

by Tim Cohen

Interviewing Fred de Vries about his book is a tantalising prospect, because it provides an opportunity to turn the tables. Fred’s book, *From Abdullah to Zille*, is a collection of interviews he did mainly for *The Weekender* newspaper but also for the media magazine *Empire*. Interviewing the interviewer; what a great opportunity to dish the doctor some of his own medicine!

But it’s an opportunity for De Vries to turn the tables too. As the editor of the *Weekender’s* Review section, I was his editor for many of the pieces in the book. This sounds much grander than it was, since I left the deciding of who should be interviewed entirely up to him, except for once when I was ignored, and the pieces themselves didn’t require much editing.

The Fred de Vries Interviews from Abdullah to Zille

By Fred de Vries

Wits University Press

The off-beat eye of the interviewer

But then there was “the incident”. The incident took place when De Vries was trying to convince me to establish him as a regular weekly contributor with a specially-designated slot on the paper. This is a tricky decision for an editor. All writers, particularly freelance writers, like to have a designated spot. It’s a kind of formal acceptance of their presence and expertise, and a regular flow of cash.

During the discussion, which De Vries remembers vividly, I said casually that I wondered whether he was “tough enough”. Those were the actual words that came out, I’m really not sure why. It’s just that interviews between counter-cultural journalists and counter-cultural characters can turn into cloying, smug affairs.

If De Vries was hurt by my all too casual assessment at the time, he didn’t show it. But he raised it later in conversation, and at the launch of the book, and again in the interview – several times.

Despite “the incident”, we ultimately did agree he would be the official *Weekender* interviewer, and every week for more than a year, a new, perfectly-constructed interview would drop into my email box. The characters are a fascinating mix: Chris Chameleon to Marlene van Niekerk; Bok van Blerk to Elinor Sisulu.

Despite the title, many of the interviewees were about people I had never heard of, but always conducted with a kind of soft, off-beat eye.

So when I meet him at the inevitable Melville haunt, I find the spotlight is also a bit on me. And for someone who theoretically likes “tough” interviews, we laugh a lot. We laugh about “the incident”. We laugh about the Abdullah Ibrahim interview, which lasted 11 minutes and 49 seconds before collapsing. We laugh about the fact that the publication of the book is a kind of triumphant rejoinder against the editor, whoever that may be, who thought he was not “tough enough”.

We also laugh about the fact that when I ask him about pre-interview preparation, he says the one thing he always does is write down 10 questions. “It’s my basic rule of thumb,” he says. “You look as if you have prepared, and there is already some narrative in your questions.” I look down forlornly at my blank notebook.

Fred says he always records and transcribes. “People say things in their own way of talking. If you don’t transcribe, the typicality of the person you are interviewing is gone.”

It is a lot of work but “interviewing is such a subjective thing anyway”. At the very least, he wants what people say to be accurate. All this care and forethought. I think back guiltily about how quickly I slammed the interviews into the paper.

I ask him about relaxing interviewees (ask for their CV and talk about it), about how he chooses his interviews (people who are doing interesting

things outside the mainstream; people who display a “stubborn singularity”), about being a foreigner (it helps), about race and gender (“I don’t have a guilt thing, so I don’t have to be, wow, this is a black person.”) And gender? Not a problem, he said, until I point out the “Japan and I” interview which involved three young attractive women. “Oh yes,” he said. We laugh.

But we do get into it at one point. He talks about “assuming a persona” in the interviewing process. His persona is that of a “tourist”, a disparaging accusation made about him as a reporter on the European punk rock scene, which he turned on its head and embraced. “I thought it was quite a good persona to take on because it gives you an insider/outsider perspective. And I am a tourist” (he is Dutch).

This is all in the context of a discussion about “the crucial quote”, it strikes me that perhaps this is a crucial quote, except it is not a quote really but an approach. “It’s like a play; you take on a persona, and the other person is written into the play that you write, which can be very tricky and sometimes not very accurate.”

He recalls Dutch writer Ischa Meijer who did massively in-depth interviews and who said interviews were basically psychotherapy. For the interviewer, the process of empathising can eventually be quite destructive to themselves. The approach of this particular writer was that everybody has a secret and the aim of the interview is to discover that secret. But eventually he stopped doing them. “It does eat away at you. It’s quite exhausting.”

