

Further to the exposure of Edward Pickersgill in Alive 125

Disrupting Anti-Imperialist Cultural Work In Alive's Pages

INTRODUCTION

Issue 125 of Alive Magazine was devoted to exposing in depth the activity of a political faction which existed inside the Alive Production Collective until August, 1978. The exposure focused on Edward Pickersgill who had created, perpetuated and led the faction. Edward Pickersgill carried the title of official editor of Alive Magazine between its birth in December, 1969 and September, 1978. He was also the leading member of the Alive Production Collective from the time the organization first formally identified a leadership structure in September, 1973 until August, 1978.

In Alive 125 we detailed many of Edward Pickersgill's counter-revolutionary activities. We exposed his reactionary thirst for big bourgeois status and showed how this was linked to his arrogance and cruelty. We examined his degenerate pursuit of imperialist culture and showed how this was linked, amongst other things, to his moronic attitude towards women. Most importantly, we put Edward Pickersgill's vile counter trend of factionalism under the microscope and showed how he sabotaged anti-imperialist programs and contemptuously stomped on revolutionary people.

One of the aspects of Edward Pickersgill's sabotage not dealt with in Alive 125 was his gross meddling with the form and content of Alive Magazine. That is the subject of this article.

Alive 125 contained a wealth of facts and anecdotes. Many of these, judging by the comments received thus far, have proved most interesting to our readers. People found some of the anecdotes to be quite amusing and some, downright hilarious! Readers have also remarked on the glaring obviousness of Edward Pickersgill's misdeeds. However, we are keenly aware that you readers have been placed somewhat in a dilemma. You have been faced with taking our word for much of the information in Alive 125. This is a fact of life about which we, unfortunately, can do nothing.

While acknowledging the dilemma faced by all our readers, we stress that not a single fact or story about Edward Pickersgill in Alive 125 was invented by us. The insidious activities of this counter-revolutionary have been a concrete problem in our work, not just recently, but for years. This article, with a little bit of effort, gives you, the reader, a chance to prove the truth of our words for yourselves.

We have attempted to present a detailed factual account of Edward Pickersgill's tampering with Alive Magazine. All of the various points we raise can be checked quite simply by cross-referencing to back issues of Alive. We encourage you to do this in the belief that you'll find the process quite illuminating. We have not included a vast amount of analysis in this article. If you are interested in our in-depth analysis of Edward Pickersgill we urge you to study Alive 125.

After reading this article some people will ask: how come Edward Pickersgill wasn't called to task for his meddling with Alive Magazine six months or a year ago? (Similar questions have already been posed by readers of Alive 125). Our only disagreement is to state that Edward Pickersgill should have been taken to task by us, not six months, but five years sooner. The reason he was not lies in our liberal approach to this reactionary and our dullness in not analyzing his rotten practice in its entirety sooner. This is the firm position of the Alive Production Collective. All of the self-criticisms we made in Alive 125 apply equally to the scenario painted in this article.

In order to gain an understanding of how Edward Pickersgill got away with his mischief for so long it is necessary to outline some of Alive's history.

When Alive Magazine first came out in 1969, Edward Pickersgill functioned as its sole editorial, technical and distribution worker. He exercised total hegemony over all aspects of the magazine at this time.

By Alive 2, Edward Pickersgill started to receive help in distribution from volunteers (some of whom are members of the Collective today), but he still retained control of the publication. His absolute control of Alive only began to be eroded after our organization was first formed in May, 1971.

Immediately prior to Alive 17 the division of labour was such that Edward Pickersgill still functioned as the only editorial worker and technical worker while other Collective members worked on distribution, filing and general office tasks. After a while people began to assist him on editorial functions. This situation continued up to the latter half of 1977 when the full editorial function was taken over by the Collective. Edward Pickersgill did not act as editor of Alive (except in name) during 1978.

Collective members other than Edward Pickersgill were involved in some proofreading and distribution from Alive 17 to 22. By issue 23, Collective participation in the magazine production extended into the typesetting realm and layout work as Edward Pickersgill's assistants. Alive 24 marked a turning point in building the collective process of magazine production and distribution. Typesetting, layout, proofreading, distribution and editorial work were all strongly collectivized with this issue.

From issues 30 through to 32, Edward Pickersgill did a bare minimum of typesetting and layout, and virtually lost his influence in these areas. Then after Alive 32 came a long publishing break.

In Alive 125 we described how Edward Pickersgill became fearful of losing his grip on Alive Magazine. He attempted to consolidate this grip in the post-Alive 32 break. During this period he launched a series of struggles which resulted in the Collective losing some members. He also regained control of the Alive technical work. An issue 33 had been prepared without Edward Pickersgill's editorial or technical participation but he blocked its publication. The actual issue 33 released some months later was a four page tabloid produced by himself.

From issues 34 to 42, Edward Pickersgill installed himself as designer-in-chief of Alive Magazine while other comrades did 90 percent of the layout and typesetting work. There was a demand to publish on a weekly schedule at this time, but this proved impossible with Edward Pickersgill retaining hegemony over certain key areas of the magazine. His control was therefore attacked by the Collective. Edward Pickersgill did not work on Alive 43 at all, but by this time he had split up the Collective at the bidding of the Bainzites.

He again seized control of Alive with issue 44 which was entirely designed and laid out by him with Michelle Landriault's assistance in the Bainzite technical centre. He again though, left the bulk of the typesetting in Collective members' hands. Edward Pickersgill did some of the donkey work on layout from issues 45 to 50 and then he fell back to mainly design. Issues 62 through to 103 in 1977 were all designed by Edward Pickersgill with other comrades doing the layout and typesetting, in the main.

The latter trend continued during the last series of magazines from issues 104 to 124 with full collectivization of the typesetting and layout. Edward Pickersgill retained his control of page design for a while but even this began to be encroached upon by other comrades by the end of the series. He kept control of captioning graphics and writing headlines.

During the last few years' production of Alive, Edward Pickersgill resorted to the most underhanded tricks to keep his grip

on the magazine.

Often the magazine was taken to the printer early in the morning following final layout. The pattern for most Collective members (who worked in outside jobs) was to participate in production until midnight on the final day of each issue and then see the magazine again the next day when they returned from work. Since Edward Pickersgill had no job, his pattern was quite different. He would work on the magazine all night then sleep through the next day. The work he did at night was supposed to be final touch up on layout but in fact he used the hours between midnight and printing time at 7:00 a.m. the next day to engage in his reactionary meddling.

Edward Pickersgill would get up to such cute tricks as changing whole magazine pages which had been written, typeset, laid out, proofread and approved by the Collective. He would substitute his individual pronouncements written quite spontaneously (often directly on the typesetting machine). These were not the voice of the Collective and were not approved by it, although Edward Pickersgill created the illusion that they were. He also tampered with photograph captions and headlines, chose his own graphics, and grossly distorted the front page of *Alive* which was never finalized until after all the comrades were asleep. Another tactic he used to good personal effect was, during final production, to promise to make a change in an article even though he disagreed with the change. Then he would put off making the change, again promise to make it during his night shift, and then deliberately not make the change, using the excuse that he forgot.

The comrade responsible for taking the magazine to the printer would not check every single page in the morning and other comrades would not see the issue until they returned from work. Thus, Edward Pickersgill's individualistic pronouncements and incorrect politics often slipped through into the pages of *Alive*.

Edward Pickersgill was often told to stop his late night capers with *Alive* and was criticized for his individualism. Ultimately he was brought into check, but in many instances the damage was already done. This then is the content of this article together with damage done to *Alive* during Edward Pickersgill's days of open hegemony.

The history of Edward Pickersgill's sabotage of *Alive Magazine*, as can be seen, was utterly reactionary. From open hegemonistic control to control by subversion. Such is the social practice of an out-and-out counter-revolutionary factionalist dog!

A DEVELOPING STRUGGLE OVER ADVERTISEMENTS

About forty different advertisements appeared in the pages of *Alive Magazine* between issues 45 and 124, most of them running in a number of these issues. Over this period there was much struggle in the Collective over the question of advertisements. This is because the majority of Collective members had a clear idea of what role advertisements should play in the magazine and how advertisements should be presented while Edward Pickersgill had an entirely different point of view. Contradiction after contradiction came up over what seemed at the time to be minor points of detail concerning advertisements. Viewed as part of a pattern, however, these differences strongly reflect the anti-Collective arrogance and rash spontaneity of Edward Pickersgill's practice. It is also noteworthy that Collective members persistently pursued their differences with this bourgeois advertising manager even though he categorically refused to listen to their criticisms.

In 1976 and 1977 many struggles took place over particular advertisements which were run in *Alive Magazine*. Basically all these struggles boiled down to Edward Pickersgill refusing to listen to any suggestions or criticisms Collective members made concerning advertisements in the magazine. As a consequence, none of these individual differences were ever resolved. Edward Pickersgill continued to view magazine advertisements as his personal property, and in his capacity as lay-out "artist" exercised absolute control over the advertisements which appeared in the pages of *Alive*.

In 1978 the contradiction in the *Alive Production Collective* over the question of advertisements escalated to a higher level. The background to events in 1978 was a Collective decision to produce a standard 24 page demi-tabloid sized magazine every week. This magazine was smaller in size than many of the magazines produced in the autumn of 1977. In addition, it was decided to not run copy off the front cover; thus, the actual editorial space available in these magazines was twenty-three instead of twenty-three and a half pages. Obviously, how these pages should be used was an important editorial question.

Workers in the editorial unit of *Alive Magazine* were able to produce more than enough material to fill these pages. Despite this fact, week after week between issues 104 and 124 Edward Pickersgill cut down the amount of magazine space devoted to editorial contributions. In place of the news articles, essays, artwork and poetry which he refused to run in the magazine, Edward Pickersgill substituted redundant advertisements in increasing size and frequency. He also ran oversized title headings and graphics, which likewise limited the available editorial space.

The *Alive Production Collective* has concluded that in the 1976-1978 period Edward Pickersgill experienced a growing dissatisfaction with the revolutionary content of *Alive Magazine*. In 1978 this opposition to *Alive's* anti-imperialist politics developed into a conscious program to water-down the content of *Alive Magazine* and to limit the work of the editorial unit of the Collective. In practice this bourgeois careerist opposed the work of the Collective!

