



Edwin Greenslade (Dryblower) Murphy, journalist, 1866-1939, is pictured above. But 'Dryblower' was more than a journalist. He wrote verse, satirical verse, amusing verse, verse that soon became an institution in the *Coolgardie Miner*. It all began at Bulong when a dusty and soiled envelope provided copy paper for the first piece of verse penned and printed between York, WA, and South Australia. Murphy wrote "The Fossicker's Yarn" to "squash and squelch the objectionable 'Jackeroo' (sic) system obtaining on Bayley's Reward Mine". "Dryblower" sent the verses to the *Coolgardie Miner* and a friend sent them to the Sydney *Bulletin*. The *Bulletin* published them first, while the *Miner* "had them in type awaiting issue". They appeared in the third issue of the *Miner*.

See ANHG 94.4.9 below for Dryblower's poem, "The Printer".

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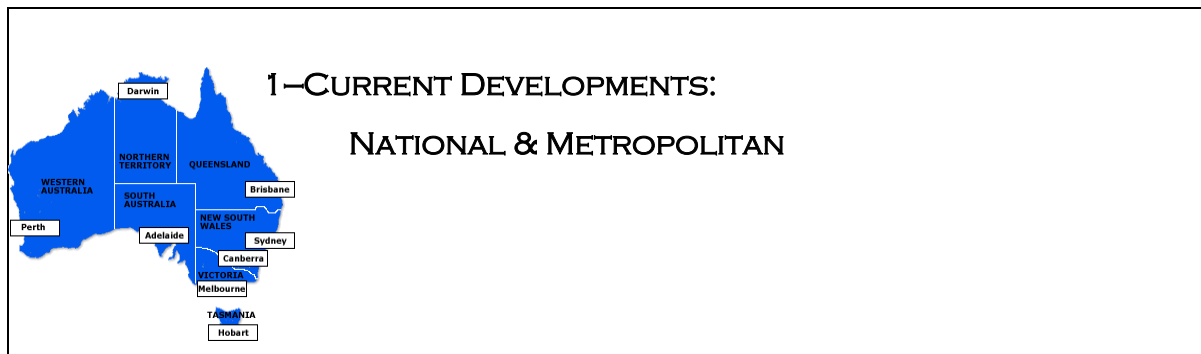
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Ten issues had appeared by December 2000 and the *Newsletter* has since appeared five times a year.



94.1.1 Media-ownership laws updated after 30 years

A sweeping media overhaul that the Turnbull government says will deliver the “biggest reform” in nearly 30 years has been hailed by the industry, as small and regional companies win new funding to invest in their newsrooms (*Australian*, 15 September 2017). The reforms passed the Senate 31-27 on 14 September with the support of the Nick Xenophon Team, One Nation, David Leyonhjelm, Derryn Hinch, Cory Bernardi and Lucy Gichuhi. Labor, the Greens and Tasmanian senator Jacqui Lambie, who have accused the NXT and One Nation of selling out the ABC and SBS in exchange for supporting the changes, opposed the bill. The package, which required months of crossbench negotiations, will not become law until the legislation can return to the lower house when parliament resumes on October 16.

Malcolm Turnbull and Communications Minister Mitch Fifield said the changes signalled a new era for Australia’s media and offered “significant and permanent” financial relief for broadcasters. The changes will pave the way for more mergers between newspapers, radio stations and television networks after repealing the “redundant” two-out-of-three ownership rule and 75 per cent reach rule. “These changes bring Australia’s outdated media laws into the 21st century. They now finally recognise the enormous disruption that has been caused by the internet,” the Prime Minister and Senator Fifield said after the vote. The bill includes changes to the anti-siphoning scheme to “strengthen” local subscription TV providers; abolish broadcast licence fees; and reduce gambling advertising during live sport broadcasts.

The NXT secured \$60.4 million over three years for small and regional publications to spend on new equipment, training and cadetships after agreeing to support the package. The “innovation fund” will not require legislation but it is likely the government will have to find savings from elsewhere to pay for it. Scholarships valued at \$40,000 will be on offer to support regional students. But it was the “world first” Australian Competition and Consumer Commission inquiry into the impact of Google and Facebook on traditional media that Senator Xenophon deemed the “most important” long-term measure. “This is something that will be very significant, not just in Australia but internationally, because no one has really tackled this head-on,” he said.