Later he says you should allow yourself to change your mind. “Subconsciously you do want to go against the grain. If everybody thinks they are so great you want to show they are not so great, or the other way around.”

Do you really? I’m not sure about that but take these three things together and we have our secret: the insider/outsider perspective, the psychotherapy, and the going against the grain. His contrarian self-consciousness and willingness to be mentally flexible are a complex mix. He is the dissident participant. But who is participating and who is dissenting?

Suddenly I realise the tables have been are turned again. In fact, he is not the interviewee, nor I the interviewer. Neither is it the reverse. Instead, at root, we have both been examining ourselves, and our prejudices and premises. And that perhaps is the secret fact of all interviews.



Review by Larissa Klazinga

Writing left provides an insightful counterpoint for Gillian Slovo's powerful and moving *Every Secret Thing*, contextualising the work of Ruth First and her impact on progressive journalism, without ignoring her personal battles. It allows the reader to build a nuanced picture of a complex, brilliant woman, who was by all accounts a groundbreaking journalist and formidable political thinker.

In *Writing left* Pinnock explores the trajectory of First's life by paralleling the development of her work as a journalist and her political contributions in the liberation movement. The book begins by examining the genesis of First's social and political consciousness, exploring the impact that Ruth's mother Tilly had on her development. Pinnock probes Tilly's influence on her daughter, noting that she modelled fierce intellectual endeavour and independence for Ruth, long before the women's movement gave voice to women's aspirations of autonomy.

He delves into her relationships with leading political thinkers such as Ismael Meer, Nelson Mandela and, later, Joe Slovo. He highlights key moments in First's early life, citing Russia's involvement in World War 2 and the birth of the anti-pass law campaign of 1944 as particularly formative.

This focus on the anti-pass campaign and the resulting migrant labour system was to influence much of First's journalism in later years, as evidenced by her exposé of slave labour conditions on the Bethal potato farms, where workers were beaten and starved and forced into "voluntary" farm labour without pay.

The book contextualises First's remarkable career by juxtaposing it with the condition of

A complex, brilliant woman

Writing left: the radical journalism of Ruth First

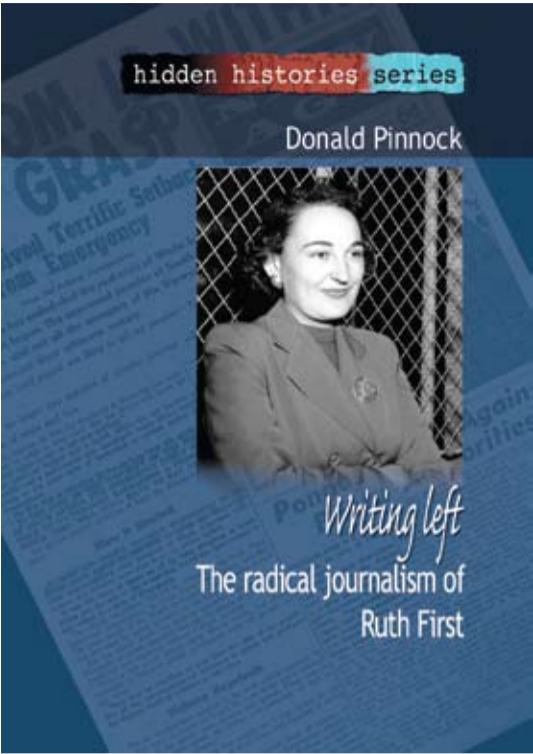
by Donald Pinnock

Hidden Histories Series. Unisa Press and Michigan State University Press

women both within the liberation movement and broadly in South African society. Pinnock notes that women were marginalised within the alliance, yet despite this First was a hugely influential journalist and party ideologue.

Pinnock does not limit his investigation to First's body of work, but unpacks the impact of her personal struggles on her professional and political life. He describes how First used journalism as a vehicle for her convictions, but also how it served to mask her lifelong shyness and the physical vulnerability resulting from her thyroid problem.

The book allows readers a glimpse of First's journalism, emphasising her ability to effectively capture the savagery of apartheid and its impact. "Ruth's reporting style was to listen to the problems of ordinary people, an approach that produced gutsy journalism in opposition to



apartheid."

It spotlights First's fearless criticism, so much a feature of her work and her life, noting that she was critical of the apartheid regime at great personal risk, but did not spare the congress alliance, never allowing cronyism to go unchallenged.

Pinnock combines rigorous scholarship and meticulous academic analysis with readability and an obvious passion for his subject. One is left with a sense of how First developed as a journalist, how she struggled to use her craft to further progressive political objectives and of what that uncompromising vision cost her, personally and professionally.

07

Review by Robert Brand

The *Guardian* is a significant new contribution to the study of South Africa's early resistance press. The fruit of 17 years of research by US historian and journalist James Zug, the book offers a rich tapestry of anecdote, political history and biography spanning 26 years of social turbulence in South Africa.

Zug interviewed or corresponded with more than 60 former staff members of the *Guardian*, resulting in a wonderfully detailed account of a newspaper and the courageous people who produced and distributed it.

Writing in journalistic rather than academic style, Zug positions the *Guardian* within the tradition of left-wing politics and the early resistance press in South Africa.

While not attempting to impose a theoretical frame on its historical account, the book includes compelling and, at times, highly entertaining pen sketches of the prominent South African journalist-activists who populated the *Guardian*, such as Betty Radford, Brian Bunting, Ruth First, HA Naidoo, and Willie Kgositle, as well as many telling anecdotes which provide insight into the social and political context and the difficulties faced by the newspaper's journalists.

Forerunner to the resistance press

The *Guardian*, started as a kind of "society" leftwing newspaper in Cape Town in 1937, progressed to becoming the foremost chronicler of resistance politics in South Africa and a propagandist for the socialist movement (and later, more strictly, the South African Communist Party).

Though regarded, until it was closed down by the government in 1963, as a platform for the liberation movement, it never became an "organiser of the masses", the role that Lenin saw for the socialist press.

Nevertheless, it was the forerunner of the later resistance press in South Africa which did, with varying measures of success, take on that role. As such, the *Guardian's* position in South Africa's media history is assured, and Zug's painstaking work will serve as a treasure trove for future historians studying the relationship between journalism and democratisation.

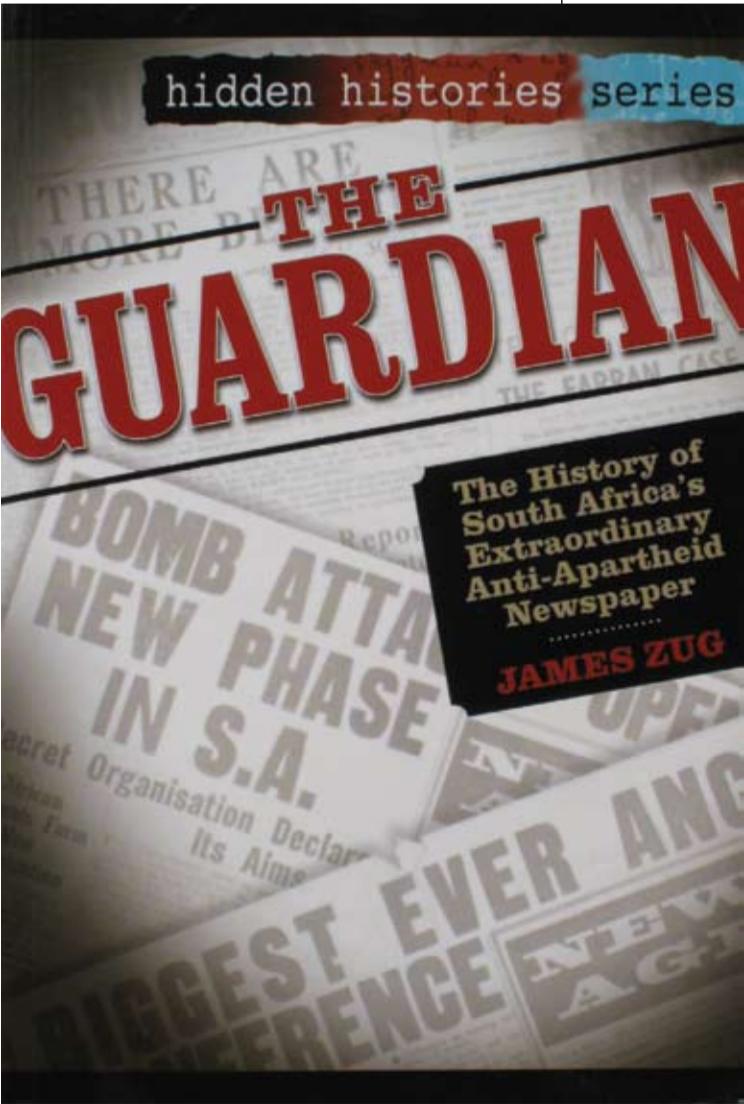
In a work of this kind, the lack of photographs and pictures detracts somewhat from the potential impact, while there is little in-depth analysis of the *Guardian's* content, especially in relation to the political debates of the time.

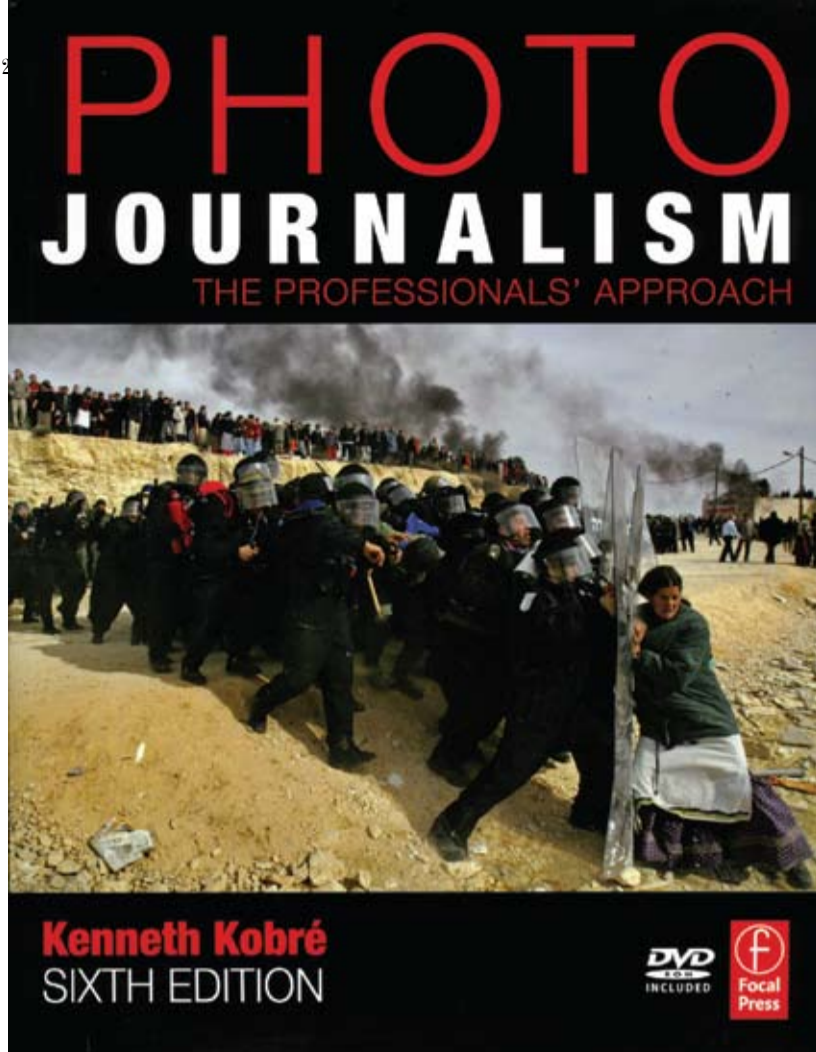
These criticisms aside, the book is important because it places on record the thoughts, experiences and contributions of generations of South African journalists who, soon, will not be there to tell their own story.

The *Guardian*: The history of South Africa's extraordinary anti-apartheid newspaper

By James Zug

Hidden Histories Series. Unisa Press and Michigan State University Press





Photojournalism: the
professionals' approach,
sixth edition

By Kenneth Kobre

Focal Press

The very thorough lens

Review by Harold Gess

Each edition of Kenneth Kobre's book, *Photojournalism: the professionals' approach*, has brought his enthusiastic and very thorough lens to bear on the changing terrain of photojournalism.

Kobre is the director of the photojournalism sequence at San Francisco State University and also remains involved in photojournalism as a very active freelancer.

The book benefits from his years of experience as a photojournalist and as a teacher, and from his ability to write succinctly with an enthusiasm that excites as it educates.

While *Photojournalism: the professionals' approach* has been adopted as a textbook on many photojournalism courses, it would be a mistake to think of this book as being merely that.

It would not be out of place to say that almost any working photojournalist would benefit from this book, be it as an entry point to new trends in journalism, as a reference on issues of ethics and law, or perhaps as a reminder and inspiration of

what is possible through great photojournalism.

The first edition (a relatively slender volume of 342 pages) was published in 1980 and photography has undergone some radical changes in the last 28 years. Subsequent editions have built on the successful formula of the original, adapting to the development of autofocus, the Internet and digital cameras.

The sixth edition once again brings this remarkable book up to date, recognising the new multiskilled media practitioner approach, and adding chapters on multimedia storytelling and video storytelling as well as reworking other sections where necessary.

The page count has grown to over 500 and the new edition has added even more award-winning images and examples to illustrate the techniques and issues discussed in the text.

The fifth edition of the book was packaged with a DVD containing informative and inspiring documentary material. The sixth edition has expanded on this, adding an hour-long documentary on editing at *Sports Illustrated*.

From a South African perspective, the limitations of the book are to be found in its American-centric approach. This is very much a book of American photojournalism and an American view of the world. The majority of examples are from the United States and some chapters, such as those on history and law, are limited by their being written for a United States readership.

This issue aside, *Photojournalism: the professionals' approach* is arguably the best single volume on practical photojournalism currently available to the student, educator or practitioner.

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Here's to the next hundred and sixty or so!

THE WITNESS

**Weekend
Witness**

Media leadership: collective wisdom from Africa

by Asta Rau

Media in Africa is in an exciting phase of development, with talented, resourceful media leaders. But the region's capacity to support the ongoing professional development of current leaders, as well as train and groom new leadership candidates, is limited. Nevertheless there are experienced leaders in the region who have much to teach.

With this in mind, a leadership lekgotla was held over four days in Johannesburg during August 2007, hosted by the Sol Plaatje Institute for Media Leadership (SPI) and the Southern African Institute for Media Entrepreneurship Development (SAIMED), with funding from the Netherlands Institute for Southern Africa (NiZA). The lekgotla brought together 16 delegates, all of them recognised leaders from the print, radio, publishing and media consultancy sectors in 10 countries – Botswana, Lesotho, Malawi, Mozambique, Namibia, South Africa, Swaziland, Tanzania, Zambia, and Zimbabwe.

The purpose of the gathering was firstly for the delegates to network, share their experiences, and learn from each other; and secondly to document their collective experiences. The idea was to actively gather information while providing a space for delegates to share their expert knowledge and experience.

A delegate from Lesotho summed up media leadership succinctly: "We need to think about what type of organisations we want to build for the future: functioning organisations, properly governed, properly structured. And then create them! This requires a bit of work – the first thing is investment in researching your organisation, then equipping everybody, from the board down and from the bottom up, with a vision and mission. You negotiate the vision and get buy-in to it. You crystallise the vision into a series of plans and systems. And then you will find that your road is mapped and you can say 'Within this time frame we are going to achieve this. That is leadership.'"

The record of the lekgotla has been assembled into a book called *Media leadership: collective wisdom from Africa*. Divided into easy-to-navigate sections that are rich in quotes from the media leaders, the book presents principles, ideas, techniques and strategies to guide, assist, and inspire Africa's budding media leaders. It also opens up several challenges and dilemmas.

The initial chapters construct a foundation for African media leadership, including the essential attributes of good leaders and the key roles they play. Delegates shared their experiences of taking on leadership positions, with several finding that the staff in their organisations had not been properly briefed about the leadership change, nor told what their new leader's credentials were. Inevitably this led to resistance to their leadership. They said the only solution was to get on with it and prove yourself worthy of the task.

Part of the task involves setting visions, missions and mandates. Some delegates adopted issue-focused visions for their organisations, aiming for empowerment and development, while others favour more business-focused visions. Whichever the vision, there was agreement that a vision has to be for the benefit of both the media organisation and its audience.

Any media professional hoping to move into management and leadership has to learn the lessons of business, including how to work with one's governing board. Delegates agreed that it was vital to elect board members who add value, rather than people who are simply well-known public figures.

The business chapter goes on to discuss money matters: diversification, foreign exchange, innovative strategies for generating revenue, how to encourage staff to save money and generate money, and finally, advertising – in relation to government and private sectors. This is followed by a discussion on marketing: how to find your niche through research and feedback, how to capture audiences, how to develop a product, and branding.

In the chapter "People power", delegates analysed their personal leadership styles and explored how it feels to be a leader. They discussed issues of accountability and transparency, how to handle internal frictions and factions, maintain discipline, as well as fire, hire and train leaders. Here the reader can really see delegates' leadership skills in action. The knack with leading people, as one delegate says, is "to be clever about getting things done in ways whereby people enjoy doing them".

Or as another delegate put it: "If you make a decision on your own, nobody else is going to buy into it. You need to take decisions together with others – that's what locks them in and makes them feel part of it. Then as leader you sit back and watch. If you isolate people from decision-making processes, then you'll have to fight tooth and nail to impose your will on them. You need to understand decisions as processes – journeys you have to go through."

Delegates acknowledge that it is extremely difficult to balance advertising and editorial independence. As one comments: "I find myself faced every week with the decision of how to approach people for funding and advertising yet still remain independent."

In print organisations this issue tends to emerge in tensions between editorial and marketing departments, while in broadcast organisations these tensions arise between star personalities and other staff members. Also discussed is the contentious issue of "chequebook journalism".

Delegates were very vocal about political pressures in their home countries and their experiences with the law and litigation. These topics led into discussions of how a contemporary media leader in Africa has to take on the role of promoting diversity and enhancing democratic processes.

An interesting discussion here on music and language demonstrates that local arts and local languages are not only means to cultivating diversity and inclusiveness, but offer solid business opportunities.

Finally issues of growth, sustainability and change are debated, including changes in the media landscape, leadership succession planning and the impact of donor funding on sustainability. There were fascinating discussions of the challenges and opportunities coming from new technologies including the way these enable non-journalists to record events and publish them in blogs and social networking groups, which put journalists increasingly under scrutiny.

Many of these and other debates are the subject of public and academic media conferences. Where this book goes further is in encapsulating first hand the specific and deeply informed experience and expertise of delegates. It is a unique record of today's media leaders speaking their minds – and accessible and valuable reading for both media researchers and upcoming media leaders.

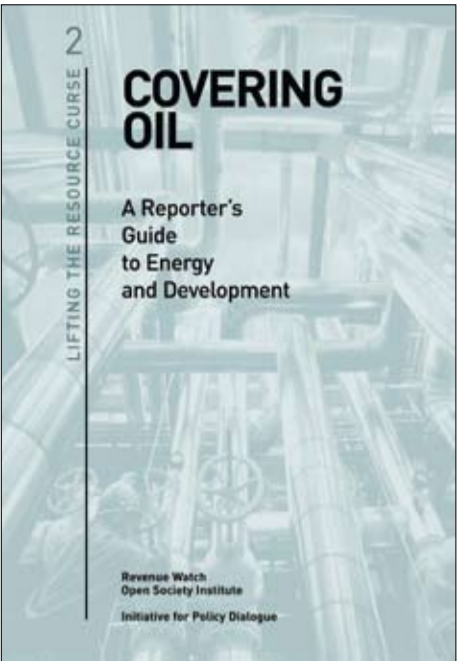
Reporting oil

Journalists around the world find it difficult to report on government management of oil, gas, and mining revenues. A shortage of information about extractive sector projects, a lack of technical competency, short deadlines, and government repression of the free press in many countries undermine the quality of reporting on these issues.

Journalists are usually not trained economists or engineers and do not have the background in economics, engineering, geology, corporate finance, and other subjects helpful to understanding the energy industry and the effects of resource wealth. Lacking this kind of knowledge and access to information, reporters are often unable to cover natural resource stories in a meaningful way. In addition, some often underpaid journalists succumb to gifts and payments from local companies, compromising their integrity and objectivity as well as their willingness to report honestly and accurately.

The repression and exploitation of the press are obstacles that this handbook cannot overcome, but knowledge is a powerful tool that can help brave, ethical journalists address them.

Covering Oil provides journalists with practical information in easily understood language about the petroleum industry and the impact of petroleum on a producing country. The report contains tip sheets for reporters on stories to pursue and questions to ask. Sample stories are also included.



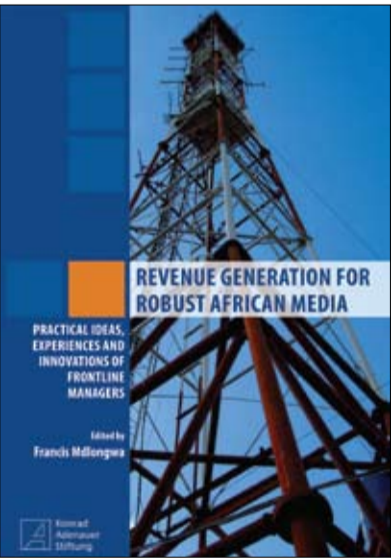
Covering oil: a reporter's guide to energy and development
Published by Revenue Watch, the Open Society Initiative

A resource section recommends further reading. A glossary defines key financial, geological, and legal terms that can improve reporters' understanding of the literature on petroleum development and enable them to write in-depth, analytical, critical, and informative pieces on energy and development—a subject affecting millions of people around the world.

http://www.soros.org/initiatives/cep/articles_publications/publications/covering_20050803

Revenue generation for robust African media

This anthology is a collection of essays, stories and testimonies from Africa's top media executives who, through their actions and visionary leadership, are re-shaping and strengthening Africa's fledgling media companies and institutions. These media leaders, in sharing their stories with the rest of Africa and the world, show that the real test of what works and does not work in managing and leading a successful media firm too often lies in the field and at times does not necessarily follow orthodoxy. This compilation has been culled from nearly 30 presentations made at the Africa Media Leadership Summit held in Cape Town from 19 to 22 August 2007, hosted by Rhodes University's Sol Plaatje Institute for Media Leadership and the Konrad Adenauer Stiftung.



Panos publications



Climate change toolkit for journalists <http://www.panos.org.uk/?lid=22221>
Making poverty the story available in English and Portuguese at www.panos.org.uk/poverty
At the heart of change www.panos.org.uk/heartofchange

The vanishing book review

by Alexandra Dodd

As sure as people love a good greasy fry-up breakfast on a Sunday morning we love a good polemic. A nice, hot and heady, hard-line argument is bound to give readers a good rush of righteous indignation, fuelling that quick shot of adrenaline we might all secretly be after when we pick up a newspaper. (And if we don't get our kicks on the inside, there are always the lithe bikini girls on the back page or a stiff espresso to do the trick.)

With this in mind, the deep temptation, right here and now, is for me to jump on a righteous bandwagon and follow in the now well-trodden tracks of the feisty band of intellectuals who've already bravely pioneered my argument for me. But wait, I'm getting ahead of myself. Where does this story actually begin? Well, in America of course, where there has been an eruption of sturm

THOSE FEW PRECIOUS PAGES OF RELATIVELY Highbrow BOOK COVERAGE IN OUR LOCAL WEEKLIES HAVE, OVER SEVERAL YEARS NOW, BEEN SLOWLY BUT SURELY SCALED BACK OR DISCRETELY INTEGRATED INTO REVIEW SECTIONS IN SERVICE OF A GENERAL DEMOCRATISATION OF TASTE AND COURTING BROADER DEMOGRAPHICS

und drang in recent months over the moribund and increasingly threatened state of book reviewing.

In the American world of letters it's been a much-debated topic of late, spurred on by "Goodbye to all that", a lengthy treatise by former *Los Angeles Times* books editor Steve Wasserman in the *Columbia Journalism Review*, in which he laments the fact that "jobs, book sections, and pages are vanishing at a rate rivaled only by the degree to which entire species are being rendered extinct in the Amazonian rain forest".

The agonising has, quite rightly, been provoked by the slimming down of book review sections in the US print media. Some stand alone book sections have been culled, while others have been folded into increasingly dilettantish and scant arts sections. Word counts for book page stories have been slashed, commissioning budgets reduced and staff downsized. Sounds familiar?

For embattled literary critics and editors here in already-dumbed-down South Africa this all feels a bit like déjà vu – a distant remembrance of things past. We never had the erudition of the *New York Review of Books* to start with. And even those few precious pages of relatively highbrow book coverage in our local weeklies have, over several years now, been slowly but surely scaled back or discretely integrated into review sections in service of a general democratisation of taste and courting broader demographics.

Even more obvious is the way in which the

insidious cult of personality has steadily taken its manicured grip on our books coverage – rather a revealing profile interview with a sexy or wildly eccentric author than any kind of serious engagement with the content of the book itself. It is hardly surprising that some of the world's most highly regarded literary giants, most contentiously JM Coetzee, have adopted a self-conscious strategy of non-engagement with journalists, going to acrobatic lengths to sidestep the flattening media spotlight. The obsession with persona over the paradoxes of narrative is a theme Coetzee explores in his novels, via the character of Elizabeth Costello, but outside of the dense complexities accommodated by fiction alone, he steadfastly refuses to be reduced to an easily digestible persona that fits neatly into a 1 000-word profile.

Of course this irks reporters no end.

Personally, I think he deserves a standing ovation – he and JD Salinger before him. Long live the dark mysteries and unexplored anatomies of feeling that skulk warily around the corners of the dance floor, shying purposefully away from the world of brevity and ease and Paris Hilton with her portable Chihuahua. But stop me quick! I'm slipping again into the temptation of easy arguments.

It's a mite too easy to read the elegant prose of Steve Wasserman's memoir-essay and turn into a fiercely highbrow literary bullterrier. "In today's McWorld," he writes, "the forces seeking to enroll the populace in the junk cults of celebrity, sensationalism, and gossip are increasingly powerful and wield tremendous economic clout." Wasserman joins forces with *New York Review of Books* founder Elizabeth Hardwick in arguing that, instead of being handed out willy nilly to anyone who fancies a bit to read on the side, book reviews should be written by novelists, scholars and historians, who have earned, as Hardwick put it in her 1959 essay "The Decline of Book Reviewing", "the authority to compose a relevant examination of the themes that make up the dramas of current and past culture".

He also quotes Richard Schickel, the film critic for *Time* magazine, who in a blow to the "hairy-chested populism" boosted by the bombardiers of blogging, writes: "Criticism—and its humble cousin, reviewing—is not a democratic activity. It is, or should be, an elite enterprise, ideally undertaken by individuals who bring something to the party beyond their hasty, instinctive opinions of a book (or any other cultural object). It is work that requires disciplined taste, historical and theoretical knowledge and a fairly deep sense of the author's (or filmmaker's or painter's) entire body of work, among other qualities."

I'm very much with Wasserman and Schickel on the assertion that not all opinions are equal. I'd

rather read informed and elegant opinions than those of my next-door neighbour. But this is where the crack in the polemic starts to widen.

The highbrow argument for the crucial role of literary culture in promoting a mature civil society has tended to stake itself against the democratic onslaught of blogging and online culture, in a kind of reactionary Luddite siege against new technologies. There is something troublingly elitist and self-sabotaging in this stance that leaves me feeling some empathy with the snubbed respondent who writes: "My message to up and coming authors published by small presses, is not to bother with the old farts in print media, but to approach the bloggers and the specialist media."

It's also true that the verve and intellect to be found in the literary world online is abundantly there if you look for it. You don't even have to look too hard. For me, the proof of the pudding lies in the fact that I have just returned from an extraordinary literary festival on the theme of memoir and biography held at the legendary Shakespeare & Company bookshop on the banks of the Seine where I was able to commune with some of my favourite writers, including Paul Auster, Siri Hustvedt and Alain de Botton. Ironically though, I wouldn't even have known about the event if I hadn't discovered it on Jeanette Winterson's website.

At the festival I was chilled to the bone by Andre Schiffrin's coruscating personal account of the effects of the tightening grip of corporate capital on publishing, and its devastating impact on the world of ideas. As the publisher of Pantheon Books for 30 years, Schiffrin is responsible for publishing some of the world's leading writers, including Noam Chomsky, Michel Foucault, Art Spiegelman, Simone de Beauvoir and Marguerite Duras, and the picture he paints of contemporary publishing in his recent memoir, *My Political Education*, is a bleak one.

Surely the pressure from Wall Street to pump profits at constantly escalating margins is far more concerning than burgeoning new technologies. Either way, somehow, by hook or by crook, people who love books will always talk to other people who love books.

Books pages have never trumped the brutish reign of the sports pages. Books editors have always had to rigorously defend their turf, and thankfully they're not stopping now. But perhaps it is in the very nature of a book section to be dissident, subtle and covert, slipping between one beat and the next like a French resistance spy, an exile, or a courtesan, as it fights a secret war that hasn't stopped raging since Gutenberg assembled the first printing press.

Vive la résistance!