A CONSCIOUS DECISION TO SABOTAGE ALIVE MAGAZINE'S CONTENT

There are a number of facts readers need to know in order to assess Edward Pickersgill's infatuation with these advertisements. First, all the advertisements were run in the magazine free-of-charge. The *Alive Production Collective* did not receive a single penny of advertising revenue. There was no economic reason to substitute advertisements for editorial copy.

Second, the advertisements basically fell into two categories — those promoting things and events somehow connected to the work of the *Alive Production Collective* and those promoting the work of other groups. In the first category are informational advertisements such as the ones describing the Progressive Cultural Club, Guelph News Service and People Media Distribution. Also included in this category are ads promoting the essays by Christopher Caudwell and Carlos Bulosan's novel "The Power of the People". In the second category are advertisements for businesses such as China Books and Periodicals and the Great Wall Bookstore.

This distinction between ads for work we participate in and ads for the work of others is somewhat false, however. Businesses like China Books and Periodicals were never asked whether they wanted an advertisement in *Alive Magazine*, let alone whether they'd like to pay for one. Edward Pickersgill just designed the ad one day and dropped it in the magazine. An advertisement for China Books and Periodicals was run in thirty-four issues between *Alive* 45 and 124 on this casual basis. In fact, in this whole period there was only one advertisement for another group that was organized on a principled basis. An ad exchange was set up with the *Bulletin of Concerned Asian Scholars* in 1978 on the initiative of the correspondence team of the Collective. Edward Pickersgill had nothing at all to do with this development.

A third fact is that the advertisements received little reader response despite their frequency. As an example, the advertisement for "Essays by Caudwell" was run in nineteen of the twenty-one issues in the 1978 series. All told these ads took up more than five magazine pages of space. Yet, there were less than five reader responses to this ad. Obviously, there was no justification for carrying the advertisement on the basis of reader preference. Given the choice between dull redundant ads and *Alive's* editorial content, readers would have opted for more poetry, short stories, news items, essays and artwork without the slightest hesitation.

It is important to realize that Edward Pickersgill did make a conscious decision to go with advertisements rather than editorial content. He was not using ads or other graphics as filler for spaces around the prepared articles — he was deleting prepared articles to make the spaces for his filler! Furthermore, everything he wrote for *Alive Magazine* in 1978 was published, whereas what other people wrote, especially other leading members, was quite often discarded. In his capacity as lay-out director Edward Pickersgill was such an individualist that he would favour a stupid ad he designed over any other contribution from a comrade or supporter, no matter how incisive or significant that contribution might be. Edward Pickersgill misused the leadership responsibilities he was entrusted with in order to fuel his own ego and malign the efforts of revolutionary people. His actions reek of bourgeois arrogance.

A DEFINITE HISTORICAL TREND

The contradiction between allocating space to advertisements, title headings and graphics on the one hand, and space to editorial content on the other hand did not become acute until 1978. However the contradiction did not drop from the sky; it was the result of historical developments in Edward Pickersgill's attitudes towards *Alive Magazine*. A minor factor in this contradiction was the objective conditions in the Collective in 1978: our improved capacity to do editorial work and our decision to limit the magazine to twenty-four demi-tab pages meant we could always produce more than enough editorial content every week. Thus, we had to establish priorities for our editorial work.

The major factor in this contradiction, however, was that Edward Pickersgill consciously expanded the space in the magazine devoted to advertisements, "flashy" title headings and oversized graphics. Other Collective members viewed these things as a low priority item and expected the amount of space devoted to them to decrease. They encouraged Edward Pickersgill to cut the size of such monstrous ¼ page ads as "Essays by Caudwell" and "Power of the People" and to decrease the oversized title headings to the novel *Chains!* and other feature articles. The bourgeois "creative artist" ignored these suggestions. Instead he increased the space containing advertisements and "fancy frills" to an all-time high in the history of the magazine.

Viewing the development of advertisements in *Alive Magazine* over the course of the 1977 series of magazines, it can be seen that advertisements became more and more prominent as the year went along. Issues produced in February and March, 1977, contained few ads. Beginning with issue 71, dated April 2, 1977, more ads began to appear, but in the overall, advertisements still amounted to a minor trend in the magazine. Issue 80 contained six advertisements and issue 90 contained nine advertisements. Issue 100 of *Alive*, produced in November, 1977, contained thirteen advertisements. When the unnecessary space taken by oversized title headings in *Chains!* is added in, these ads in issue 100 took up slightly over five percent of the usable space.

Virtually any space taken up by these ads was wasted space. This is the main fact about them. Advertisements, of course, can be a valuable service to our readers. However, the ads promoted by Edward Pickersgill were not designed to serve the readers. Rather, they were "creative strokes of genius" on Edward Pickersgill's part and any value to the readers was of secondary importance to *Alive's* "professional lay-out artist".

At the same time, the increase in advertisements over the course of 1977 did coincide with objective developments in the magazine. Issue 70 was eight tabloid pages in length; issues 80 and 90 were twelve pages in length; and issue 100 was sixteen tabloid pages in length. Edward Pickersgill used this increasing magazine size as an excuse to drop more useless advertisements in the magazine.

Of the 1978 series of magazines, the first one, 104, most closely reflected the Collective's line that editorial content should take precedence over useless advertisements and frilly lay-out style. There were seven advertisements in this issue taking up slightly more than three percent of the available space. Title headings on articles were modest in size. Overall the lay-out work of Edward

Pickersgill on *Alive* 104 reflects the fact that the editorial workers had produced a wealth of material for this first publishing effort after the Mini-Cultural Revolution and demanded that it be included in this issue of the magazine. Yet, there were bad trends in issue 104 which would develop throughout 1978.

There was a more than 100 percent increase in advertising and excessive title heading space in issue 123 when compared to issue 104. Issue 123 is used as a reference point because it clearly reflects Edward Pickersgill's infatuation with advertisements and oversized frills which he himself designed. There were ten advertisements in this issue. The wasted space amounted to one and three quarters pages, or more than seven percent of the total in the magazine.

There are many components to this trend. As mentioned before, the "Essays by Caudwell" advertisement wasted more than five magazine pages between issue 104 and issue 124. The "Power of the People" advertisement was run in fourteen of the twenty-one issues in the 1978 series, and wasted more than three magazine pages. There were only a couple of reader responses to this advertisement also.

The "Strike Hard Together" graphic was run thirty-one times in this series of magazines. It redundantly wasted space in the title headings to *Chains!*, at the end of the "Alive View" and wherever else Edward Pickersgill decided to drop it.

Eleven chapters of *Chains!* appeared in 1978. The space wasted in oversized title headings and unnecessary promotional advertisements amounted to about two magazine pages. This space could have been used otherwise if the "Strike Hard Together" graphic was deleted and such "significant" information as the chapter number was put in a reasonable type size.

Over the course of the 1978 series of magazines, Edward Pickersgill institutionalized the practice of putting a full column of useless advertisements on the back cover of the magazine. He organized this, beginning with issue 116, by ordering the editorial work unit to decrease the size of the news column which is run off the back cover. This was a clear example of Edward Pickersgill deleting important content in favour of completely useless informational advertisements.

Of the informational advertisements on the back cover, only the one containing subscription information to *Alive Magazine* was of any use to our readers. The necessary information in this advertisement could easily have been run in one third of the space, as is proven in issue 125 of *Alive* and those following it. The other advertisements on the back cover were only sources of confusion for our readers. For example, every once in a while we would get a letter from a reader asking that the publication of "Cultural News Service" be sent to him. The reality is that "Cultural News Service" had no independent publication; all articles written by this working editorial group were submitted to *Alive Magazine*. The informational advertisement in *Alive*, however, gave our readers no clarity on this point.

In sum, the wasted space taken by these informational advertisements on the magazine's back cover amounted to more than four full pages over the course of the 1978 series of magazines. Even more space was wasted where informational advertisements were dropped onto other pages of the magazine.

Other ads also regularly appeared in the pages of *Alive* in 1978. One over which Edward Pickersgill beat his breast described *Alive Magazine* as "one of the world's best and most dependable sources of left-wing, anti-imperialist literature, art, analysis and international news." There is a clear reflection of Edward Pickersgill's monumental arrogance in this advertisement. It was run seven times, appearing first in issue 115. It wasted in total one magazine page.

An advertisement for the China Books and Periodicals bookshops appeared in seven issues in 1978, wasting almost three quarters of a magazine page. An advertisement for China Books and Periodicals which promoted Volume Five of the Selected Works of Mao Zedong appeared in thirteen issues in 1978 using up about two and one quarter pages.

When all of this wasted space is totalled up, eighteen magazine pages were wasted on unnecessary advertisements over the course of the 1978 series of magazines.

Another big source of squandered space was Edward Pickersgill's use of redundant and oversized graphics. Readers can observe this for themselves. For example, in issue 115 there is a full page front cover graphic of Native Indian leader Almighty Voice. The same graphic takes up another full page inside the magazine. This is absolutely redundant. Throughout the Almighty Voice article oversized title headings and graphics quite obviously take up too much room. For example, Edward Pickersgill employs "creative white space" in the title, squandering more than ten percent of the page. Three other graphics in this article are also presented poorly. One, supposedly showing North West Mounted Police artillery fire against Almighty Voice's position, is impossible to figure out: Where's Almighty Voice's position? Is the white blotch on the left of the picture supposed to be artillery fire? Also, the picture of Almighty Voice's rifle is interesting enough, but is it so important to take up more than one quarter of a page? Our answer is a resounding "No!" Edward Pickersgill wasted at least two pages with his oversized graphics and title headings in this article alone!

Further evidence of Edward Pickersgill's wrong attitude that graphics should take precedence over editorial content is the fact that exactly the same graphic appears on both page 18 and page 20 of issue 115. As readers turn the page, their first impression is that Alive made a mistake by running the same page twice. If this isn't squandering valuable magazine space, then what is?

Readers will be able to find countless other examples of redundant and oversized graphics in the 1978 series of magazines. The struggle against Edward Pickersgill's frilly, superficial style of layout will be examined in some depth later in this article. Our purpose at this point is to indicate the nature and scope of the problem.

OUR READERS LOST ONE AND A HALF ISSUES OF THE MAGAZINE IN 1978!

Edward Pickersgill wasted at least as much space on oversized graphics and other quirks in the technical presentation of Alive Magazine in 1978 as on useless advertisements. All told eighteen pages were lost to the advertisements. The sum total squandered by Edward Pickersgill amounts to at least thirty six pages or an issue and a half of the magazine. This is an outrageous total. It means that over seven percent of the space in our 1978 series of magazines was wasted. This is a real disservice to our readers and Edward Pickersgill bears sole responsibility for this sabotage.

It would have been one thing if Edward Pickersgill had filled up Alive Magazine with this trash because nothing else was available to be printed. However, this just isn't the case. The Alive Production Collective receives lots of interesting news and analysis every week which could have been reprinted in the pages of the magazine to take up this thirty six page "vacuum". That would have been easy enough to do. Yet, even this wasn't necessary. The editorial workers were already producing lots of material for the magazine that was being rejected by Edward Pickersgill.

Original poems were written, approved for publication by the Collective's poetry working unit, typeset and made available to Edward Pickersgill for inclusion in the magazine. Many were held up for weeks before Edward Pickersgill eventually found some "room" in the magazine for them. Others were held up for months and never published in 1978. They will appear in the first few issues of Alive in 1979.

Another favourite trick of Edward Pickersgill was to cut out sections of the "World Economic News" and "Political Power Grows Out Of The Barrel Of A Gun" columns in order to include his stupid advertisements on those pages. In issue 104 of Alive, Edward Pickersgill cut out approximately one-fifth of the content of the "World Economic News" column in order to put three of his useless informational advertisements on the same page. He arbitrarily deleted the news items without consulting the editorial worker who wrote the column. He also asked the editorial workers

to begin writing a shorter column every week so that the advertisements could have a regular location in the magazine.

The editorial work unit made the decision to continue producing enough content to fill the entire page. They did so with the consciousness that if Edward Pickersgill wanted to run his redundant ads every week, he'd have to take his lay-out knife to the column and reduce its length. The "master graphic artist" was extremely irritated with this resistance from the editorial unit. He again deleted a number of items from the "World Economic News" column in issue 105 and made snarky comments about how the column was too long. He capitulated on this point, however, and beginning with issue 106 he did not run any more advertisements under this column.

In issue 108 the comrade writing the "Political Power Grows Out Of The Barrel Of A Gun" column made an error and produced a column which was too short in length. This suited Edward Pickersgill just fine. He boxed in the short column and ran three of his useless informational advertisements at the bottom of the page. For issue 109 the editorial worker rectified his mistake and produced a column to fill the entire page. This column was typeset, proofread and presented to Edward Pickersgill for layout. The "master layout artist" arbitrarily cut an item out of the column so that it would fit into the box he designed for the shortened column in Alive 108. No one else was even informed of the manoeuvre — it was strictly an individual action which took Collective members by surprise. The cut section of the column ended up in Edward Pickersgill's garbage pail and the same three useless advertisements appeared at the bottom of the "Political Power" column.

The comrade who wrote "Political Power" was extremely angry when he figured out what had happened. In discussion Edward Pickersgill refused to admit his error in this matter. In response the editorial worker went "on strike" and refused to write "Political Power" the following week. It does not appear in issue 110. Faced with this opposition to his arbitrary and inane actions, Edward Pickersgill did not dare perform a similar stunt the following week. Instead, in issue 111 he moved the little advertisements under his own column "Against Cleftism" as if to peevishly say to the other comrade, "See, I can take my own medicine."

These useless advertisements also appeared under the "Against Cleftism" column in issue 113. In issues 112, 114, and 115 useless informational advertisements were scattered amongst the news items in the magazine. Then, in issue 116 Edward Pickersgill hit upon the idea of reducing the content of the "United Front Against The Two Superpowers" column and having one third of a page of useless advertisements. The fact that he did this spontaneously is reflected by the blank space at the top right hand corner of the back cover of issue 116. Not only did he think nothing of deleting a couple of items in a column which a comrade had worked hard to produce, but he didn't even bother to redesign one of his old out-of-date ads to fill up the available space. By issue 117 he'd come up with the idea of putting the date of the issue in this empty space. Edward Pickersgill sure was a quick thinker in covering up his mistakes!

Edward Pickersgill's total disregard for the efforts of others working on the magazine is exposed in this incident. For a few weeks following the change in format of the back cover, the editorial work unit continued to produce a longer-sized column. Each week the bourgeois ad manager would cut out some items and reduce the column's size without consulting the editorial workers. Eventually, after being persistently asked what the deal was, Edward Pickersgill told the editorial work unit that he just wanted enough copy to fill up the smaller sized column. In the meantime, the comrade who wrote the column had produced enough copy to fill up more than one extra column, but all these news items had ended up in Edward Pickersgill's garbage can. This is a graphic example of Edward Pickersgill choosing his useless advertisements over editorial content in a most direct way.

Edward Pickersgill's outright refusal to run the "United Front Against The Two Superpowers" column after issue 117, and his efforts to sabotage the writing efforts on this column, are detailed in issue 125 of Alive in the subsection "Development of

Revolutionary Culture Blocked" (page 113). This ignorant even stooped so low as to hide the work of the editorial unit in order to have an excuse to not print the material!

For every issue in the 1978 series of magazines, the editorial unit produced more material than was printed in *Alive Magazine*. Countless short news items never made it into print. Because they became dated in a week or two, Edward Pickersgill's refusal to run the news items meant they ended up in the garbage can. Original news items produced by the leading comrade in the editorial unit were often ignored by Edward Pickersgill in this way. This was the case despite the fact that the opinion of Collective members was that the comrade's news items were of excellent quality and should definitely appear in the magazine.

It is important to realize that the editorial unit was overproducing despite the fact that members of the unit were being yanked from the work under the reactionary disciplinary measures of Edward Pickersgill. The other members were forced to bear a heavier workload, but still the editorial work was being completed hours ahead of time every week. The fact of the matter is that the editorial unit had the capacity to produce a thirty two or even a forty page magazine every week. Instead they were working with a twenty four page magazine which was missing almost two pages due to Edward Pickersgill's useless advertisements and excessive title headings and graphics.

There can be no doubt that time and again Edward Pickersgill made a decision to put whatever he did ahead of everything else in the pages of *Alive*. This is why everything he wrote in 1978 made its way into print. This is why he arrogantly discarded news items so that he could have some "creative white space" in a title. This is why he cut sections away from news columns so that he could run his confusing advertisements.

This bourgeois saboteur viewed *Alive Magazine* as his own personal property, to be manipulated as he was able. The complication in his scheme of throwing *Alive* right off the path of anti-imperialist revolution was the honest, principled resistance of ordinary Collective members.

PETTY REBELLION AGAINST THE COLLECTIVE

The history of a People Media Distribution (PMD) advertisement gives firm evidence of Edward Pickersgill's petty rebellion against the legitimate authority of the Collective. For *Alive* 49, members of the Collective put forward an interesting proposal for an advertisement. Works of the five great teachers of Marxism-Leninism, along with other significant pieces of writing, would be advertised as being available from People Media Distribution. The Collective's idea was that every week the content of the ad would change; thus, in one week a certain work of Lenin would be advertised, in the next week another, and so on.

Edward Pickersgill finally got around to running this advertisement in issue 52 — three issues and four months later. When he did he had to add in his own "creative" touches. The advertisement, located on page 8 of issue 52, opened with a four sentence introduction penned by the bourgeois ad manager. This introduction is obviously plagiarized from the statement of the Philippines Research Centre which also appears in issue 52. Readers should compare the two. So much for Edward Pickersgill's creativity!

The most significant fact about this PMD advertisement is that Edward Pickersgill refused to follow the Collective's original idea which suggested changing the advertised material featured each week. Week after week the same old publications were promoted despite the fact that Collective members were presenting Edward Pickersgill with alternative content and criticizing him for refusing to change. The PMD advertisement ran with this same listing of titles up until issue 80 of the magazine. This was how long Edward Pickersgill dug in his heels and refused to budge, despite the Collective's suggestions and criticisms.

Beginning with issue 83, Edward Pickersgill reduced the number of titles in the PMD advertisement to three pamphlets published by the *Alive Production Collective*. The works of Marx, Engels, Lenin, Stalin and Mao Zedong were arbitrarily cut from PMD's

distribution list. This was done without any consultation with Collective members.

To continue the bad pattern, Edward Pickersgill promoted the same three pamphlets in this reduced ad week after week. He absolutely refused to change the titles, despite the fact that he knew the Collective's opinion on the matter. His rotten attitude was, "I'm not going to do what you guys want, even if your idea makes sense." This redundant PMD advertisement appeared in twenty two issues of the magazine between issues 83 and 111. Beginning with issue 112, Edward Pickersgill just stopped running the advertisement altogether, obviously bored of the game he'd been playing with the Collective for two full years. Besides, he had designed lots of other advertisements to fool around with by that time!

This incident is an excellent example of the *Alive Production Collective's* liberalness in dealing with Edward Pickersgill in the period before he was overthrown. It smacks of the first type of liberalism cited by Mao Zedong in his essay "Combat Liberalism": "To let things slide for the sake of peace and friendship when a person has clearly gone wrong, and refrain from principled argument because he is an old acquaintance, a fellow townsman, a schoolmate, a close friend, a loved one, an old colleague or old subordinate. Or to touch on the matter lightly instead of going into it thoroughly, so as to keep on good terms. The result is that both the organization and the individual are harmed."

We refrained from principled argument with Edward Pickersgill because he was formally the leader of our political organization. We let things slide on the basis of our idealistic assumption that in the main Edward Pickersgill was correct. Because we did not struggle with Edward Pickersgill on this minor point, and on countless other minor points, we allowed him to hide his bad line for far too long a period of time. As an organization, the *Alive Production Collective* is committed to taking this mistake to heart and struggling to avoid such liberalism in the future.

PROMISES MADE BUT NEVER KEPT

Alive Magazine has a rather inglorious trend in its history of promising certain things and then never following through on the promises. This hasn't been the main trend in our history. For the most part we have done what we said we would do. Yet on a number of occasions, Edward Pickersgill, as an individual, spontaneously dropped little promises into print which were never fulfilled.