Sharon Baxter-Judge, the owner, editor and sole journalist of the *Bungendore Weekly*, is keen to apply for a cadet to help expand her community newspaper, which reaches about 15,000 people. “It’d mean I could be in more places than one,” she said. “There’s definitely a need for a regional newspaper. Because our area is so large most people want to know what’s going on in their own backyard.”

94.1.2 Kohler’s take on the media reforms

Alan Kohler doesn’t believe the media reforms will help much. He wrote (*Australian*, 19 September 2017): When we launched *Business Spectator* exactly 10 years ago, the CPM (cost per thousand) of the display ads we were selling was \$50. *The Australian Financial Review*’s print readership was about 500,000. We thought we should be able to get at least half that audience to click on at least 1.5 of our stories per day. At \$50 per thousand clicks that would produce revenue of about \$5 million. We set a cost base of \$4.5 million (about one-20th of the *AFR*’s costs), arranged funding to reach break-even in a year, and away we went.

We easily achieved, and exceeded, the audience and click numbers within a year — after all it was the GFC, and *Business Spectator* was free while the *AFR* was expensive, because the then editor

in chief Michael Gill was holding out fiercely against giving content away, alongside Rupert Murdoch, as it happens. But that \$50 CPM was never seen again. CPMs now range from 10c to \$5, depending on the niche. In other words, online display advertising rates have fallen by between 90 and 99 per cent, and it's clear that Gill and Murdoch were right and we were wrong.

At, say, \$2 CPM and no other revenue than display ads, a newsroom of 100 journalists plus sales staff and overheads costing \$20 million a year would need 30 million page views a day, 365 days a year. Totally impossible, especially in a country of 23 million people. Why rake over these coals now? Because media reforms finally passed the Senate last week after some of the most protracted and difficult negotiations seen for any laws, which just goes to show that most politicians haven't caught up yet.

The reforms were worth doing, or more perhaps accurately, they were not worth not doing, but they're unlikely to make much difference to anything. Merging two or three losers rarely produces a winner. There might be some media executives fantasising about offering advertisers a bundle of TV, radio, print and digital and getting their CPMs up, but the word "bundle" usually means discount, not premium. And as for the "diversity" argument — that's mainly code for "don't let the Murdochs own more", which is an ACCC matter if we're talking market power, and if we're talking influence, it's not clear that enough people are paying enough attention any more for that to be a problem, notwithstanding the belief of politicians to the contrary.

Taken as a whole, journalism is very diverse indeed now: ABC, News Corp, Fairfax, The Guardian, New Daily, Facebook, Twitter, Nine, Seven, Ten, 2GB, 3AW, plus every media outlet everywhere in the world, now available here. Anyone who is reading, watching or listening to one of them already agrees with its bias, if there is one, and is being reinforced, not influenced. The problem for journalism is that the business model has collapsed, and that won't be fixed by repealing the two out of three and 75 per cent rules. The only two commercial models for supporting it are sponsored content (also known as native advertising) and subscriptions, and neither is working sufficiently well yet to do the job, although there is some light at the end of each tunnel.

Some sponsored content is advertising disguised as editorial, which is deceitful and ultimately damaging, but most is properly labelled. Apart from suburbans, newspapers have always had a cover price so for them it's a matter of re-educating customers to pay, after a decade or so of mistakenly thinking the CPMs would be high enough to allow free content. That won't be easy, partly because there is still quite a lot of free content funded by the government (ABC and SBS) and philanthropists. Radio and TV have always been free, but TV, at least, is also now partly subscription.

It's a mistake to blame Google and Facebook for "hoovering up" all the ad revenue. Senator Nick Xenophon said that the other day when announcing his agreement to the media reform legislation. It's true that those two American businesses are getting something like three-quarters of all ad revenue now, but that's not really the problem. They are just utilities, albeit very smart ones, spending billions refining algorithms and data.

It's really just about the sheer volume of web pages now available via Google, including source material rather than having to rely on journalists to report stuff, and by the cascading volume of words and pictures being produced by everybody on the planet, for nothing, on Facebook, Instagram and Twitter. It's simply a matter of demand and supply. We are water distillers caught in a rainstorm, gold miners in the land of Midas, where everything is gold.

It won't change; we have to move up to platinum instead.

94.1.3 Rebel Wilson wins \$4.5m defamation payout

Actor Rebel Wilson has had the largest defamation win in Australian history. Victorian Supreme Court judge John Dixon awarded Wilson \$4.5 million damages after finding that Bauer Media had waged "a calculated, baseless and unjustifiable" attack on the actor's reputation. In a 133-page decision, Justice Dixon said Bauer branded Wilson a "serial liar who had fabricated almost every aspect of her back-story" and deliberately sought to capitalise on her rising fame by getting "hits" on its articles. "She was held up to be a phony and a fake," the judge said. "Bauer Media failed to properly investigate, before publishing them, allegations that they regarded as defamatory that

were made by a source that required both anonymity and payment. Bauer Media knew the imputations they conveyed were false, but they proceeded to publish nonetheless... it did not care whether the plaintiff suffered reputational damage as it pursued its own corporate interests.”

Justice Dixon awarded Wilson general and aggravated damages of \$650,000 and special damages of \$3,917,472 based on film roles she claimed to have lost. The 37-year-old actor had sought more than \$7 million in damages after an all-female jury found she was maliciously defamed by four Bauer publications: *Woman’s Day*, *Woman’s Weekly*, *New Weekly* and *OK Magazine* (*Australian*, 14 September 2017).

94.1.4 *Australian* returns to profit

The *Australian* has delivered an operating profit for the first time in nearly a decade as the newspaper’s strategy to charge for online journalism pays off (*Australian*, 14 August 2017). A return to a multi-million-dollar profit meant the *Australian* finished more than \$13 million ahead of its result in the 2015-16 financial year, a \$35 million improvement from four years ago. The newspaper had been operating in the red since 2008, battling global financial crisis effects and an accelerating drop in print advertising around the world. “The increasing profitability of *The Australian* points to the value of investing in great journalism,” Lachlan Murdoch, co-chairman of News Corp, said. Paul Whittaker, editor-in-chief of the *Australian*, said the growth in digital subscribers to more than 95,000, new online products and revamped print offerings were putting the masthead on a sustainable footing and shoring up its future. “We have made it our number one priority to get the *Australian* back in the black while maintaining a first-class print and digital product with the highest quality and standards,” Whittaker said. “At the same time, we are continuing to innovate and invest in new products to improve everything we do in digital and print.”



Murdoch said the *Australian*’s profit was a testament to the value of agenda-setting reporting and writing in an era flooded with information — and misinformation — as readers turned to trusted sources to become better informed. “In a world where clickbait and fake news proliferate, quality news, analysis, and opinion are more important than ever. For this reason, it is pleasing that more people than ever are enjoying the *Australian*, and that our commercial partners continue to wisely value this growing audience,” he said. Murdoch visited the *Australian*’s Sydney newsroom from his Los Angeles base earlier this month, one of his frequent trips to News Corp’s operations around the world. Robert Thomson, chief executive of News Corp, struck a similarly upbeat note about the *Australian* during a call with analysts for last week’s fourth-quarter results, citing higher revenue as well as higher earnings before interest, tax, depreciation and amortisation — a key measure of profitability. “The blossoming of the *Australian* reflects the immense value of excellent journalism and the importance of strong editorial leadership,” Thomson said.

Michael Miller, executive chairman, Australasia, of News Corp’s local operations, described the *Australian* as a “turnaround” story. On the print circulation front, the *Australian* has outperformed the wider market. Total paid print and digital masthead sales of the Monday-to-Friday edition rose 1.9 per cent to an all-time high of 180,435, according to the ABC’s last quarterly figures for October to December. At the *Weekend Australian*, total masthead sales gained 2 per cent to 305,743. “We now have more digital subscriptions than print sales of the Monday to Friday paper,” Whittaker said. “We have never had more people paying for our journalism with total paid sales in terms of combined print and digital numbers.” And recent official industry data revealed *The Australian*’s readership had grown over the past 12 months to almost half a million readers a day during the week, a result that marked it out as the best-performing major newspaper. Readership for Monday to Friday pushed 6.5 per cent higher over the past year, with 495,000 people picking up the paper every day in May, according to Enhanced Media Metrics Australia statistics.

See 94.1.5 below.

94.1.5 Digital subscriptions boost circulations

Strong growth in digital subscriptions of more than 15 per cent helped the *Australian* and the *Weekend Australian* outperform the newspaper market in overall sales, according to the latest results from the Audit Bureau of Circulations (*Australian*, 18 August 2017). Total average masthead sales of the *Weekend Australian* rose 5.7 per cent year on year to an average of 304,642 copies a week for the first half of the year, while sales of the *Australian* rose 3.6 per cent to 179,797, according to the ABC, which monitors newspaper print and digital sales.

After a period during which Donald Trump's inauguration and presidency created constant headlines, and terror attacks in London and Manchester, the *Australian* recorded 95,755 digital subscribers at 30 June, a 16.5 per cent increase on the previous corresponding period, News Corp announced in last week's fourth-quarter results. The ABC figure of 85,000 is a six-month average and strips out international subscriptions.

Fairfax Media's financial flagship *The Australian Financial Review* was down 13.2 per cent at 44,635, while sales of its Saturday edition fell 10 per cent to 48,773.

In Victoria, the *Sunday Herald Sun* fell 3.5 per cent to 426,538, while the weekday *Herald Sun* was down 3.6 per cent to 380,353 and down 2 per cent to 383,823 for its Saturday edition.

In NSW, the *Daily Telegraph* sales were down 9.7 per cent Monday to Friday to 221,641, while Saturday sales fell 7.2 per cent to 221,996. *The Sunday Telegraph* fell 10.7 per cent to 378,449.

The ABC has changed the way it reports its figures, moving to a half-year measurement system after last year's October to December audit. The percentage movement is an estimate based on last year's quarterly audits and the half-year report.

Sales of Seven West Media's Perth-based *Sunday Times*, acquired from News Corp last year, rose 7.6 per cent to 200,574. But weekday sales of Seven West Media's *West Australian* newspaper were down 3.2 per cent to 153,431, while Saturday sales slid 7.4 per cent to 235,813.

Because Fairfax no longer reports average net paid digital sales for *The Sydney Morning Herald* and *The Age*, overall sales comparisons are difficult to make. Sales of the weekday *SMH* were down 41.9 per cent to 88,634, while Saturday sales of 168,470 were down 24.8 per cent. In Victoria, *The Age* weekday edition fell 40.1 per cent to 83,229.

94.1.6 Fairfax and the sale of 'Elaine'

This is how 'Margin Call, reported the sale of a Fairfax mansion (*Australian*, 27 July 2017): So just how rich is Atlassian co-founder and boss **Scott Farquhar**? (Margin Call, 27 July 2017): Rich enough that when the Parramatta-born tech billionaire recently settled on his Australian record-breaking purchase of **John Bremer Fairfax's** historic 'Elaine' in Sydney's Point Piper, the 37-year-old handed over cash — or the modern day equivalent, a tap of his iPhone — for his family's \$75 million-plus new home.

Records show that Farquhar settled on the 6900sq m New South Head Road property just four weeks after striking the deal with Fairfax at the end of April for a price tag that we understand was between \$75m and \$80m. The exact sale price is not disclosed on transfer documentation.

The house purchase has been made in Farquhar's name only, with records revealing that he has not taken out any mortgage to facilitate the landmark deal. What did you expect from an IT entrepreneur worth \$2.5 billion?

The home was built in 1863, had been in the hands of the Fairfax family for 126 years and had been on the market for three years. Farquhar's investment tops the \$70m house price record set when businessman **Chau Chak Wing** bought **James Packer's** mansion, La Mer, in Sydney's harbourside Vaucluse, in 2015. Farquhar is married to **Kim Jackson**, a director of infrastructure at Hastings Funds Management. The couple have two children. Elaine's seven bedrooms should be ample. