cozac, program manager for Canadian Journalists for Freedom of Expression.

One such regime is poverty-stricken Zimbabwe, ruled by Robert Mugabe, once a liberation hero – now an aging despot – clinging to power by a murderous mix of corruption, race-hatred and brutal intimidation of political opponents, local and foreign press.

“It’s risky for journalists to be there, but it’s also important that they be there,” Cozac insists.

The handful of remaining foreign correspondents have recently been labelled terrorists or put on notice to comply with media standards more commonly associated with state-controlled mouthpieces. Others face possible exile, despite a lifetime spent in Zimbabwe.

Caught in the crosshairs is Humber College Journalism Advisory Committee member Michael Hartnack. A veteran reporter for The Associated Press and British and South African newspapers, Hartnack, a Zimbabwean born in neighboring Zambia, sent the following report to *Convergence*.

HARARE — All of us who work outside state control, whether for the local or foreign media, are determined to fight the new Access to Information and Protection of Privacy Bill by every legal means at our disposal.

On at least seven or eight grounds, the bill will prohibit me, personally, from earning my livelihood as a journalist.

But why worry about legislation when “they” might simply send a death squad after me, as they did my friend Henry Elsworth and 200 others in the past two years?

I have received a sympathetic response from the Zimbabwean Legal Resources Foundation to a proposal that I fight a test case against the bill if parliament passes it into law. Their council will be meeting to approve this.

Simultaneously, we are getting other legal advice on suing the state organs who branded us “terrorist sympathisers” and said we should be “treated as terrorists.”

If journalists are going to resort to the Zimbabwean courts – now dominated by recently-appointed Mugabe sympathisers – we ought not to be heard saying publicly, in advance, that we will reject their ruling if it doesn’t go in our favour.

But quite a number of our editors abroad are saying to us privately that, whatever the court outcome, they cannot have their correspondents, ever, being seen as submissive to such legislation. It would be a betrayal of their duty to their readers.

We’re well aware that at the end of the day ordinary Zimbabweans, particularly those living in rural areas, are vastly more at risk than ourselves from this regime and its thugs, and all our decisions should be made with their best interests in mind.

How significant is it, really, to ordinary Zimbabweans? Will it not become irrelevant if we have fair elections (slated for early next year), a return to law and order, an end of the culture of impunity?

Only recently, the National Constitutional Assembly managed to muster over 2,500 delegates to endorse a new draft constitution.

They represented unions, churches, youth and women’s groups and professional associations. They did not appear in the least cowed, dancing and singing songs, demanding sweeping reform.

Interviewing Afghan exiles in Moscow last week, the BBC quoted a doctor, reduced to earning his living as a street

vendor. He said it was a bitter truth that Afghanistan’s educated class had fled, leaving behind those for whom war was the only profession.

The essential news from Zimbabwe – good news – is that we have not reached that point.



Michael Hartnack, December 2001

# Laughing Until It Hurts

In times of crisis, humour can be a soothing balm.  
But when is it safe to laugh again?

By Patrick Campbell

I just flew into the World Trade Center, and boy, are my arms tired.

Ouch.

Comedy, in the wake of the terror attacks, clearly needed some rejigging.

Todd Hanson, head writer of the satirical website *The Onion* saw the Twin Towers fall and with them, momentarily, his motivation to continue publishing.

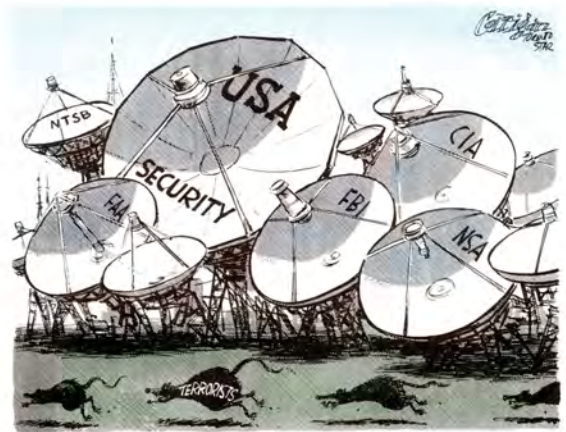
"It scared the hell out of me. My first reaction was to never do another *Onion* again. It just didn't seem right," he says, noting the particular resonance of the attacks for the staff who live primarily in Brooklyn.

The nature of *The Onion*, which is based on a loose but satirical interpretation of the news, created a pressing problem for those putting it together after the attacks.

"But, then it became obvious, we had to do something. So we did the issue entirely on September 11, and surrounding issues," Hanson says. "It almost seemed trivial to run a non-topical story next to one about the attacks."

The issue dedicated to the terrorist attacks went online September 26, with headlines like 'American life turns into bad Jerry Bruckheimer movie', 'Not knowing what to do, woman bakes American flag cake' and 'A shattered nation longs to care about stupid bullshit again'.

Patrick Corrigan, a cartoonist for *The Toronto Star*, was faced with



the same sort of confusion regarding his work following the attacks, not wanting to seem crude with his cartoons.

When he returned after taking a day off from the cartoon, Corrigan brought in a drawing of a small plane flying through the stripes of an oversized American flag – the word terrorism trailing behind it in small, faint letters. It was Corrigan's attempt to subtly depict the intense sorrow and anger of that day within the normally farcical confines of a cartoon.

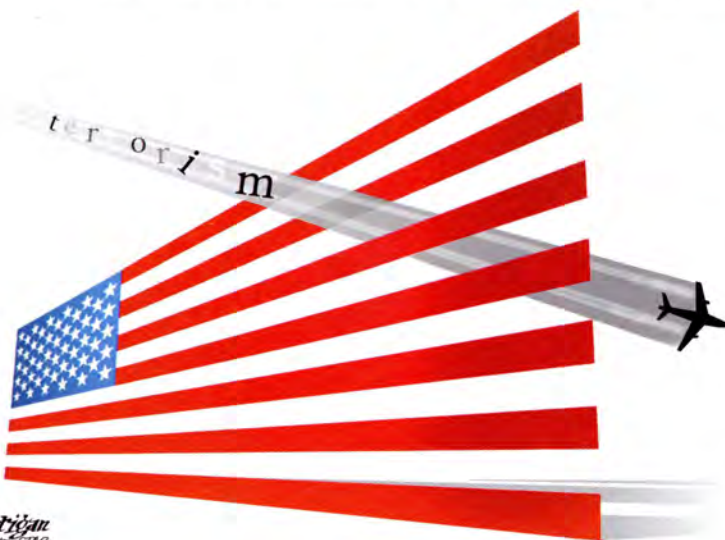
"In a time like that, there's obviously no room for humour right away," says Corrigan. "So you drop that and you go right to metaphors and allegorical ideas."

Writing comedy, even going to work after the attacks, held little more appeal for Don Ferguson and his co-stars of the CBC's *Royal Canadian Air Farce*.

"The set was definitely different. The days after the attack were difficult," recalls Ferguson. "We didn't want to offend anyone, we didn't really want to be there."

Wondering how the audience would perceive attempts at comedy after the attacks also made Hanson anxious after *The Onion*'s post September 11 issue went online.

"We always get hate mail, but I was very worried about the amount we were going to receive (this time). It was a very big issue, we received 700 emails before five o'clock that day, and less than 10 of them were negative," he says. "Most of the emails were from people who had lost loved ones in the attack. They were writing to say thanks." ✉



Corrigan  
TORONTO STAR

# Selling Chloe

Screenwriters Aeryn Twidle and Reginald Harkema  
on their craft, their convictions and their controversial script

By Ann-Marie Colacino

For the first time in 26 years, the Toronto International Film Festival was shut down. The empty festival auditoriums in the late afternoon of September 11 were plastered with headlines from the day's newspapers. Downtown streets were silent. As Canadian filmmaker Reginald Harkema puts it, it was the day the world changed. As a result of the American terrorist attacks, the film industry faced a question that would both trivialize and challenge its significance: what relevancy could filmmaking possibly have at time like this?

Harkema, who co-wrote a screenplay entitled *Bad Chloe* with actress Aeryn Twidle, revised the script days before the terrorist attacks and planned to pitch the idea at the 2001 Toronto International Film Festival. "We threw ideas around, we wrote and wrote, and this film became about this woman who ends up becoming a suicide bomber. Try pitching that on September 12," says Harkema, from his Vancouver editing studio.

*Bad Chloe*, which originated from a previous project titled *Bang!*, focuses on the theme of anti-globalization. But the world of September 12 made the film's content appear too questionable, too suggestive, too real for real life.

Protagonist Chloe really isn't so bad though; she's basically a depressed young adult with a useless university degree, a failed dream to dance, and an excess of angry and vindictive emotions about society running through her. The film switches from introspection to violence in the final frames, as Chloe blows herself up at Vancouver's Molson Indy.

The writing team, however, says this is not a violent film. "This movie is really about somebody trying to find a new sense of identity and a place in the world," says Twidle.

"Chloe isn't willing to reconcile and push aside her ideals."

The same could be said, it seems, for Harkema and Twidle. Despite obvious marketing struggles, both refuse to compromise

the film's content – they value the substance of an artistic expression that translates into political and/or realistic themes.

"Do you want to go to a big budget fluff (production) that makes you forget that your country is supporting a possible genocide?" questions Harkema, editor of Canadian independent hits *Hard Core Logo* and *Last Night*. "Or do you want to go to a film that helps you deal with those issues and maybe offers some insight into what you can do?"

*Toronto Star* movie critic Geoff Pevere describes the festival atmosphere on that infamous day as one of "disbelief and suspended animation." Films are nonetheless relevant at a time like this, he reasons, because they show us something newscasts cannot.

"It's one thing to tell you that thousands of people died, it's something else altogether to create for (the viewer) a single person's experience to identify with."

The question now facing Hollywood is: how do you follow an act like September 11?

Do movies that explore escapism, patriotism, and family values become the new agenda?

"Hollywood can say that's the direction (it's) going to go in because it's actually never gone in any other direction," says Pevere. "The amazing thing is Hollywood's resilience and its ability to justify doing things."

*The Grey Zone*, a World War II-era film, was scheduled to be shown at the Toronto festival that fateful Tuesday. Pevere met with director Tim Blake Nelson, and was a few questions into his interview before it was cancelled.

Pevere describes the walk back to his Toronto home after the cancelled meeting as bizarre. "It was weirdly sort of quiet. You knew everyone in the street was thinking exactly the same thing you were – you don't often get that. That's not part of the urban experience, but it sure was that morning and it was a very strange, strange feeling," he says, still a bit bewildered. ☒



Aeryn Twidle has woken up to the realities of the film industry



It's allowed me to prove that literature is not just a theoretical, academic thing, rather a living, breathing, reactive thing. On a personal level, I'm probably seizing those moments with my three-year-old daughter with just that little extra glee, that extra glee that comes with living in uncertain times.

Daniel Richler – editor in chief, Book TV

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# PORTFOLIO SECTION

Humber College

Over the next few pages, the students of Humber College's School of Media Studies take over. The following creative offerings present the best of their personal portfolios – indicative of the success they are assured post-Humber.

The work is exceptional for many reasons. The cutting edge equipment offered at the college ensures that students are able to perform to their best abilities. Secondly, Humber's faculty is a mix of the best in the business: they come from newsrooms, studios, ad agencies and elsewhere to instruct and give students the benefit of their experience.

In the end, it is the students themselves, however, who can be applauded for these achievements. They come to Humber bursting with talent and potential – we know because we accept the very best. With over 10,000 applicants competing each year for 900 spots in the School of Media Studies, we have no choice but to be selective.

All of Humber's graduates are bright, creative and ready to compete in the bustling world of the media. The School of Media Studies is proud to call them alumni.

Welcome to the future.

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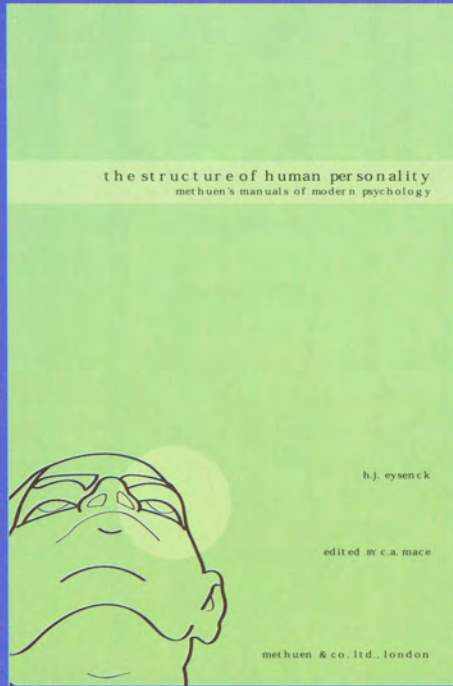
**xxvi** Media Copywriting

**xxvii** Package & Graphic Design

**xxviii** Creative Photography

**xxix** Journalism

**xxx** Where Are They Now?



Bryan Brock



Levi Nicholson



Levi Nicholson & Eric Mitchell

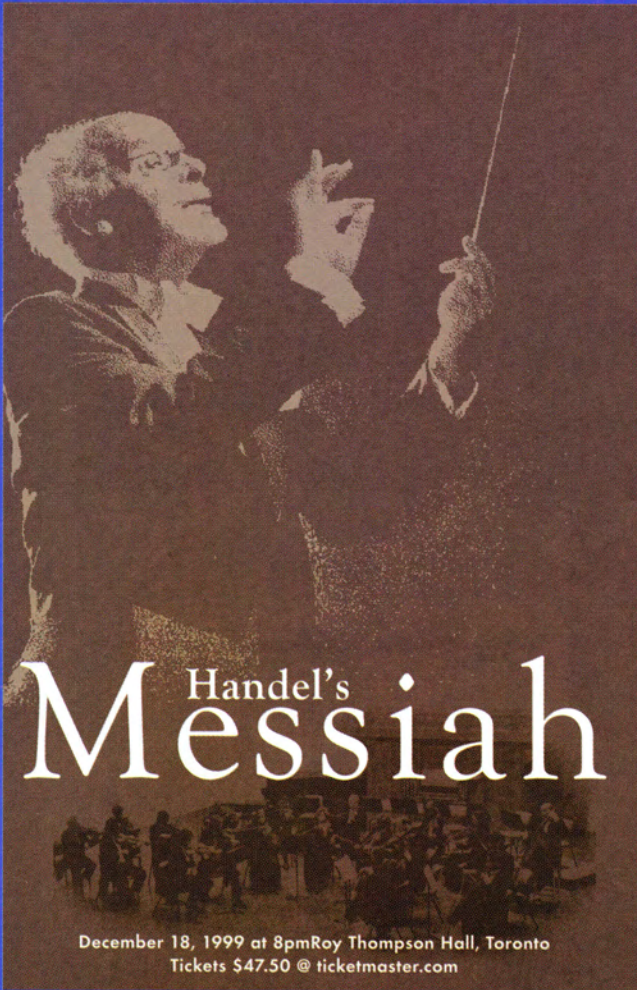


Bryan Brock

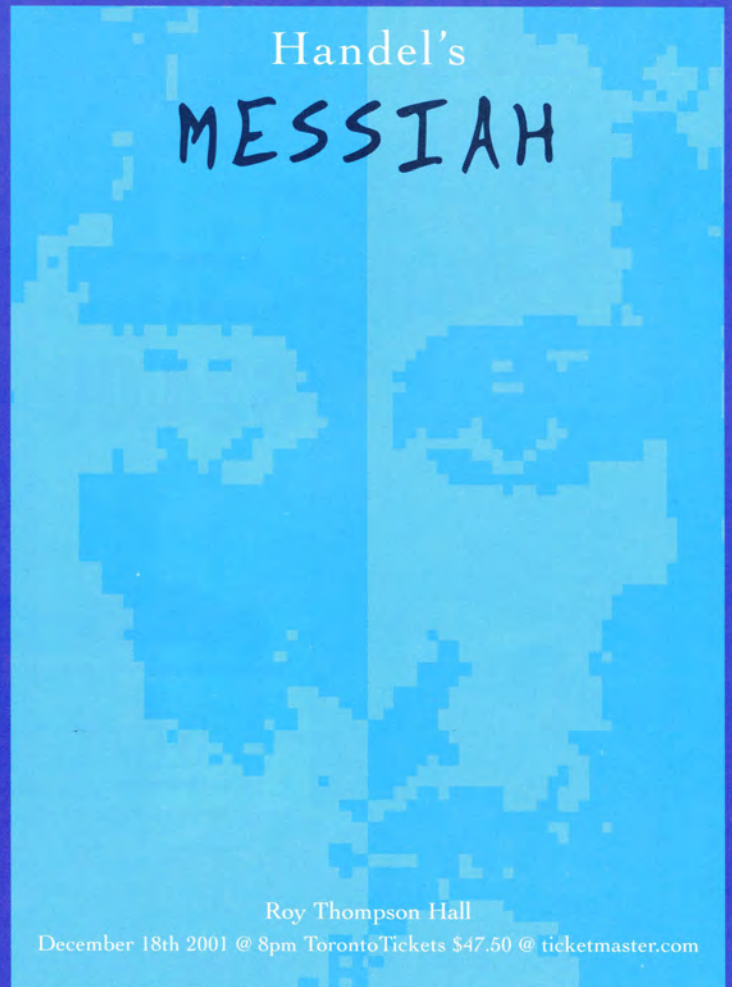


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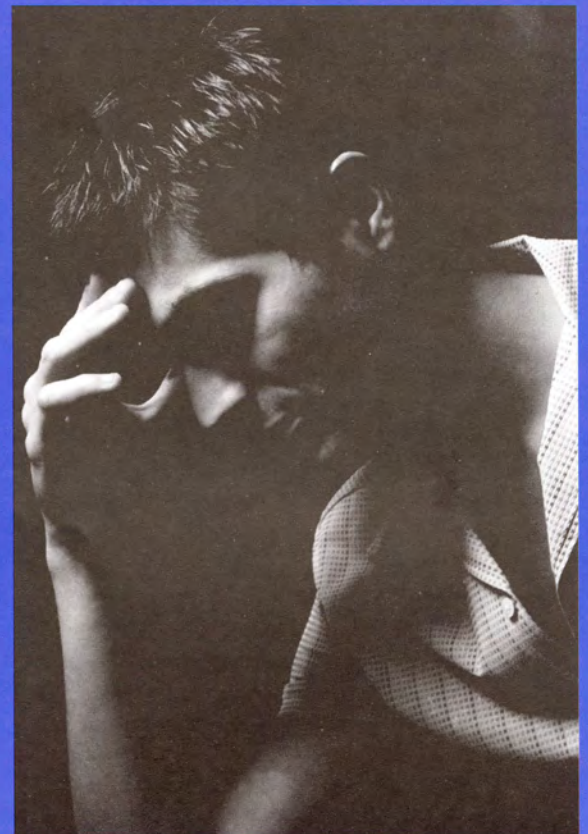
Paulo Cristante



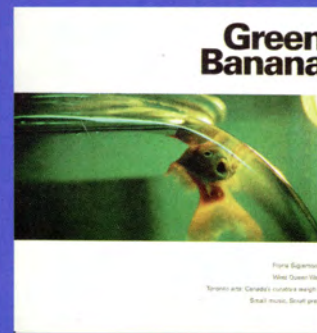
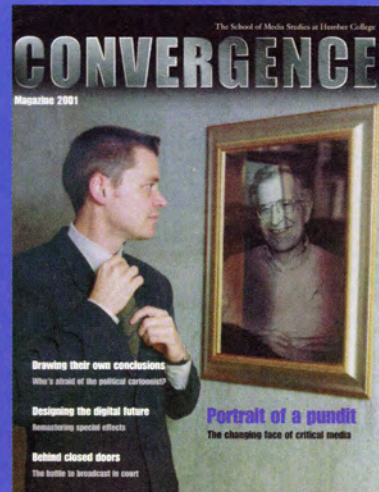
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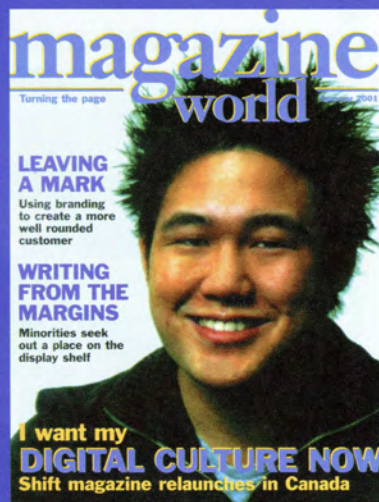
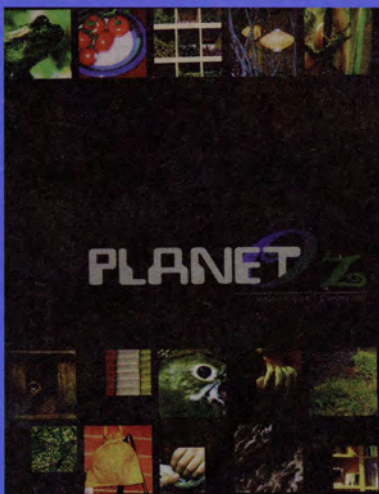
Arnel Javier



Joe Saraceno



2001 Magazines



# Where are they now? .....

## Creative Photography

**Anthony Cheung:** After spending six years working in another studio, Cheung, a grad from 1993, now works for himself. His new studio, which focuses on advertising campaigns, can already boast landing a gig with food giant Kraft.

**Words of Wisdom:** "When I was at Humber they told us that digital would be the next big thing. We were all skeptical (but) now you better believe it, digital is it!"

**Gary White:** Graduating in 1986, White went on to work independently for 15 years, 13 of which were spent running his own studio. Clients such as Schneider's and National City look to White's agency for their photography needs.

**Words of Wisdom:** "When you're done and you know what you want, start banging on doors."

## Journalism



### Renée Wilson:

Wilson graduated in 1993 and is now the editor of *Design Engineering Magazine*. She says the best thing about Humber was the internship because it helped her get a break in the industry. She interned at *Canadian House and Home Magazine* where she was hired as a researcher.

**Words of Wisdom:** "Have confidence to pitch story ideas and write features even when you are just starting out."

**Alison Taylor:** Taylor graduated in 2001 and is now a reporter at *Pique Newsmagazine* in Whistler, B.C. She was editor in chief of the *Humber Et Cetera* while interning at the *Toronto Star*.

**Words of Wisdom:** "If an opportunity comes up, no matter where it is, just take it. Chances are it will work out."

**Chad Heard:** Heard graduated in

2001 and is now a public relations coordinator for Honda Canada Inc., where writes Honda's internal newsletter.

**Words of Wisdom:** He strongly recommends interning six weeks straight instead of two days a week.

**Eric Smith:** Smith graduated from the three-year diploma program in 1997, and parlayed an internship at FAN 590 into a full-time position. He currently hosts the pre, half and post-game shows for Toronto Raptor broadcasts on the Toronto radio station.

**Words of Wisdom:** "Try not to say no to anything because you never know what opportunity is coming."

**Steve Argintaru:** Argintaru graduated from the Humber Journalism post-grad program in 1995. It was as a result of an internship at TSN through Humber that he was offered his current position as assignment editor at TSN. He is responsible for coming up with story ideas, assigning stories and managing bureaus across Canada.

**Words of Wisdom:** "Make the most of any and all opportunities that are presented to you."

**Matet Nebres:** Nebres graduated in 1999 and was hired as a reporter at CFTO News after her internship ended. Nebres says Humber's internship program was a tremendous opportunity to prove her merit on the job.

**Words of Wisdom:** "Work hard and just go for it."

## Radio Broadcasting

**John Vercillo:** Since graduating in 1975, John has had a storied career in radio, working everywhere from CFTM, to the Hog to AM640. Vercillo has finally settled down with Mojo Radio in a production capacity. He also holds a teaching post at Humber instructing students in both radio production and audio classes.

**Anwar Knight:** Knight's resume reads like a guidebook for holistic broadcasting.

After first becoming immersed in the world of radio working for Easy Rock and doing Energy 108's morning show, he parlayed his talent into a successful television career; doing freelance pieces for the New VR and working for the Weather Network. Knight currently is part of Global television's team, working as a weather and entertainment reporter.

**Words of Wisdom:** "Pay your dues, and have the passion to support your dream. You can't only half do it...you've got to go all the way. The breaks will come."

## Film and Television

**P.J. Diaz:** After graduating in 1995, Diaz made the great migration south, landing a position as the assistant director of A&E's *Nerowolfe*. He credits Humber for helping to ease his entry into the work force, although he qualifies his praise by saying that nothing can prepare a film student for the politics they will face in show business.

**Words of Wisdom:** Diaz advises future film and TV graduates to keep on their feet because you're constantly learning.

**Janet Zdyb:** Zdyb is currently working with the likes of Jackie Chan and Jennifer Love Hewitt as a second assistant director on the film *The Tuxedo*. No stranger to feature films, Zdyb has, since her 1997 graduation, lent her talents to *The Hurricane*, *A Map of the World* and *Down to Earth* among other films.

**Words of Wisdom:** "Be honest about your experience, be persistent and always treat everyone with respect because you never know who they will become in the future."

## Advertising & Graphic Design

**Raul Garcia:** After interning and doing freelance work for several months post-graduation in 1999, Garcia was hired by Gray Worldwide, where he's been ever

since. As an art director, he's had the opportunity to work on projects for clients such as Downey, E-Trade, Slimfast, Lever and others.

**Words of Wisdom:** "Buy a digital camera. You'll have a better portfolio if you can control the images, and it will look very professional."

### Public Relations

**Dale Albers:** Life is a highway for Dale Albers from the class of 1996. After working a couple of contract PR jobs, Albers finally secured his current position as manager of communications for the 407 toll highway where he deals with the media, writes speeches and organizes internal and external communication.

**Words of Wisdom:** Albers advises people graduating from the program to maintain any contacts they have made, and to get involved with CPRS and IABC.

**Rachel Huchkewich:** Millennial graduate Huchkewich has already secured a position working as a fundraiser and event organizer for the Credit Valley Hospital Foundation.

**Words of Wisdom:** "Reach for the stars and don't settle for anything." She believes it is this attitude that led to her securing her dream job.

### Electronic Publishing



**Leena Goomber:** Within a week of her 2001 graduation, Goomber found her current position as a graphic designer for Sum Incorporated on the web. Goomber says there is no classroom substitute for workplace experience.

**Words of Wisdom:** "No matter how hard of a situation you may find yourself in, remember there is always a light at the end of the tunnel."

### Media Copywriting Program

**Chris Duffet:** Duffet interned at G. Jeffrey and Partners while attending Humber's media copywriting program. He left the program early when he was offered his first job at Communicue in 1998. In November 2000, Duffet landed a job at PJDDB.

**Words of Wisdom:** "You can't just take it easy and rely on what they teach you in class. You have to put a lot of extra effort into getting a job."

**Craig Burt :** Burt had a six-month internship at Taxi Advertising and Design while in Humber's media copywriting program. He eventually graduated in 1999 and landed his first job with Grey Worldwide six months later. In June 2001, he took a job with Young and Rubicam, where he's very happy.

**Words of Wisdom:** "I thought I just had to be better than the other kids coming out of college, but I had to compete with people with three to four years of experience."

### Advertising and Media Sales

**John Andreopoulos:** Andreopoulos a graduate from 1996, is currently working at *Toronto Life* magazine as an account manager. Humber prepared him with a fundamental understanding of each sector of the business, and he attributes it with launching his career.

**Words of Wisdom:** "I am thankful that I decided to go to Humber College. I am a 27 year old account manager with almost 6 years experience."

**Kenn Bell:** Bell is a double media studies threat with a diploma in the Audio Visual Specialist program that he recently (in 2000) followed up with the Advertising and Media Sales program. Currently Bell works at ENN as a production coordinator. It was Humber's reputation in the industry that was the deciding factor in Bell's decision to go to college.

**Words of Wisdom:** "Take every

moment you have to learn because sooner or later you may be the teacher."

### Package Design

**Antonietta Martino:** Martino graduated from the diploma program in 1997. She is now intermediate designer at Forethought Design. She's responsible for directing photography and graphic design. Martino's employment with Forethought grew out of her co-op experience.

**Words of Wisdom:** "Keep your eyes open. When you get out there, behave like a sponge and try to soak everything in."

**John Miziolek:** Miziolek graduated six years ago and now works at Shikatoni Lacroix as a studio manager. This position sees Miziolek overseeing all of the jobs that come in, as well as the day to day workings of the studio.

**Words of Wisdom:** "Make sure that your portfolio is up to date and that you have good computer skills."

**Coordinated by: Noel Boivin and Michelle DaCruz**

**Compiled by: Elizabeth Bower, Ann-Marie Colacino, Joanna Cravit, Stacy Gardner, Luc Hébert, Kim MacDonald, Natalie Meditsky**



# The freethinker's guide to ruin

## Unpopular opinions in the popular press

By Noel Boivin

*Who is more to be pitied, a writer bound and gagged by policemen or one living in perfect freedom who has nothing more to say?*

*Kurt Vonnegut*

America is rotten with patriotism. George W. Bush ran from ground zero like the self-indulgent coward he is. U.S. foreign policy is isolationist and abominable on an international scale and much of the blame for Islamic aggression can be laid at the feet of U.S. policy makers.

Such were the opinions, published within a week of the September 11 massacre, of a small section of North American media which saw freedom of speech being strangled by the emotional clamour following the events. These views were welcomed, for the most part, with the same amount of sympathy as footage of joyful Muslims dancing in the streets and passing out candy upon hearing of the attacks.

A combination of raw emotion and corporate concerns are the factors which Dan Guthrie, former columnist and copy editor for the *Grant's Pass Daily Courier* in Oregon, believes led to his dismissal.

Four days after the attacks, Guthrie wrote an editorial highly critical of George W. Bush. "The kid lived a pampered life of privilege and games," it read. "His first time under real pressure, he bolted. Many do. Maybe he'll have a chance to redeem himself now that the holy wars have reached our land."

The column so inflamed readers and touched off such a wave of vitriolic mail from the public, that the editor immediately snapped out an apology. "In this crit-

ical time, the nation needs to come together behind the president," his editorial read. "Politics and destructive criticism need to be put aside for the country's good."

While the publisher of the *Daily Courier* publicly maintains that Guthrie's dismissal was due to personnel problems, the former columnist scoffs at such notions. During his decade with the newspaper, Guthrie says he consistently received positive work evaluations and that prior to being fired he had just received a sizable raise.

"Then he (the publisher) said it's something else, maybe I responded too harshly to some of my critics in emails . . . I don't know what he's talking about. He told me at the time that it was a horrible column and it should never have been published. That's his true reason."

Guthrie admits that internal flak resulting from the column came as a surprise, given that the piece passed through two editors before publication.

"The bullet went through the city editor and then the editor and lodged in me," he explains.

Guthrie has no regrets regarding the tenor of the article and he still sees the lionizing of George W. Bush as an odious development. He will only concede that the timing of the article could have been more appropriate.

"I would have perhaps apologized for the timing, and I did, to the hundreds of emails, I did. I said 'my timing was off,'" he admits. "I believe if I (had) waited until the patriotic spasm passed and people regained their critical faculties, (the reaction would have been different)."

Daniel Richler, head of the digital cable channel *Book TV* and a keen observer of the North American media, cautions that censorship of a small town newsman

Dissenter Robert Jensen

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"It kind of renewed a sense of virginity to people's projects. People turned inward to find out what they're up to. I found it difficult in the immediate wake to go on writing – it seemed pointless, but at the same time it seemed important. I'm re-evaluating the sense of direction for the things I do."

*Mark Kingwell, media pundit*







COURTESY

should be considered within its proper context.

"I think it's a nervous time, and that in cultural and political backwaters, where there are small newspapers, people tend to get jumpy, they tend to be more jingoistic in such places," he says. "While you might be part of a larger corporate network, it's also just as likely that you're owned by somebody with an electronic equivalent of a vanity press."

On the other hand, he says some of the dissenters could use a little sensitivity training.

Criticism from people like contrarian Noam Chomsky and others are often bereft of human feeling and, at such a highly emotional time, draw anger for just that reason. Such critics, he argues, have spent years chopping away at the establishment, thus developing a tunnel vision that robs them of the ability to publicly show human empathy.

"There's a certain harshness to this writing. When you just call a spade a spade you leave out a certain kind of humanity in the writing," Richler says.

Guthrie was not alone as a dissenting voice, and admonishment from higher-ups was not solely relegated to backwater Oregon – a similar situation was taking place around the same time at one of the United States' largest schools, the University of Texas.

Robert Jensen, a professor of journalism at the university penned a column in the *Houston Chronicle* the day after the attacks entitled 'Stop the Insanity Here'. He blasted U.S. foreign policy, saying that the country was also responsible for massive terrorism on a world-wide level.

Concerned that the public would take Jensen's views as representative of the university, president Larry Faulkner immediately wrote a letter to the editor: "I convey my personal judgment that Mr. Jensen is not only misguided, but has become a fountain of undiluted foolishness on issues of public policy."

Jensen responds philosophically.

"He could have been more graceful about it," he laughs, "but he's a fund raiser . . . alumni and donors complained and he responded the way he thought was appropriate."

Unlike Guthrie's editor at the *Grant's Pass Daily Courier*, the editor of *The Houston Chronicle* did not trot out a retraction.

"He believed that the op-ed page should reflect a lot of different views," says Jensen. "They got a lot of shit for it too. He just shrugged and said, 'that's the way it works, that's journalism.'"

The visceral reaction – thus far muted in Canada – to dissent, has prompted some columnists to draw comparisons to Cold War McCarthyism, the second World War Japanese internment and other examples of patriotic fervor running rough-shod over civil liberties.

"Throughout American history, whenever there have been threats, the response has been repression," notes University of Southern California law professor Erwin Chemerinsky.

As such, he sees parallels between the current climate and times when free speech and basic civil rights were denied people.

In Toronto, Daniel Richler dismisses such comparisons.

"Anybody who compares the situation to McCarthyism, a Congressionally-approved witch hunt, or Japanese internment camps where there was the forcible bodily removal of an entire race, is out of their gourd," he snorts.

U of Texas' Jensen agrees that, with some qualifications, freedom of speech is in much better stead now than during past times of crisis.

"That said, in some ways it's even harder to get an anti-war message out, because it's not simply a question of the formal freedoms, it's a question of the ability to make oneself heard. One has to distinguish between overt government repression and the workings of a commercial marketplace which doesn't permit the widest range of voices," he says.

Richler doesn't recognize this as a big problem.

He points out that alternative sources such as Toronto's *NOW Magazine* and even musicians, such as the band Rage Against the Machine, regularly present views that the mainstream would find unpalatable.

"That's referred to, often dismissed as, the underground. Then suddenly, those same articles, those same songs are deemed offensive," he says. "But why? Because they contain the seeds of truth however ugly they sound?"

"It's really just about mainstream taste," he argues. "I wish that Rage Against the Machine songs were regularly in the top 40. But they ain't. Programming decisions are purely sentimental and in a grotesquely, sort of philistine, bad taste."

That doesn't mean he would want to mandate good taste.

"First we have to understand that's their (the mainstream media) private prerogative," he says. "It doesn't necessarily mean that all of America is going bonkers."

Not quite.

"It's been argued that some of the newspapers are possibly more belligerent than the Pentagon itself, at least rhetorically speaking," he says. "I haven't seen a *New York Post* with a 72 point headline, saying 'Nuke the Fuckers', but you may as well have."

Dan Guthrie agrees that while tolerance for dissent is an ideal to strive for, he would not want some politician laying this down as the law – even if it meant putting him back behind his desk at the *Grant's Pass Daily Courier*.

Would he do it all again?

"There have to be some casualties for freedom of speech. I'd write it again. It needed to be said. Even if I'm wrong, I should have had the right to say it." ❏

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## Northern Dissent



ANDRE BLANCHARD

Rachel Giese, columnist for *The Toronto Star*, has penned a few columns since September 11 which express her dismay with the way dissent is treated in the war against terrorism.

"Democracy, plurality, liberty and freedom," she wrote in her October 5 column, "the foundations of the American constitution, the very values the U.S. president says the terrorists so despised, these very things, paradoxically, are the first casualties of patriotism and military action."

Unlike her American colleagues, Giese says that she has not received much in the way of criticism regarding her editorials and credits her editor for never having censored or questioned her opinions.

The skewed balance between sensitivity and editorial objectivity in the public discourse is Giese's chief concern regarding the number of viewpoints heard after the attacks.

"What I found surprising, and it was true of editorials I would read in *The Globe* and even at times in *The Star* where there would be that line of commentary of 'we need to be nice to America now, we shouldn't criticize America now,'" she says. "I'm open to hearing anything, but when it's journalists and people in media outlets saying don't criticize the U.S., I find that quite shocking."

Pulitzer Prize winner John Dower, an historian at the Massachusetts Institute of Technology, doesn't think so. His 1986 book *War Without Mercy*, which won the National Book Critics Circle Award, defined the Pacific battle of World War II as a race war, driven by media stereotypes on both sides. He points out that there has been a concerted effort on the part of western allies to avoid what happened in that conflict.

"They have made it very clear that this is a fight against terrorism, not a fight against Muslims, many of whom are good Americans and Canadians," says Dower. "Furthermore, the media has said: 'We can't go out and portray all Arabs or Islamic people as beasts or terrorists' – they did not exercise such restraint concerning the Japanese in World War II. It's very clear that an important lesson has sunk in at a policy level."

Canadian war correspondent and historian Gwynne Dyer agrees with this assessment. "At both the official level and the media level, and I think also among most ordinary people," he says, "there hasn't been the level of blind prejudice – that these people are now our enemies – that you would have gotten in a previous generation. Maybe we've grown up a bit."



For Dyer, the main reason for such a change of approach on the part of media outlets has been the impact of immigration.

"One of the great virtues of living in a highly multi-ethnic society," he explains, "is that your options for vilifying whole ethnic groups narrow rapidly unless you're willing to attack your own citizens. As a result, public people, political people and media people have been leaning over backwards not to engage in the kind of media ethnic stereotyping that I think would have passed without comment 50 years ago, even 25."

Granatstein agrees that the emergence of a diverse society has played a part in easing the media's pigeonholing.

It's not quite as easy to centre out your neighbour or friend.

"I've been quite struck by how well multiculturalism has held up against extraordinary provocation," he says. "None of us think that the terrorists were anything other than Muslims or Middle-Easterners, yet somehow there have not yet been significant attacks on Muslims (in North America). In 1942, the Japanese were threatened. That's an indication of the power of the press to urge calm,

## Dyer, Straight



ANDRE BLANCHARD

Whenever military historian and London-based columnist GWYNNE DYER is in Toronto, he usually looks in at *Convergence's* offices. This time we asked for his take on Afghanistan war coverage and a blubbing CBS anchor shedding patriotic tears on camera. As usual, we weren't disappointed.

**On War Correspondents:** "Wars are becoming like cocktail parties – everybody comes. I mean, does the *Montréal Mirror* need a war correspondent?"

"Obviously it's a big ego thing – journalists have big egos. It's the highest-profile kind of journalism, the war correspondent. A few of them get really good stuff, which was not worth risking their lives for. It wouldn't be worth risking mine for, but they get it. Then somebody buys it and it's on the television or whatever and somebody in Montréal or New York says, well why didn't you get that? The answer is I'm not crazy."

**On Tears for Cheers:** "The American media, broadcast media in particular, have made a complete hash of this. The message that a crying anchor (Dan Rather) gives out is, 'I have surrendered all attempt to analyze this. I'm simply going to be very angry and very upset about it.' Oh, good, that's a helpful policy."

"But it's a question of cultural style. I mean the whole business of crying in public is very much in tune with the modern American touchy-feely, let-it-all-hang-out emotional approach. So it doesn't look as weird to Americans as it does to the rest of us."

and the power of the politicians to urge calm, but also an indication that multiculturalism has entered the equation."

A sanguine assessment – but does the Arab community agree?

Sort of.

To the media "Muslims have always been the others – the convenient and collective others," says Jihad Aliweivi, executive director of the Canadian Arab Federation. He agrees that Arabs and Muslims have generally been treated fairly in the press since September 11, but is still apprehensive.

"I think to a certain extent the picture that has been painted of Arabs and Muslims is one-dimensional. The parade of experts who like to talk about the collective Arab psyche – it feeds into the fear of Arabs and Muslims in general."

Dyer agrees this can be dangerous.

"Psychologizing other people is the disease of the age," he asserts. "I think it's a necessary process, it's just a question of how you do it. It needs to be done without portraying the person or group who you're psychologizing as non-human or sub-human, alien. It's a sensitive business, and unfortunately it's often done by people who have no idea what they're talking about."

And then there's the tendency of cartoonists to paint all Arab males as bin Laden lookalikes. "The problem," complains Aliweivi, "is that the way Osama bin Laden looks is not that different from the way a lot of people look – even Sikhs, which is a completely different faith. So of course the depiction of him tends to stereotype a lot of people."

Dyer doesn't buy this argument, pointing out that cartoonists have been careful to single out bin Laden as an individual, unlike the stereotypical 'Jap' that was so common



Is this the latest installment in a long line of culturally-biased cartoons?

in World War II cartoons.

"How could you not do bin Laden in a cartoon?" asks Dyer. "Are you going to do him as a blonde Aryan? There's a limit to how far over backwards one can bend – you just trust people to realize that this isn't all Arabs, this is one guy."

One area where both Dyer and MIT's Dower charge the media has faltered, especially in the United States, is in its failure to come to terms with the reasons behind the terrorist attacks.

"I think the American media perpetuates that this is a good war, a holy war," Dower explains. "They have wrapped themselves in the flag and presented the stereotype of America as good and the other side as evil. Obviously it was a very evil act, but there are very complex causes that lie behind these grievances. Instead . . . we are presented with America as an unmitigated force of good in the world."

Dyer has a similar view. "I think that in the United States there has been a refusal to deal with the political questions behind the terrorism," he says. "There has been an appalling amount of emotionalism and blind patriotism, but there hasn't been a whole lot of racial stereotyping and targeting."

As for Moritsugu, whose life was directly affected by such racial stereotyping, he and others in the Japanese Canadian community are sympathetic to the situation in which Muslim Canadians now find themselves.

"Any scapegoating of somebody of Arabic origin or somebody who's a Muslim, whether in the States or in Canada, doesn't surprise me," he says. "But I do think it's happening in a much lesser way than it did in the past, and that is something that's brand new compared to back in the '40s."

"I just thank God that it's not going as heavily against them as it did against us." ❏



"It has been a handy lesson in the relevance of the importance of a lot of stuff we thought was important September 10. Now all of us have this creepy feeling that September 11 may only have been a prelude to some even nastier business.

*Paul Wells, columnist – National Post*



# First

## The First Casualty

For some journalists, reporting the truth can be a one-way ticket out of the in crowd

Left: crime reporter Victor Malarek hits the streets.



ANDRE BLANCHARD

By Elizabeth Bower

"How do you cover a war from a hotel room?" muses journalist Victor Malarek. After answering that disturbing question in 1980, Malarek walked around with a slight twinge in his gut. Never one to follow the pack, he had just filed the most controversial article of his career – an exposé on the creative liberties being taken by fellow journalists who were covering the Russian invasion of Afghanistan. Many had never left the safety of Pakistan. Some didn't even emerge from the hotel. And in a day or so, everyone would know about it.

Looking back on that time, the hard stares, the deafening silences, the mutterings of "fink", he says he'd do it again in a heartbeat.

"It's my job," he says with a shrug. "If you're a reader of *The Globe and Mail*, it's my duty to say, 'Here, this is what I found out.'" But the crusty exterior – crafted during a tough childhood recreated in a movie – softens a little as he recalls the details of that first big foreign assignment.

"When I first got there, there was actually very little to do . . . we just sat around and twiddled our thumbs a lot," he said atop *The*

*Globe and Mail* building in downtown Toronto, where he's now the investigative editor.

With little action to report, he started to get calls from his editors who demanded 'matchers' to the tales of derring-do filed by the competition.

At first Malarek just didn't know what to make of it.

"I mean I was there," he says, staring hard in typical Malarek fashion. "And unless I was on drugs, these things, this battle and that, just weren't happening."

It took a couple of days of observation to realize that other correspondents were fabricating battles and staging photo-ops to keep their employers happy. Malarek describes the journalistic scene in Afghanistan at the time as "Creative Writing 101."

"I got tired of defending myself because my editors were questioning my ability," he says, leaning in as if to share a secret. "They thought I was a lousy reporter who couldn't do the job and I got sick of the bullshit. So I thought, 'Okay, if you want to challenge me, I'll tell you the truth about what's going on here,' and I did."

What followed was a scathing article revealing the lies and the



"I think ordinary people are much more interested in the news than before. They're interested in serious hard news stories, and certainly a lot of other stories in the newsroom fall by the wayside."

*Jan Wong, reporter – The Globe and Mail*

artistic licence used by some high-profile reporters in covering the war. Malarek wrote how they would grab a couple of idle Mujahadeen, take them to some remote place and tape them firing at nothing but deserted country and empty skies.

"I knew it would knock a lot of noses out of joint and after the story got published it was no more, 'Hey Malarek, let's get a scotch,' but more like, 'You piece of shit you, you caused me a lot of trouble.'"

The fact is that while most journalists aspire to be rugged individualists, moving ahead of the herd can be uncomfortable.

Malarek's *Globe and Mail* stable-mate, investigative reporter Estanislao Oziewicz, found this out (not for the first time) after the September terror attacks.

A week after the war began, he got his hands on a classified document, directing Canadian border guards to spotlight people from a certain age group who had spent time in Pakistan and Afghanistan, and to single out those with aviation experience.

Understanding this was a form of profiling – a tactic officially denied – he wrote a story that ran on the front-page.

The reaction was not what he expected.

"Most stories disappear down a deep, dark hole so I was taken aback by the vehemence and volume of the letters to the editor," he says. "And the number of personal emails and calls I received was

unusual. People were basically saying, 'How dare you reveal government secrets at a time like this?' I was basically called a traitor."

In response to the deluge of angry letters, calling *The Globe* everything from stupid to seditious, the paper ran an editorial the following day declaring it would not practice self-censorship in the prevailing terrorism hysteria. "Loose lips may sink ships," the editorial thundered, "but a timid media would be a self-inflicted wound to our democracy."

As for Oziewicz, after he got over the shock, he decided he wouldn't change a thing about how he does his job.

"I think the public had a right to know about this," he maintains. "There was nothing specific enough in my article that could have jeopardized Canadians' safety, so I still would have done it, even if I'd had an inkling of the negative response I'd receive."

It's the rare reporter who cannot recite their calling as being "to comfort the afflicted and afflict the comfortable." But, as many have discovered, that mantra – when followed dutifully – comes with a price.

Oziewicz and Malarek say it's worth it.

"Ever since I was a kid, I always said I'd be the system's worst nightmare. And I am its worst nightmare," Malarek says fervently – half-standing, half-sitting in his chair. "If someone's doing something wrong, they shit if they know I'm on the story." ❧



Estanislao Oziewicz was met with rage after publishing classified government documents.

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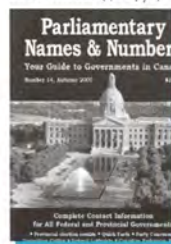
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# Of bills and bikers

## Crime Reporters Tackle Protective Legislation

By Christopher Lombardo

If another day at the office means a potential pummeling by members of the Satan's Choice motorcycle gang, you think you'd welcome a little protection. If you've been publicly referred to as a "jerk" and an "asshole" by the head of the Hells Angels, you might weep tears of joy if the government drafted new legislation designed to shield you from these groups.

But organized crime reporter Yves Lavigne is in frothing opposition to Bill C-24, new anti-gang legislation that will amend the Criminal Code in areas of organized crime and law enforcement. It even contains special provisions aimed at protecting those in his line of work.

"The police can't do the job with existing laws. I don't think they can cope with extra powers without abusing them," cautions Lavigne. "I don't think they can be trusted not to abuse extra power."

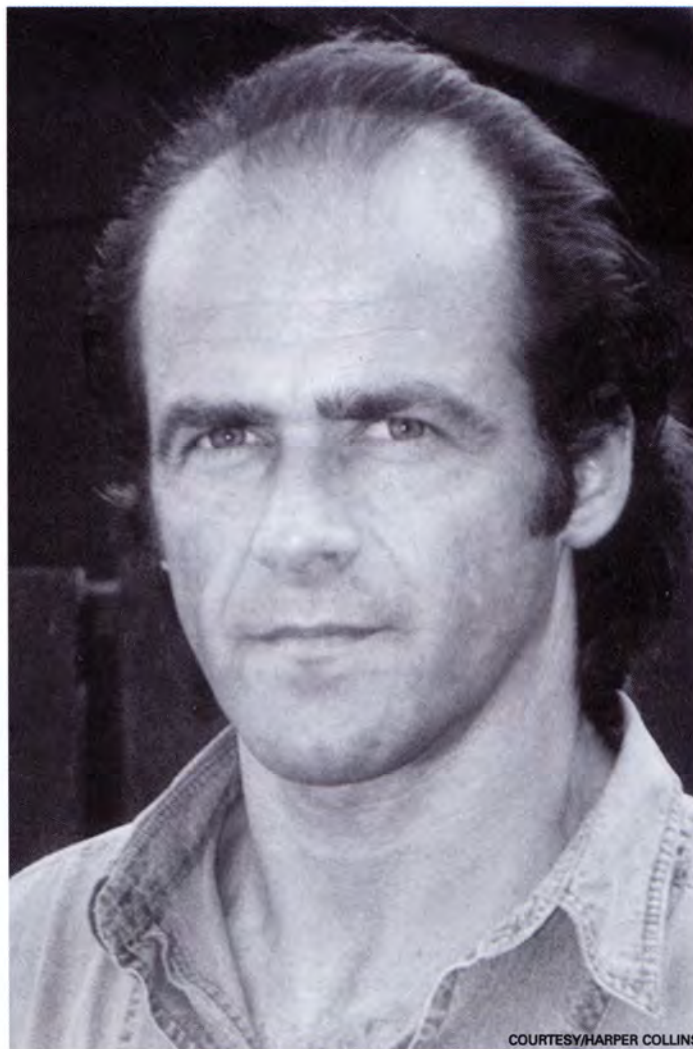
Inspired by the carnage in the wake of the bloody biker turf war in Québec, and to a lesser extent, the high-profile case of Michel Auger, Section 423.1 of the recently-passed bill contains a specific provision barring anyone from engaging in conduct that provokes a state of fear in a journalist.

"There is a special clause – a specific crime if a journalist is intimidated," notes Auger, who in September, 2000, was used as target practice by an alleged biker hit man. He narrowly survived a vicious six-bullet assault in the parking lot outside his office at *Le Journal de Montréal*.

"There is also a general aspect to the bill that covers organized crime," says Auger. "Special provisions for the reporter are something new. Bill C-24 overall would have been a deterrent in my case."

Lavigne disagrees. "There is nothing that can protect a journalist."

A former *Globe and Mail* reporter and author, Lavigne has devoted 25 years of his life to covering outlaw bikers and has survived separate abduction attempts by members of the Satan's Choice and the Sons of Silence motorcycle gangs. "It's already against the law to



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Yves Lavigne: "Nothing can protect a journalist"

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"It reminded me that life is short, so I'm trying to appreciate the things that matter to me. Especially family and loved ones. I'm reading more – not so much about world events or the history of the Burqua or whatever, but great works – which seem to bring daily life more into perspective. And I'm watching the Raptors more closely. But I'm not planning on flying any time soon."

Michael Bate, editor – *Frank Magazine*





CONNIE LISTER

threaten anyone and to murder and extort . . . Journalists don't need extra protection."

(Detective Sergeant Gordon Sneddon, a former Toronto homicide cop who now specializes in internal affairs notes that death threats against journalists are "very, very uncommon, with only a few isolated cases spread across the country.")

Bikers have boasted of plans to kill Lavigne and since 1987, there has been a standing order by the Hells Angels to have every one of his media appearances reported. Angels' boss Sonny Barger is on record referring to him in colourful expletives. Despite this, Lavigne says he doesn't want to see Ottawa riding shotgun and recently gave testimony to that effect at a Senate Committee hearing on the biker bill.

"Too much power is already given to the Mounties – all levels of law enforcement with Bill C-24, and Bill C-36, the anti-terrorism bill," Lavigne warns.

The anti-terrorism bill to which Lavigne refers is Bill C-36, the government's far-reaching anti-crime bill compiled and passed with astonishing rapidity in the wake of September 11, that buried media coverage of the biker bill

The ominous new omnibus bill amends the Criminal Code, the Official Secrets Act, and the Proceeds of Crime Act. The new Anti-terrorism Act carries with it sweeping new provisions that should be of great concern not only to journalists, but to ordinary citizens as well, according to Lavigne.

Lavigne has allies that have rallied around the cause. In November, 2001, the University of Toronto faculty of law held a two-day conference outlining provisions of the new anti-terrorism legislation. When Don Stuart, a Queen's University law professor, took the podium he called the book a "huge aggregation of state power that should be resisted."

He described the new anti-terrorism bill as a "feeding frenzy for law and order quick fixes."

Not everyone is in opposition however. *Toronto Sun* reporter Jack Boland has also had to deal with threats made by biker gang members. He says that while the Hells Angels and others receive all the coverage, Asian crime syndicates and the Russian Mafia are often overlooked because they are "not as brash and glamourized" as the biker gangs. He says they are equally dangerous – with involvement in the smuggling of human cargo, prostitution, drug trafficking, telemarketing scams and money laundering – and welcomes the new anti-terrorist bill.

"Biker gang members are definitely terrorists," says Boland. "They have a mandate, wear colours, have a business attitude and they've actually carried out acts of terrorism against citizens and even fellow bikers."

Lavigne agrees with the description but not the solution.

He warns that broad amendments to the Public Protection Act and the Money Laundering Law – contained in the omnibus bill – have the potential of "making all journalists stenographers." He says the new rules will prevent reporters from properly informing the public "not only through the withholding of information by elected officials, but by making association with suspected criminals and/or terrorists a criminal offence."

"There is also the potential for journalists suspected of having a source within an alleged terrorist network to be jailed for that under C-36," cautions Lavigne. "Under bill C-24 (the anti-biker bill) police are allowed to set traps for journalists and no journalist should ever be afraid to say anything negative about a source or a potential source. True journalists are at high risk."

And in his line of work, there are risks enough. ☒

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"Clearly the shock and horror part of what happened on September 11 has subsided somewhat, but the long-term impact of what happened there will last with us forever. I look up at tall buildings, I look at aircraft flying overhead in a way I never did before. I think about myself and my family in a way I'd never been forced to think before."

*Peter Mansbridge – news anchor, CBC's The National*



# I just called to say they're bombing

By Joanna Cravit

In the latter days of 1999, an Air India plane was hijacked and hostages were held by terrorists for more than a week.

CNN had reporters on the scene in Kandahar, Afghanistan, but this was before satellite videophones and instant data transfer. All the reporters could muster was the Toko box, a larger, clunkier forerunner of the satellite phone, designed to store and forward images and keep them in its tiny memory until they could be unloaded. No streaming video. No data compression. The best the technology could do was make the jump from Afghanistan in 40 minutes. And with news breaking under its nose, that was too long for the network. So they cheated.

"Basically, we forced it into live mode," says Dick Tauber, CNN's vice-president of satellites and circuits. The reporters, instead of recording active video, took brief images and sent them in quick succession. It was jumpy, it was awkward, but it got the job done.

It's easier now. The Talking Head satellite videophone, manufactured by 7E Communications in Middlesex, England, has taken advantage of improvements in compression and data-transfer technology and developed a self-contained satellite video phone that the BBC, CNN and other news organizations have recently put to good use on the battlefields of Afghanistan.

"Initially, it was the BBC that wanted something with a moving picture that a correspondent could use in the field," says Peter Beardow, president of 7E. "Obviously, video technology has been around for awhile. What we identified was a convergence with satellite technology that had finally reached a point where we could implement it."

The basic model costs \$8,000 (U.S.), but can run up to \$10,000 for higher speed units. Those who've used it say it's a bargain com-

pared to the traditional "flyaway" portable stations, which require antennas, amplifiers, decoders, etc., in addition to the camera itself. The videophone is about the size of a laptop computer.

"It's not that hard to add this to your other equipment," says Tauber. "It's a lot easier than carrying 15 cases for a portable earth station."

It's also more reliable, because it streamlines the process and frees the reporter from relying on local telecommunications systems. *CTV Newsnet* anchor Ellin Bessner, a foreign correspondent for 20 years, has experienced first-hand the frustrations of reporting from remote areas.

"I was in Poland, I couldn't get a line out for six hours," she says. "And the same thing in Africa, covering the war in Mozambique . . . if you have a satellite phone, it's fantastic because you don't have the problem of access."

The footage from a videophone, often jumpy and blurry, poses other problems. But not when they're the only game in town.

"If the pictures are crappy, you (usually) don't use them," says *CTV's* Bessner. "In this climate, after September 11, anything goes on air, and that's not always a good thing."

"You can lose as much as you gain," agrees 7E's Beardow. "There have to be some journalistic standards. It's just another tool. Does it actually add anything to the story? That's an editorial decision they've got to make, but I've wept when I've seen (some of) the pictures."

Technology is never free of bugs, but Bessner, still in the journalistic trenches, is excited by the possibilities of satellite.

"If the pictures are grainy or not grainy . . . that's not an issue anymore," she says. "As long as you have the pictures, it doesn't matter." ❏

## ONE SYSTEM. NO BOUNDARIES.



# Only Skin Deep



MICHELLE DACRUZ

## In the wake of the terrorist attacks, Canadian Muslims and Arabs are sick of explaining themselves

By Michelle DaCruz

*At 8:48 a.m. on September 11, 2002, members of a white-supremacist Christian cult hijack three jetliners and send them blazing into the bustling, business district of Baghdad. More than 4,000 Iraqis are killed. Hours after the terrorist attack, local Iraqi newspapers issue special editions graphically depicting the carnage with headlines like 'Bastards', 'Christian Fundamentalism' and 'White Hate'. Reporters are sent to a Christian church in the southern United States to ask Joe and Jill Public to explain why white Christians hate people of colour in a 20-second sound bite. As Mr. Public stares blankly into the camera, a clapping, giggling cult member runs in front of the church waving a white cloth banner with the words: We killed them for Jesus written in blood-red paint.*

Seems far-fetched, but many Muslim and Arab journalists say that by examining reaction to this scenario, western reporters might gain insight into the feelings of the Islamic community post-September 11.

"Internationally, Canadians are a lot more tolerant and open-minded," says Nadia Shousher, editor of *Windsor Business*. "But at the same time there is a lot of latent racism and an incident like September 11 really brought it out to the forefront."

Shousher, an Arab Muslim, admits that when the Oklahoma City bombing hit the air waves her first thought was "I hope the suspects aren't Muslim," because she was afraid of the seemingly inevitable backlash.

"When Timothy McVeigh blew up the Oklahoma City building the government and investigators were quick to say they thought the perpetrators were Arab-looking. Most of my relatives are blond and blue-eyed. So the question is, 'what does an Arab look like?' or, 'What does a Muslim look like?' The quickness of people to assume that it was an identifiable minority offends me as a human being first and as a Muslim and an Arab second," she says.

Khalil Osman agrees.

Osman, also a Muslim Arab, has worked in the North American media since 1996 and is currently a freelance journalist in both radio and print at outlets like *Newsweek's* Arabic edition, and *CBC Radio International*.

"There are extremists in our midst. We have to admit they exist.

But they exist in every community and you don't find other communities being pushed into a position where they have to explain or defend their extremists," Osman says.

*Toronto Star* columnist Haroon Siddiqui has posed the same questions in his commentary on Middle East affairs. Siddiqui, a Muslim himself, agrees that the Muslim community has been under public pressure to defend Islam.

"What does September 11 have to do with law-abiding Canadian Muslims and Arabs? It's equivalent to saying all Christians are responsible for Timothy McVeigh," he says.

"There is no one Arab," adds Jerry Khouri, an Arab Christian journalist and monthly columnist for the *G7 report*, a business intelligence newsletter.

"We would not ask our fellow Canadians, 'Does the Ku Klux Klan represent your views?' On television there are fragmented pictures and in newspapers and print there is very clichéd analysis. So you are dealing with these perceptions, stereotypes and iconography



Jerry Khouri says Arabs face media stereotyping

Nadia Shouser,  
editor of  
*Windsor Business*



of the Arabs. We have our own multiculturalism. We are heterogeneous," Khouri insists.

One of the main misconceptions is that not all Muslims are Arab, nor are all Arabs Muslim.

Khouri says if Canadians aren't given a rudimentary understanding of eastern religion and race, then it's near impossible to understand the broader concepts.

"I am an Arab Christian. My last name is Khouri, which means priest. The countries we are discussing are not Arab," he explains. "Afghanistan is not an Arab country; it is a Muslim country. Pakistan is a Muslim country, not an Arab country."

Osman says the media has played a part in reinforcing these inaccuracies. When terrorism involves an Arab or a Muslim, a stereotype emerges almost automatically, according to Osman.

"Islamic fundamentalism, Islamic extremism. There has been a lot of simplistic presentation of many of these issues. The media coverage of the Middle East suffers from a number of shortcomings," Osman maintains.

Another problem lies in the translation of the word 'jihad.'

Osman concedes that jihad does have military connotations, but says it can be interpreted in more than one way.

"Jihad is any kind of an effort being exerted toward the betterment of the community. There is no direct translation. Some words do not translate accurately and this is one of the pitfalls of translations. It involves concepts that are culturally specific," Osman contends.

*The Star's* Siddiqui, who has written extensively on the poverty, lawlessness and terrorism festering in Afghanistan, says the North American media tends to have a short attention span when dealing with problems in the poorer parts of the planet.

"If you think the mark of civilization is to have a McDonald's and go to a movie and munch on buttered popcorn, then Afghanistan doesn't loom very large in your mind," he says.

But while Siddiqui is somewhat philosophical about the flawed nature of the media, Khouri is less forgiving. He charges the Canadian media with not providing a forum for dissenting voices.

"When I say voices, I don't mean just one column here or there. I mean continuous effort to engage these writers, scholars, historians, journalists to be a part of the debate."

Khouri points out that U.S. television networks are just as guilty.

"They bring the same instant experts that spew the same monochromatic views," he continues. "Even when they bring an Arab or Muslim scholar on, they are asked typical mainstream questions and that person has to demystify the issue first and that takes a long time. In television you don't have that amount of time."

The coverage is one-dimensional, Khouri says. The mainstream media is usually consumed with the region's political issues and gives little ink and airtime to culture. Providing information about the arts, for instance, could provide a more balanced portrayal of the east.

"We celebrate Margaret Atwood, we watch parliament, the CBC and read *The Globe and Mail*. It is the same in the Arab world. That world also has literature, music, drama, art . . . we (the media) don't cover this," Khouri says.

All four journalists agree that these issues are not new, but the terrorist attacks have jerked them onto the front page.

At the same time they agree this is a perfect opportunity to dispel misconceptions, provided it is done with more sensitivity and accuracy in reporting.

Khouri says the burden is now on the media to seek new voices.

"Internet e-zines or community based newspapers and newsletters have begun to develop a new perspective. The mainstream press has missed the boat on that. They have pushed critical, intelligent newswomen and men aside. They are marginalized," he says.

Since September, Siddiqui says he has received hundreds of intelligent and positive responses to his columns in *The Star*. He's impressed with the feedback from Canadians, who he sees as more discerning than their American counterparts.

At her office in Windsor, Shouser says the treatment of Muslim Arab issues in the media has increased her obsessive emphasis on accuracy.

"I'm finding so many inconsistencies in coverage, contradictions, factual errors, and I see how important and powerful the media is in public opinion." A confirmed workaholic, she's now even more critical of her own publication.

"Because of September 11, I am a lot more cautious and conscious of my role in the media to double-check my facts and get a variety of opinion." ❏

# out-a-space

## Leave a message after the tone

If you can't reach your sources, leave them alone

By Drew Harmer

There comes a point in every journalist's career when getting a great story is better than sex. I mean, generally sex isn't that hard to find. If worse comes to worst, a good night is only \$100 away, while coming up with a good idea for a feature requires a lot more than money.

I was recently given a great profile idea to work on. I was to contact Canadian wordsmith David Frum, to find out what it's like to work on George W. Bush's speechwriting team. Frum is a well known journalist/author and son of an even more famous Canadian media icon, the late Barbara Frum.

After attending Yale and Harvard University in the States, Frum found himself writing the words that come out of the President's mouth.

In my first email to Frum, I asked him to comment on what it's like to work for the 'W'. I was curious to know what was involved in writing a speech that millions of people would hear. Are there rules he has to follow, a formula he has to use?

Strike One. Frum had to refuse my request.

"I hope you'll understand that it is simply impossible for me to speak about my work so long as the White House is on a war footing," Frum responded. When I inquired about an October 2001 *Toronto Life* profile about him, he replied, "The story you may have seen was written entirely without my participation."

Well then, I thought, maybe I'll ask Frum if he can talk about his past – what he did during university and how he landed the big job in the White House. So I emailed him again.

Strike Two.

"I am afraid there can be no exceptions to the 'no interview' rule," Frum explained patiently in his reply. "These are difficult and dangerous times and as the President says, people in positions of responsibility must behave responsibly – which means that people in the Administration who are not authorized to speak for the Administration should not speak at all."

Hmm. How would a few quotes about decoding W-speak, water-cooler encounters with Condoleeza and pretending to support the Texas Rangers, instead of the Blue Jays, help Osama?

Better ask the boss, I thought.

Strike Three.

"Thank you for emailing President Bush. Your ideas and comments are very important to him," The White House Office of E-Correspondence promptly replied.

Finally, maybe now I'll get some answers.

"Unfortunately, because of the large volume of email received, the President cannot personally respond to each message," they continued.

But they'd just told me my ideas and comments were important to him.

"Again, thank you for your email. Your interest in the work of President Bush and his administration is appreciated," the White House concluded.

Okay, first off, I'm not interested in President Bush. I really couldn't care less what cereal he eats for breakfast or what pant leg he puts on first. All I want to know is why David Frum can't talk to me.

And I just keep asking myself, how in the world did *Toronto Life* get away with running an eight-page profile on this guy?

"As for *Toronto Life*, I gave them no assistance of any kind, not direct, not

indirect," Frum reiterated in his second email.

Remedial Interviewing Skills – the squeaky wheel gets the grease. Right?

I decided to contact Marci McDonald, the freelance journalist who wrote the *Toronto Life* story. Maybe she could offer the key to the mysterious Frum.

Good job I didn't hold my breath. I'm still waiting for the reply.

In a last-ditch effort to gain some first-hand knowledge on Frum, I emailed his wife Danielle Crittenden, serial novelist for *OpinionJournal* and former columnist for the *New York Post*.

Dead silence.

So the question is, how do you write a profile on someone who doesn't want to talk to you?

The short answer is you don't.

Instead of thoroughly researching Frum's past and his route to the top, instead of forcing an article that doesn't want to be forced, I decided to leave this accomplished Canadian alone.

Sure, a profile on David Frum and his role in The White House would be interesting, but it would be far too dangerous to place before unsuspecting readers at this time. It could compromise security, lower the morale of the fighting forces, sink ships and perhaps ruin us all.

In the end, if George W.'s advice to act responsibly is good enough for Frum, it should be good enough for me. People who are busy keeping this world free from terrorism should be left alone until the world is relatively peaceful again. And anyway, I never want to be the reason why Bush's speech is 10 minutes late.

... Don't worry Dave, the secret's safe with me. ☒





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