Often the first time that other Collective members saw one of Edward Pickersgill's individualistic promises was when it was already in print. On other occasions Edward Pickersgill did let others know in advance but was advised not to make the promise and went ahead anyway, disregarding the advice of the Collective.

What are the reasons the promises were never fulfilled? First, some of the promises became impossible to fulfil due to other developments in our political work. These promises should have never been made in the first place. Second, there are promises that Edward Pickersgill made because they dealt with his special interests. The fact that these promises were never fulfilled is a reflection of the deadheaded nature of Edward Pickersgill's personal convictions. It is also a reflection of the Collective's dedicated refusal to be sidetracked in a big way from its actual program.

In *Alive* 48, on page 2, we published excerpts from a March 12, 1976, Albania Telegraphic Agency editorial on the 25th Congress of the Soviet Revisionist Party. At the end of the article there was a small note by *Alive*: "The entire *Zeri I Popullit* editorial is lengthy. Readers who wish the entire text should write in requesting a copy. We are reproducing the entire text as a 'pamphlet'."

Such a pamphlet was never produced. The promise was made by Edward Pickersgill against the advice of other leaders in the Collective. When he was warned that *Alive* would probably never have the time or interest to produce the pamphlet, Edward Pickersgill agreed, but said that even though it was false, making

such a promise would be good because it would undermine the Bainzites' pro-Albania thrust. The Bainzites were not undermined in this way. Counter-revolutionary KGB agent Hardial Bains and the Albanian Party of Labour have since been working hand in hand even more strongly. Even if they had been so undermined, it wouldn't have been a good enough reason to put such an empty promise in *Alive Magazine*.

In *Alive 56*, on page 1, Edward Pickersgill promised a "further tribute" to writer Dennis Lee. What he had in mind was a critique of some of Lee's work to follow up the "awarding" of a complimentary subscription to Lee in that issue. The critique, entirely the product of Edward Pickersgill's petty nervousness about some of Lee's unfounded criticisms of *Alive*, was never written.

In the letters section of *Alive 59*, Edward Pickersgill inserted a one paragraph comment in the middle of a presentation of excerpts of a letter from Milton Acorn. This comment promised to print other sections of Acorn's letter in a future issue of the magazine. This was never done.

Our readers learned very early in *Alive's* history that they could easily die if they held their breath waiting for the fulfillment of Edward Pickersgill's stupid little promises!

In *Alive 62*, there was a series of promises about *Alive's* plans for 1977. "We intend to publish every week during 1977 (given that social conditions permit such activity)", wrote Edward Pickersgill. The fact is that *Alive* only published forty-one issues in 1977, even though objective social conditions in Canada in 1977 "permitted" *Alive Magazine* to have a weekly schedule. He also promised that we'd serialize novels by writers such as Lu Xun, Maxim Gorki, and Ismail Kadare. No such serializations were done. These promises were entirely of Edward Pickersgill's creation.

On page 2 of issue 69 there was a small announcement which promised that a regular "Letters to *Alive*" section would once again be run in the magazine. Readers can easily judge for themselves how well *Alive* came through on this promise. There were "Letters to *Alive*" published in only six subsequent issues (70, 71, 72, 74, 78 and 80). In the other forty-nine issues which followed *Alive 69*, there was no letters section. Six in a total of fifty-five issues of *Alive Magazine* — barely a ten percent success rate. Edward Pickersgill didn't even come close on the promise!

There is no doubt that Edward Pickersgill is responsible for the absence of a "Letters to *Alive*" section in the magazine over the past two years. It is he who sabotaged *Alive's* correspondence campaigns to the extent that readers' letters would often not be answered for a year or more. What kind of encouragement was this for readers to write in? Furthermore, he refused to even consider presenting those letters which were written to *Alive*, maintaining that there was too much danger of creating problems for readers by breaching their individual security. He had a very narrow view of how letters could be presented in a security-conscious fashion.

On top of all this sabotage and pessimism, it was Edward Pickersgill who individually made the promise of a "Letters to *Alive*" section in issue 69. This was one of his standard tricks: make a general call or pronouncement and then do everything in his power to block its implementation.

Alive 85 stated on page 11: "Part 3 of this anti-Bainzite presentation next week." *Alive 86* contained a similar promise on page 11: "Part 3 of the anti-Bainzite speech by Pakistani Progressive Study Group will be printed next week." *Alive 87* stated on page 11: "The material by the Pakistani Progressive Study Group and the Patriotic Front of Bangladesh Nationals Abroad which was printed in issue (*sic*) 84 & 85 of *Alive* will be continued soon. We thank readers for their concern in this matter." The missing part of this speech was never published for one very good reason: it was never received by *Alive*. Edward Pickersgill was making promises about matters that weren't even in his control. It was Edward Pickersgill's doing that these three promises were made in an attempt to save face for the magazine. He ended up creating a comedy of promises. No explanation was ever made of the fact that the conclusion of the speech was never published, despite the glorious series of promises. In fact, it wasn't even

mentioned!

Alive 90, on page 3, contained yet another unfulfilled promise. Carlos Bulosan's novel, "The Power of the People" was promised for the last week of August, 1977. It was published in *Alive 91*, dated September 10, 1977. This small error is typical of so many that Edward Pickersgill made. *Alive's* history over its first 124 issues was characterized by publishing breaks. In his promises in the magazine Edward Pickersgill always tried to wish this history out of existence. It never worked. The major cause of *Alive's* recurring publishing breaks — Edward Pickersgill's sabotage of our work — was only fully identified and combatted in the internal Collective struggles of 1978.

Alive 102 and *103* contained the promise that, "Our first ever fund raising campaign is about to get underway: your assistance is needed." This campaign never took place. *Alive 103* was followed by a three month publishing break. The fund raising campaign was never mentioned again in the 1978 series of magazines. In addition, this statement about a "first ever fund raising campaign" amounted to an outright lie. There had been many fund raising campaigns over the course of *Alive Magazine's* history. Some have not been publicly announced, others have been openly announced in the pages of *Alive*. For example, in issue 75 there is a call for funds in an announcement on page 1 titled, "Special Note To Readers Of *Alive*". There is ambiguity in this published call and that is the result of Edward Pickersgill's poor style. However, the call for financial assistance was made following a Collective decision.

A more pointed fund raising initiative can be observed on page 1 of issue 91. There it is announced, "We need financial assistance to keep up the work of *Alive Magazine* and to start up the work of *Tabloid Books!* Please send donations...". So much for Edward Pickersgill's nonsense about "first ever fund raising campaign"! This bourgeois careerist couldn't even remember what had been written in *Alive Magazine* three months previously!

There are other examples of Edward Pickersgill's hot-air promises sprinkled throughout *Alive Magazine*. One which readers will clearly remember are the ads for the magazine *Resist!* which appeared in *Alive Magazine* between issues 97 and 103. *Resist!* was described as a "monthly working class magazine". Edward Pickersgill promised, in the ad which he created and put in the magazine without showing to any other members of the *Alive Production Collective*, that "*Resist!* will soon be available by subscription and in variety stores." One issue of *Resist!* was produced. It was run as a supplement to *Alive Magazine 102*, dated November 26, 1977. No explanation was ever done by Edward Pickersgill on the whereabouts of this "monthly working class newspaper."

Overall, these unfulfilled promises constitute a bad line of spontaneity which has justifiably made readers doubt the credibility of what *Alive* says. Edward Pickersgill dropped most of these promises into the pages of *Alive Magazine* without the knowledge of other Collective members. When Collective members did see them before the magazine was printed, Edward Pickersgill arrogantly refused to listen to their objections.

Now that the factional misleader has been overthrown, the *Alive Production Collective* is committed to improving its credibility in the future by making less promises in words and delivering more in practice. This type of action was an outstanding feature of *Alive's* work in early years and it will be so again. At minimum we assure our readers that we will promise only what we can deliver and that we will work hard to implement each and every political promise we make.

A WRONG CONCEPT OF COLLECTIVE WRITING

Evidence of Edward Pickersgill's arrogance is certainly easy to pick out when one examines the content of the articles he wrote for *Alive Magazine*. In-depth analysis of the content of mistakes made in key articles by Edward Pickersgill will not be made in this article. Readers will be interested to learn, however, that this arrogance is manifested even in the form of some of his contributions to the magazine.

The cover article in issue 53, "Participate In Our Weekly Schedule, Turning Grief Into Strength!" is one example. The first seven paragraphs of this article were written by an ordinary Collective member. Edward Pickersgill spontaneously tacked on the last two paragraphs, one of his own rhetoric, the other a quote from Mao Zedong. It is interesting to take note of the white space between paragraphs seven and eight. This is Edward Pickersgill's way of indicating a distinct separation between an "ordinary mortal's" writing and his "glorious" drivel. Although this point may seem petty, it must be understood that such pettiness was Edward Pickersgill's trademark in making such arrogant, individualistic touches in the lay-out of *Alive Magazine*.

Another example of Edward Pickersgill's highly individualistic view of his own writing can be seen in issue 67. The Collective statement on page 1, titled, "Editorial Note To *Alive* Subscribers..." was written in two sections. Most of the piece consisting of all those sentences *not* in parentheses was written by a Collective member and approved for publication by the Collective. A small part of the piece, consisting of the four sentences in parentheses, was written by Edward Pickersgill and inserted into the article after it was written. The content of his insertions are superfluous and unnecessary. The fact that he used parentheses to make a conscious separation between his writing and another member's writing is indicative of the highly personalized view he had of his own "contribution".

The first polemical article that *Alive* wrote against "Strategie Lutte Ideologique" was published in issue 71. The article was written by a Collective member and approved for publication. Once again, Edward Pickersgill went over the article and inserted stupid little comments. Some of his contributions are separated from the main article by parentheses: for example, the two sentences in parentheses at the top of the third column of the article.

This technique of using parentheses to render his own words distinct in an important *Alive* Production Collective statement is very revealing of Edward Pickersgill's attitude towards collective life and work. He was convinced that it was impossible for him to participate in the collective writing of an article. His idea of collective writing reduced it to one person doing the bulk, another person tacking on a bit here and there, and maybe a third person doing the same. This wrong attitude is clearly reflected in his "contributions" to the Strategie article. Some of his contributions to the polemical article weren't put into parentheses. They can be easily identified, however, since they always consist of one or two sentences tacked onto the end of paragraphs.

An example of a trite addition of this type occurs in the second paragraph from the bottom in the third column of the article. Edward Pickersgill's "masterful" contribution reads: "We do not fail for the advertisements of U.S. imperialist or Soviet social-imperialist STP salesmen." Incisive? Not in the least. This throw-away sentence, and others of its kind, only take away from the content of the article.

Another example of what we at *Alive* call "wrecked 'em" contributions from Edward Pickersgill can be viewed in the sixth paragraph in column four of the article. The last sentence reads, "The galloping horseback riders of *Strategie* sniff, then, as they ride by *Alive* and wonder why they only pick up the scent of the mentholated nasal mist which they have used to clear their sinuses of immediate anecdotes." This amounts to an obscure and gratuitous insult. It has more to do with his medicinal treatment of his own head colds than with a political polemic.

Yet another example of Edward Pickersgill's style of "collective" writing can be seen in *Alive's* response to the reader who asked us why we call the NDP social-fascist. The answer to this question appears on page 1 of issue 74. All the bracketed sentences and stupid phrases are Edward Pickersgill's additions to the good piece of writing of another Collective member. Take for instance the addition Edward Pickersgill made to the last sentence of the fourth paragraph in this response. The sentence reads: "In a struggle between the NDP and a straight Trotskyite grouping the only distinctions are in the brand-name labels they wear on their shirts

(and the fact that NDPers are physically cleaner)". Two points are important to note. First, Edward Pickersgill's contribution in parentheses is unnecessary; it does nothing to illuminate the main idea being put forward. Second, even if it was decided that the idea in brackets was worth having in the article, there is no reason for it to be made distinct by use of parentheses other than Edward Pickersgill's idealistic high-blown arrogance which meant he always wanted his own writing to be set apart from other people's writing.

CHAINS! WAS A VICTIM OF EDWARD PICKERSGILL'S INDIVIDUALISM

The popular serialized novel *Chains!* is written by a Collective work team. Edward Pickersgill had the job of writing up the first drafts of chapters of *Chains!* As such he was only one cog in this work team, yet he conceitedly viewed himself as the sole motive force behind *Chains!* Readers can learn more of Edward Pickersgill's arrogant misperception of the situation by reading pages 22 and 23 of *Alive* 125.

Chains! appeared on an irregular basis. This is especially true of the 1978 series of magazines. The reason for this is that Edward Pickersgill continuously fell down on his promises to readers of *Alive*, as those who followed the 1978 series of magazines well know.

Chains! was first run in *Alive* 85. For six issues it appeared regularly. In *Alive* 90, Edward Pickersgill promised "Next week — Part One: Chapter Seven". However, the next issue and the next chapter of *Chains!* did not appear the next week but appeared two weeks later, after a break in *Alive's* publishing schedule. This is not a bad way to fall down on a promise but things were to get worse.

In *Alive* 91, Edward Pickersgill promised "Next week — Part One: Chapter Eight". *Alive* 92 did appear the next week but no chapter of *Chains!* was published. Part One: Chapter Eight appeared in *Alive* 93, a week later than promised.

In *Alive* 103, Edward Pickersgill promised "Next week — Part Two: Chapter Seven". This was real idealism. Another break in *Alive's* publishing schedule postponed *Alive* 104 a full three months beyond the "next week". Even then, no chapter of *Chains!* appeared until *Alive* 106, after a further two weeks had passed!

On page 9 of issue 111, Edward Pickersgill promised "Next week — Part Three: Chapter One". That chapter appeared in issue 113. On page 5 of issue 115 Edward Pickersgill promised "Next week — Part Three: Chapter Three". That chapter appeared in issue 117. On page 10 of issue 117 Edward Pickersgill promised "Next week — Part Three: Chapter Four". That chapter appeared in issue 119.

After this series of unreliable promises, even Edward Pickersgill felt the need to shore up his credibility in face of the bad trend: on page 8 of issue 119 he merely stated "Next — Part Three: Chapter Five."

Because Edward Pickersgill kept on doing sham self-criticism, giving rationalizations and promising to prepare draft chapters of *Chains!*, the Collective did not assign another member to this job. The situation was reaching the point in the summer of 1978, however, where Edward Pickersgill's petty idealism could no longer be tolerated. Our readers were expecting installments of this serialized novel, Edward Pickersgill was promising installments in the pages of *Alive* but this assigned task was not being carried through. The overthrow of Edward Pickersgill has removed the weak link from the *Chains!* writing team. Edward Pickersgill also interfered with the presentation of *Chains!* in the magazine. In his capacity as layout "artist" he continually added monstrous title headings and closings to the novel. When the wasted space is added up over the twenty-nine chapters of the novel, and a reasonable amount of room for title headings and closings is taken into account, Edward Pickersgill wasted the equivalent of five demi-tab pages with his unnecessary and redundant "frills". This space could have been used for other purposes.

HEADLINES AS A PERSONAL DOMAIN

Throughout *Alive's* history to August, 1978, Edward Pickersgill strived to maintain absolute control over the headlines and front

page information and captions which appeared in the magazine. In certain periods of time, he would do this work all by himself late into the night just before the magazine went to the printer. The magazine would be taken to the printer early in the morning and would be printed before other Collective members viewed any additions or changes Edward Pickersgill had made on an individualistic basis. This resulted in many mistakes being made: it is a simple fact that no one individual can match Alive's fine style of collective work, and certainly Edward Pickersgill as an individual wasn't even in the same league as the Collective itself, when it came to style of work.

The Collective continually criticized Edward Pickersgill about his bad style of work and the mistakes he was making in headlines and front page information. Under this pressure Edward Pickersgill was forced to change his work pattern in 1978 so that all technical work on the magazine was completed at such a time that it could be reviewed by a number of other Collective members. This was a success on the Collective's part, and it is concrete evidence of the growing opposition to Edward Pickersgill's anti-Collective political line.

This intensified monitoring of the saboteur's assigned activities in 1978 coincided with the formalization of his secret faction. Edward Pickersgill wanted to do things his own way. When he couldn't intimidate people into backing down from struggle, as was the case with this struggle over headlines and front page information, he sought to get his own way in secret. Eventually, his rotten bourgeois line of individualism led him to propose on August 1, 1978, that the Collective be disbanded.

Issues of Alive Magazine printed previous to the close monitoring of Edward Pickersgill contain classic mistakes in headlines and front page information. In issue 49, on page 1, there is a headline which reads, "Statement of the Progressive Cultural Club of the University of Guelph to the Founding Meeting of the Committee to Support the Palestinian People Committee To Support The Palestinian People". The mistake of the repeated phrase is obvious.

The front page information for Alive 48 was first seen by Collective members after it was in print. The box titled, "Take Note", giving unsolicited advertising to an Ontario Federation of Labour demonstration, resulted in some sharp disagreements in the Collective. The information in this box did not relate to any of the content inside the magazine. People purchasing this issue were thus misled by the front cover information.

Most important, though, is the fact that Edward Pickersgill advises readers to check with union locals for the time and place of the April 28, 1976 OFL demonstration. This is interesting advice, because it puts Alive in the position of abandoning class conscious readers to the established trade union officials for the simple reason that another magazine would not be published until May. Furthermore, Edward Pickersgill's statement implies that all union locals will be able to provide adequate information on the demonstration. It denies objective, class-based differences in the labour movement. Alive comes off as a narrow rah-rah union paper in this statement.

Alive 53 contains a seriously wrong slogan on its front cover. A title on page 5 of the issue states, "CLM's National Chauvinist Body Dead. Let's Bury The Opportunist Spirit". This title correctly sums up both the content of some letters from two former CLM members who explained that the Canadian Liberation Movement was dead, and, the content of Alive's comments that the opportunist spirit should be buried. On the front page, however, Edward Pickersgill put forward the incorrect slogan: "'CLM' Is Buried Members Say! Kill Its Spirit Says Alive". This misrepresents the views of the CLM members, misrepresents the opinion of the Alive Production Collective, and distorts the correct slogan at the top of page 5. The former CLM members had said quite precisely that CLM had not been formally disbanded and that this was a political error. In other words they were exactly saying that CLM was dead but it hadn't been buried. Also, it is more wide ranging to call on revolutionaries to "kill the opportunist spirit" than just to kill the specific opportunism that was CLM's spirit. The front page

headline coined by Edward Pickersgill is politically incorrect. It should never have been run. When Collective members saw it, after it was in print, they were outraged.

Alive 55 contains an obvious mistake: it is dated October 16, 1975, although it was published in 1976. Lack of proofreading of headlines is the sole reason for this error. Edward Pickersgill's fanatical individualism lies at the root of the mistake. Collective members sharply pointed this fact out to Edward Pickersgill, yet he refused to transform in practice.

The key thing about the headlines and front page information published at that time is that no Collective members, except for Edward Pickersgill, saw the material before it was printed. This meant that obvious mistakes got into print, such as the wrong date in issue 55. It also meant that disagreeable headlines, such as the following one on the back cover of issue 57, made their way into print: "Hark! I hear a noble Tsar! We will have us a jolly fat purse 'fore long, I prithee! Ho, Robin! 'Tis time we traded in our old green garb for bright red hose, I warrant!" Collective members opposed putting garbage and silliness into Alive but were saddled with it by Edward Pickersgill's individualism which meant they saw many things only when they were already in print.

A personal message from Edward Pickersgill on the front cover of issue 77 was another thing that was seen by other Collective members only when it was in print. This personal note praises a lengthy article by E.F. Hill, Chairman of the Communist Party of Australia (Marxist-Leninist), which was reprinted in the issue. The praise is fully deserved. The praise could easily and truthfully have been run with our organization's name attached. It is extremely opportunistic that Edward Pickersgill put forward his own name with this note of praise, however, since he had opposed reprinting the article and was only convinced to do so in struggle with other Collective members. His reluctance arose from his opposition to taking a stand against the Gang of Four and in favour of their overthrow. This is explained in detail in Alive 125 on pages 79 and 80.

Edward Pickersgill's individual note on the front of Alive 77 shows the contempt this bourgeois careerist had for other Collective members. He viewed the position of editor of Alive Magazine as a position of individual power separate from his political responsibilities to the Collective. He believed he could speak as the editor without authorization by the Collective and in such a way as to take personal credit for the correctness of Collective line.

The front cover of Alive 80 was likewise seen first by Collective members only after it was in print. The information on this cover was quite disagreeable to Collective members. It consists of a series of "one-liners" strung together. It contains such pieces of trivial information as, "This issue is quite lively and varied in its scope". Readers can and should decide the truth of that for themselves, they don't need Edward Pickersgill to try to tell them!

The Alive 80 cover also presents stupid little jokes, such as the one about "Lloyd Blanderson" reading the television news. Anyone who doesn't know that Lloyd Robertson is a bland television news reader in Canada wouldn't have a clue what Edward Pickersgill was talking about, and this joke is not clarified anywhere else in the magazine. Furthermore, he makes the statement that "CPC (M-L)" tried "to kill Alive back in 1975-1976", but offers no explanation about this event. All in all, this front page borders on the absurd.

MISTAKES START TO PILE UP

On page 7 of issue 80 there is an article titled, "A Stupid Mistake!" It deals with a small error made by the "headline writer" in issue 79. In this phoney self-criticism, Edward Pickersgill attempts to take the "heat" of criticism off his head by giving the comrades criticizing him a public statement.

The analysis in this article is completely wrong. Edward Pickersgill's analysis of the mistake read "Carelessness (a manifestation of liberalism) in such small matters will inevitably, if unchecked, lead to carelessness in big matters — and, even, in all matters." This carelessness (a manifestation of Edward Pickersgill's monumental individualism) was *already* a big matter! Further, it was

already being called into check! So much for this empty sophistry in the guise of self-criticism. An honest self-criticism would have admitted that his deep-going anti-Collective spirit was at the root of his recurring mistakes.

Alive 82 is another clear example of Edward Pickersgill's poor style of presenting front cover information. In a bold banner headline across the bottom of the page are the words, "Hardial Bains Is A KGB Agent. His Lies Have Very Short Legs". There is no reference on the front cover about where to look for information on this subject. The reader is left hanging.

The same mistake is made on the front cover of Alive 86 where Edward Pickersgill throws out the slogan "Hitlerite Brezhnev Will Die Like Mussolini!" The reader is left on his own to search for the story.

Alive 89 was sent out with a correction slip collated in it. Both mistakes noted on this slip were made by Edward Pickersgill in his personal domain of headlines. Alive 90, on page 1, carried an article titled "We Can And Should Learn From Our Mistakes & Raise Our Level!" Again this is a phoney self-criticism. Edward Pickersgill again refuses to address the roots of mistakes appearing in Alive — his own individualistic style of work. Instead, he drags Marxism-Leninism through the mud by putting words in Mao Zedong's mouth! Edward Pickersgill states: "Prior to the mistakes in the last issue of ALIVE, regular discussions had been initiated involving the cultural workers concerned with production (editorial and technical) and dissemination of ALIVE. Obviously these discussions will be needed for a long time yet. As Chairman Mao would say, even ten thousand years from now these kinds of discussions, integrated with the work, will be needed."

Mao Zedong never said anything of the sort! Nor does Edward Pickersgill know what "Mao would say"! The type of discussions talked about by Edward Pickersgill shouldn't even be held at this stage in our revolutionary struggle, let alone 10,000 years from now, since the discussions were obviously nothing but an academic exercise. This is proved by the fact that the discussions did not shake this bourgeois individualist out of his wrong pattern. Just the opposite, he merrily continued to make his stupid mistakes.

There was one part of this article which did hit right on the mark. Edward Pickersgill stated: "First, and most important, we misrepresented the work and struggles of the revolutionaries in Britain. We demonstrated a low-level of consciousness on the stepwise process through which those revolutionaries are advancing. That is an irresponsible thing to do." If this statement had been put in the first person, it would have applied exactly to the actual case. Edward Pickersgill has a sorrowfully low ideological level and that was definitely one of the causes of this mistake.

As if to prove he didn't learn from past mistakes despite his written self-criticisms, Edward Pickersgill made another one in Alive 95. The headline at the bottom of page 1 reads, "Television's Small Screen Is Imperialist's Smokescreen". The word "Imperialist's" should be replaced with "Imperialism's". This error indicated that there was still inadequate proofreading of headlines at that point and the Collective took matters firmly in hand. In the issues of the magazine which followed, right up to August, 1978, Collective members did scrutinize and proofread Edward Pickersgill's headlines and front pages before they went to the printer. This accounts for the better technical quality of more recent issues of Alive. The persistent criticism of this closed-minded blockhead finally forced him to submit to Collective discipline on this point, but only on this point.

REFUSING TO CORRECT MISTAKES

Even when his mistakes were pointed out to him, Edward Pickersgill balked at the thought of actually changing some "masterful" work he had done. Time and again comrades would point out errors and time and again Edward Pickersgill would consciously allow errors to appear in Alive Magazine.

Alive 112 contained a lead article on the life of Charlie Chaplin. One of the interesting facts in this article was that throughout his life Charlie Chaplin had warm feelings towards China.

Zhou Enlai attended the 1954 Geneva Conference in Geneva, Switzerland. While there he met Charlie Chaplin. Along with the article in issue 112, Alive printed a picture of these two friends taken during this visit. The picture is incorrectly captioned, however. The caption reads, "Chou En-lai with Charlie Chaplin on a visit to China" when it should say that the picture shows Zhou Enlai with Charlie Chaplin in Switzerland, in 1954. Edward Pickersgill is responsible for this mistake. He is also responsible for blocking an attempt to correct the mistake when it was noticed in the proofreading of the magazine.

Edward Pickersgill had hegemony over the headlines and captions in the magazine. He wrote and typeset them. He was always ready to take personal umbrage if a proofreader pointed out that there was a spelling mistake in a headline or caption.

In the case of the Charlie Chaplin photo caption, the comrade who had selected the graphic for the story pointed out that the caption was incorrect immediately upon proofreading it. He brought this directly to the attention of Edward Pickersgill. This bourgeois careerist's response was to not believe this comrade.

He said, "But the article says Chaplin went to China."

He was answered, "Yes and that's very true but this particular photograph was taken in Geneva." Nonetheless, Edward Pickersgill refused to correct the mistake.

The actual picture and information on the picture was taken from the January 1978 issue of "Aujourd'hui la Chine", the newsletter of the France-China Friendship Association. Since Edward Pickersgill does not read French he could not personally check the veracity of this information. Rather than rely on the reading ability of the comrade who chose the picture, who, as it happens, can read French, Edward Pickersgill preferred to make up some false information for Alive Magazine. His arrogant wrong line on this question is a reflection of the deep-going contempt he had for the revolutionary work of the Collective.

If Edward Pickersgill had been sincere about his revolutionary commitment, there would have been no question about whether he should correct the mistaken caption or not. He would have corrected it immediately and then indicated to people that he would guard against writing captions off the top of his head in the future.

He did not do this. He contemptuously disregarded the comrade's demand for a correction in practice, while assuring the comrade in words that he would make the correction. This ruse got the comrade "off his back" but it was only a ruse. This is proved by the fact that after the issue was printed he did not say he forgot to make the correction, rather he resumed his line that his original caption was correct.

Another revealing incident involves the advertisement "Essays by Caudwell". This advertisement first appeared in Alive 100. In that issue the author D.H. Lawrence has his middle initial recorded as "E". Comrades quickly caught this error and brought it to the attention of the self-styled ad manager. He corrected it by the time the advertisement was run a second time in Alive 102. Collective members also noticed another important mistake in this advertisement. Altogether ten different selections from Caudwell have been reprinted in Alive Magazine, yet only nine of them appear in this advertisement. The first selection, printed in Alive 74, featured a biographical sketch of Caudwell and the foreword from Caudwell's book "Studies In A Dying Culture". It was not included in the advertisement.

At the beginning of the 1978 series of magazines, Collective members persistently attempted to get Edward Pickersgill to correct this mistake. Week after week individuals would remind the magazine's "ad manager" that there was a mistake in the advertisement which should be changed. Like a pouting schoolboy Edward Pickersgill refused to change the advertisement. He ran the advertisement in ten issues like this, each time knowing that all the necessary information was not contained in it.

The criticism from Collective members eventually got to Edward Pickersgill. Yet he still refused to correct his mistake. In issue 115 he ran a redesigned "Essays By Caudwell" advertisement which featured only Caudwell's picture. What a classic example of

avoiding the issue! His wrong attitude was, "I'm sick of this criticism but I can't oppose it on a principled basis because you're right and I'm wrong. So, I'll just change the advertisement to remove the basis for the criticism." In fact, though, the real issue at hand — Edward Pickersgill's arrogant attitude towards criticism — remained unchanged. It was a serious roadblock to the Collective's work until his overthrow in August, 1978.

There are many other examples of Edward Pickersgill refusing to accept Collective members' correct criticism and proceeding to put things in *Alive Magazine* which shouldn't have been there. One interesting example concerns the back cover of *Alive 67*. The first paragraph presents detailed information on the Collective's production schedule at that time. Collective members opposed this because it would make it too easy for our enemies to pick the right day to disrupt our work. Yet Edward Pickersgill "pulled rank" and went ahead and put it in the magazine in its unchanged form despite the objections.

The *Alive Production Collective* should not have allowed this

A SPECIAL FRIEND, A SPECIAL PRIDE

The kids on the street wait,
waiting for the smile of their friend,
waiting just as they have every other week.
What was the pride in his veins?
He'd work as long as there was work.
He wouldn't beg to the government
or to anyone else for handouts.

A little girl and her brother jockey for position
— at the door this Friday, other weeks
at a window or the garden gate.
By his own hand he'd feed,
clothe and shelter his family.
Give them an education and culture, too.
Yes. This was the pride.

Each kid wants to be first
to spot him coming down the street,
whistling the tune that's distinctively his.
Nobody said his was a pleasant job.
It was important, everybody knew.
He felt pride in knowing that.
His was a fine performance.

Bright eyes watch, never doubting
that the date will be kept.
Such a faithful friend!
He could stop disease,
allow people to enjoy the freshness of air.
He wasn't looking to take any bows,
his pride was in playing his part well.

He'd never knowingly disappoint them.
He's always ready to give recognition,
with a wink and a friendly wave.
A house with a manicured lawn,
straight edged shrubs and fine lace curtains
— he didn't have or want that
but he saw plenty of those houses.

He's coming!
Hear his truck rumble —
stopping, starting, stopping....
He remembered the guy in a 3-piece suit
coming out of that kind of house,
and heading for a car worth
two full years of his own wages.

conceited anti-Collective character to do his dirty work for so long. All those minor incidents, when put together, reveal Edward Pickersgill's true attitude towards our anti-imperialist work. We should have payed closer attention to the historical trend and been less liberal on this dog who held the formal title of "leader" of the Collective.

EDWARD PICKERSGILL ALIGNED HIMSELF WITH VIET NAM AND ALBANIA

Impetuosity befitting grade school journalism underlay Edward Pickersgill's published support for Viet Nam in *Alive Magazine*. In issue 57 he ran an advertisement for Vietnamese publications. He did this despite the fact that the *Alive Production Collective* had never viewed any of these publications. His attitude was, "This advertisement will impress people, let's run it." It is interesting to note how Edward Pickersgill determinedly ignored his own ads. He never lifted a finger to organize to receive these publications. The *Alive Production Collective* has never received these Vietnamese

The girl, face bright, and her brother,
smile beaming, hear his voice
singing chords of "Good morning."
The three piece suit passed him,
ignoring the friendly "Good morning,"
as he would ignore the bags of garbage
waiting to be picked up.

At their gate he grabs up the garbage
that weekly brings him to their door,
like some enticing treasure.
That was indignity.
He was proud
and carried the memory with him
always.

Diligent work keeps his back to them.
Doesn't he know they are there, as always?
Won't he smile, this special friend?
Anger increased tenfold
each time he remembered that
and the other indignities.
This is not "ignoring", just ignorance

No disappointment from this working man.
He turns to meet friendship's demand,
giving the wink and a cheery greeting.
With anger, hope surged anew.
He could tackle whatever was ahead
and emerge victorious with dignity,
with this special pride.

Again, as he turns, they call,
this time for their goodbyes.
He waves his hand.
As he went down the street
he smiled gently, remembering the kids;
their greeting was worth more
than the arrogance of all 3-piece suits.

Ellen MacNeil

*Ellen MacNeil wrote this poem in June of 1978. It was spurned by Edward Pickersgill, who refused to allow it to be printed. Edward Pickersgill had much to fear from garbagemen, for in the end it was the garbagemen of the *Alive Production Collective* that put this "disease" in its fitting place.*

publications.

An advertisement encouraging readers to subscribe to Chinese, Albanian and Vietnamese publications ran on a regular basis in *Alive Magazine* throughout 1977. It last appeared in issue 91, dated September 10, 1977. This ad is a clear reflection of the fanatical centrism which characterized Edward Pickersgill's practice. Although some of the political differences between these countries were already known to the Collective, Edward Pickersgill was so desperate to maintain *Alive's* "middle ground" that he began advertising Albanian and Vietnamese publications in the same breath as Chinese publications. This ran contrary to our own experience of drawing heavily on Chinese sources, lightly on Albanian sources and not at all on Vietnamese sources. It was Edward Pickersgill's creation — a facade arising from centrism. This promotional trend had nothing at all to do with the actual experience of the Collective.

This centrism also reflected itself in *Alive's* publication of information about Albania throughout 1977. Edward Pickersgill's incorrect starting premise was the dogmatic view that there were no significant differences in the world revolutionary movement. To show the world that *Alive* upheld this naive point of view, Edward Pickersgill began printing more and more material from Albania, even though much of it was insignificant.

In issues 80, 82 and 85, published in June and July, 1977, short pieces of fiction by Albanian writers were featured. These pieces had been picked out and slated for possible publication over a year earlier. Edward Pickersgill had ignored them at the time, but as he scrambled to observe his centrist line in the magazine, he ran these stories.

Another example of Edward Pickersgill's frantic attempt to infuse more Albanian content in *Alive Magazine* occurred around an article published in issue 86. Two days before this issue went to press, *Alive* received in the mail a review titled, "Proletarian Art From Albania". Edward Pickersgill immediately put forward the analysis that there must be some "hidden significance" to us receiving this review.

Before Collective members had an opportunity to read the review, Edward Pickersgill made a decision to drop it into the magazine. It was typeset the day we received it and printed a mere two days later.

This was an extraordinary method of work. Usually the Collective carefully considers any submission we receive and thoroughly discusses it before making a decision to run it in the magazine. Spontaneous abandonment of this important Collective norm was Edward Pickersgill's conscious mistake in this incident. It is not at all to Edward Pickersgill's credit that the article was a good one that would probably have been approved by the Collective if usual norms had been followed.

It is important to realize that the Albanian Telegraphic Agency had stopped sending *Alive* its news bulletin only a matter of weeks before. This unilateral action on the part of the Party of Labour of Albania occurred at the same time as KGB agent Hardial Bains' "glorious" trip to that country in early 1977. Edward Pickersgill, instead of responding with the question, "What's going on with the Albanian Party?!, courting a conscious opportunist like Bains!?", decided to try to promote Albania in the pages of *Alive* in a bigger way than ever before.

As part of this centrism, Edward Pickersgill ordered comrades working in the editorial unit to prepare for publication each and every item of news about Albania which was carried by Xinhua News Agency.

An example of this can be seen on page 10 of *Alive* 82, which had four such news items under the title "News Of Albania". These news items were of minor value, even to interested individuals. The only reason they made their way into print in *Alive* was because of Edward Pickersgill's orders.

This obsession with printing any news of Albania continued into 1978, although Edward Pickersgill was forced to tone down his centrist stance under pressure from other Collective members.

Gradually, Albanian graphics and references were removed from the magazine. *Alive* 87, dated July 30, 1977 was the last time *Alive Magazine* claimed to receive the "Albanian Telegraphic News Agency Bulletin", although in fact we had not received it for months. *Alive* 100, dated November 12, 1977 was the last issue in which the "International News" column featured the Albanian woodcut of workers reading *Zeri i Popullit*. Although Edward Pickersgill maintained his own idealistic thinking on the contradictions in the world revolutionary movement, he was forced to concede to other Collective members that *Alive* would just be laughed at if it tried to remain "neutral" in this important polemic.

SLIPPING THINGS INTO THE MAGAZINE

A favourite trick of Edward Pickersgill was to slip material into the magazine just before it went to the printer without the knowledge of other Collective members. Quite often this material would be of controversial nature, or would purport to explain something of the Collective's view to the world. Edward Pickersgill would slip the material into the magazine at the last moment in order to avoid struggle with the Collective over its content. He truly viewed *Alive Magazine* as his own personal property. To him, the *Alive Production Collective* was just a bunch of lackeys who he conned into doing the work.

The two front cover stories in *Alive* 47, dealing with the work of the magazine, and the picture of Edward Pickersgill telling jokes with some policemen, were placed on the front cover without the knowledge of the Collective. In issue 54, the name "Professor Zero" and the introduction to that major feature were both conjured up by Edward Pickersgill without the knowledge of Collective members. The short story, "The Boy & The Wolf", which appeared on the back cover of issue 55, was likewise written in secret and dropped into the magazine at the last moment by this dog. In fact, an approved article was lifted from the back cover to make way for this obscure story, which was meant as a vicious attack on a close comrade.

There are many other examples of this doggish way of making additions to the content of the magazine. In *Alive* 58, Edward Pickersgill presented a back cover "Subscribe To *Alive*" advertisement. In it he stated that *Alive Magazine* was edited by the Lu Hsun Editorial Committee. Collective members had never heard of any such thing. After the issue was in print, one comrade asked Edward Pickersgill about this unheard of Committee and received the reply, "Well, you should know, you're on it." This conscious action of springing new things on the Collective in the pages of *Alive* is a firm testimony to the bourgeois careerist's contempt for our work.

The "Special Note To Readers Of *Alive*", found on page 1 of issue 75, was also seen by Collective members for the first time when it was in print. This note outlines a projected plan for *Alive's* work and calls for readers' support but our organization was never asked to approve the article or the spontaneous plan. That Edward Pickersgill gave himself rights to drop this type of writing into the magazine without asking for Collective approval shows his overblown individualism.

The Collective paid the price for allowing Edward Pickersgill to get away with this nonsense. For example, the back cover of *Alive* 70 closes with this trashy piece slipped in by this pig: "Friends & enemies of John Burnley rest assured that he will return next week with the *Against Cleftism* column. (He has assured us that he will not join in the vulgar discussions of Margaret Trudeau's body which are being led in the national bourgeois media by Margaret Trudeau.)" This is an unsolicited public revelation of Edward Pickersgill's sordid preoccupation with degenerate sexuality.

Alive 96 contained an advertisement for *Resist!*, "a monthly working class magazine". This was news to the Collective — Edward Pickersgill's idea literally seemed to drop from the sky. This is because his announcement did not coincide with the objective conditions in the Collective. The truth of this is seen in the fact that *Resist!* only appeared once.

In *Alive* 97, Edward Pickersgill slipped in an advertisement which

BUILDERS

We are not special.
We are not unique.
We are not skilled craftsmen
with years of experience.
Yet with our bare hands we built this.

When problems arose we discussed.
Knitting our brows we pondered the questions.
Each of us made our contribution,
gave our views, worked with our hands.
With our collective strength we built this.

Our victory was not won easily.
Often a simple task was repeated many times before success.
We were not disheartened but learned from our mistakes.
With our persistence we built this.

We built this room to serve our work.

Walls afire with banners reflect our rising spirits.
The air thunders with the sound of singing voices,
voices singing of revolution, of a brighter tomorrow.
Our poems capture this spirit of determination,
determination that the people shall be free.

Our numbers were few that first day.
Our spirit was great. Our determination strong.
With warm hearts we thought of the struggle,
the struggle to build this room.
From nothing we built this.

From few we will build our numbers to many.
That first day we knew the bourgeoisie had lied.
We are not a tiny, powerless force destined to die.
We are a tiny, powerful force destined to grow.
In that growth lies the victory of the people.

Joan Stevenson

read: "Guelph News Service — a working editorial group run jointly by the Alive Production Collective and the Guelph Committee for Working Class Rule in Canada". This was news to both organizations since neither had even considered the concept. Edward Pickersgill had a knock-down-drag-em-out fight with one member of the Guelph Committee who "too strongly" objected to this arbitrary action. This person eventually withdrew all objections, not wanting to raise an individual stink. This Guelph Committee comrade little knew that the same battle was raging in the Alive Production Collective itself.

It is important to realize that these arbitrary actions on Edward Pickersgill's part were consistently opposed. This is why he was forced to cut back on his spontaneous last minute additions as time went on. Collective members improved their monitoring of his actions to the point where this sort of spontaneity was all but eliminated.

MORE CRAZINESS IN THE PAGES OF ALIVE

Captions and brief introductions were two areas where Edward Pickersgill thought he had a heavenly mandate to do whatever he wanted. There are numerous examples.

Readers reacted quite negatively to the raving dogmatism of the two paragraph item introducing the letters section in issue 48. Titled, "Academy Awards: Hollywood With Its Pants Down Lands In A Cuckoo's Nest For Sure", the article is obviously designed to alienate readers rather than win people over to anti-imperialist politics. This item was dropped in the magazine without the knowledge of other Collective members.

In an article in Alive 61, Edward Pickersgill ran the following caption to go with a picture of local Bainzite chieftain, Bob Cruise: "'Why does it always rain on my parade?' muses Shotgun Bob. 'Everywhere I look its (*sic*) all water and no booze!'" The significance of this caption is never explained in the magazine, and readers are left in the dark about its smug meaning. Edward Pickersgill added the caption to the magazine on his own. For background he used his knowledge that the big chieftain of "CPC(M-L)", Hardial Bains had a favourite rhyme over the years about the clown he appointed to disrupt life in Guelph: "Bob Cruise, Bob Cruise, all water and no booze." Even with this knowledge, the content of the caption is trite and bears no relevance to the story it accompanies.

Another caption which readers found hard to comprehend appeared in Alive 62. On page 3 Edward Pickersgill talks about a Bainzite photograph as being an example of "Liu Shao-chi journalism". What does this mean? It is never explained in the magazine: Edward Pickersgill just dropped it in to impress the unsophisticated and to confuse the knowledgeable.

The front cover of Alive 66 presents an interesting contrast to Edward Pickersgill's usual wordy, contorted captions. A martyred Ethiopian revolutionary woman is pictured on the front cover. Yet,

she is not identified as such. Readers are left to guess about the significance of this woman and her role.

As with other negative trends in the magazine, Collective members struggled hard against Edward Pickersgill's arbitrariness and spontaneity in preparing photo captions. For this reason, magazines produced in the 1978 series contain less of the exceptionally bad mistakes. However, there were many minor mistakes which will be corrected now that the "master" of slow wit and gutter humour is out of the way.

POOR TECHNICAL PRESENTATION OF ALIVE

Edward Pickersgill was the leading person in charge of technical work on Alive Magazine throughout the first eight and one half years of the magazine's existence. He prided himself in being a "master" layout artist and an expert at organizing graphics work. Collective members and readers alike know that this just isn't the case. Alive Magazine contained many poor technical aspects. In his capacity as technical director Edward Pickersgill was complacent and did not listen to the advice of the comrades. He thought he knew everything and was not willing to do self-criticism for errors he made. As a result technical problems which could have been solved were not solved. The overthrow of this "expert" has meant the possibility of a new approach to Alive Magazine's technical presentation.

Edward Pickersgill's basic theory on how Alive Magazine should be technically presented was outlined in his article on the back cover of issue 77, titled "A Small Scale Economic Crisis". In it he says, "Eight pages worth of type can burst forth in form as well as content if there are twelve pages on which to settle". On this basis he appeals to readers for more funds — more money so that he can waste space equal to four newspaper pages or eight magazine size pages with oversized graphics, monstrous headlines and stupid advertisements. He goes on to insult Alive's readers even more with remarks like: "Anyway, eight tabloid pages is not a lot of reading in any given week — unless your mind has been completely taken over by the flash form of the bourgeois media and the spoon-fed, crude, repetitious rhetoric of the bourgeois propagandists." Not much chance of getting any financial assistance from our readers with off-the-cuff, gratuitous insults like that!

The Alive Production Collective's current policy on technical presentation of Alive Magazine is that the magazine should be presented in a simple, straightforward manner. Graphics should be of high quality and original graphics should become a stronger trend in the magazine. We should avoid the cluttered, junky pages so often created by Edward Pickersgill. With all his high flying phrases about the importance of form in Alive Magazine, Edward Pickersgill did his best to mess things up. The cover of issue 110 is a good example of this. Whose fault is it that there is a measles-like dot in the background of the front cover graphic of Lenin? It is

Edward Pickersgill's mistake.

This technical problem did not first appear in issue 110. There are numerous other examples of this dot pattern, known in technical terms as a moire pattern, appearing in the pages of *Alive*. The photo of martyred Chinese revolutionary leader Hsiang Ching-yu on the back cover of *Alive* 106 also had this pattern on it, as did other photographs reproduced on the front and back covers of other issues. The Collective had analyzed the technical problem and knew how to guard against it. Yet Edward Pickersgill refused to listen to the knowledgeable advice of the technical workers and the result was the disaster in *Alive* 110. This spurred Edward Pickersgill on to change the format of the cover of the magazine in *Alive* 111 — something he would have done before if he had listened to other Collective members.

One constant characteristic of Edward Pickersgill was his satisfaction with second-rate graphics. A technical worker would often produce a graphic and be dissatisfied with how it looked. However, when the graphic was shown to Edward Pickersgill, to point out the improvements which should be made in doing the graphic a second time, the response would be: "Don't bother with the second try, that's good enough."

The high proportion of poor graphics in *Alive* Magazine are a testament to this. Among the more notable examples were the picture of Carlos Bulosan on page 1 of *Alive* 91, the picture of Chairman Mao on page 1 of *Alive* 92, the anti-Marcos graphic on page 1 of *Alive* 93, the picture of Irish demonstrators on page 1 of issue 94, the graphic on page 7 of issue 101, the picture of Hua Guofeng in issue 105 and the picture of J.B. McLachlan on page 11 of issue 120. Readers can easily find more examples of their own if they wish — there are certainly more to be found! In each case like this the second quality graphic was run on Edward Pickersgill's insistence despite the protestations of the technical workers.

Edward Pickersgill's layout technique was as equally slap happy as his attitude towards graphics. Headlines were often so bunched together that they were hard to read. Take for example the four line head on the tiny article at the bottom of page 5 of *Alive* 102. This was an all too common occurrence in *Alive*'s pages.

The *Resist!* supplement in *Alive* 102 presents in itself an interesting view of Edward Pickersgill's anarchy in layout. The

"W.C. Wood Co. 1959 Strike History" was supposed to be a pullout section which would not become dated and so could be distributed over an extended period of time. The only problem with this is that on the last page of the section there are little treats like news articles which become dated in a matter of weeks, the *Alive* View, a fund raising call for *Alive* Magazine and *Resist!* and an advertisement for the Xinhua News Agency. *Resist!* was also supposed to be a pullout section in that issue. The problem with that is it contains many items which were not a part of *Resist!* but rather were regular features of *Alive* Magazine, including the "International News" column, the "World Economic News" column, a "Subscribe To *Alive*" advertisement and many news items from Xinhua.

CONCLUSION

Without doubt, Edward Pickersgill's individual contributions as "editor" of *Alive* Magazine were *negative*. This bourgeois careerist viewed *Alive* as his own personal plaything. He consistently engaged in petty rebellion against legitimate criticisms from Collective members.

His anti-people arrogance and rash, undisciplined spontaneity resulted in mistake after mistake being made in the pages of *Alive*.

This article has explained the nature of Edward Pickersgill's negative influence on *Alive* Magazine. Many examples of mistakes made by our ex-"editor" have been presented. To go with these details we have explained the responsibilities this saboteur held over the production of *Alive* Magazine. We trust that this information will enable our readers to see exactly how Edward Pickersgill was able to do this dirty work in the pages of *Alive*.

The *Alive* Production Collective was wrong in not summing up these rotten trends in the magazine at an earlier date. Years ago, we should have recognized the entrenched bourgeois individualism at the core of Edward Pickersgill's social practice. Our liberalism in dealing with this character allowed his acts of sabotage against the work of *Alive* to continue for an unnecessarily long time. This is our political mistake, and we are struggling hard to avoid falling into this pit again.

There are many mistakes to be found in the pages of *Alive* which we did not cite in this article. We invite readers to point out to us and to analyze any bad trends in the magazine which we did not discuss. Certainly some of the mistakes which we have not mentioned are attributable to the individualistic patterns of Edward Pickersgill. Others are mistakes made by the Collective. We are not afraid to have these pointed out as well. We invite all criticism from our readers and will be sure to respond with our view of the mistakes. We also welcome any suggestions from our readers on how to improve the quality of *Alive* Magazine. In the course of rooting out the old we are also building the new!

Edward Pickersgill's rotten hands have been torn from the work of the *Alive* Production Collective. *Alive* will move forward! In the spirit of Norman Bethune and Lu Xun we will struggle to build a lively anti-imperialist culture and to wage revolution in Canada.



PINYIN IN THIS ISSUE

Beijing:	Peking
Deng Xiaoping:	Teng Hsiao-ping
Guangxi:	Kwangsi
Lin Biao:	Lin Piao
Lu Xun:	Lu Hsun
Mao Zedong:	Mao Tse-tung
Xinhua:	Hsinhua
Zhou Enlai:	Chou En-lai

IN UPCOMING ISSUES OF *ALIVE* we will be printing Part 3 of *The Canadian Anti-Fascist Fighters In Spain* (Parts 1 and 2 were run in *Alive* 123 and 124 respectively), as well as other historical articles and coverage of the developments between China and the U.S., Vietnam and Kampuchea, China and Vietnam, Albania and China, and more. Future literary works will include poetry, short stories, reviews, and the continuation of the serialized novel *Chains!*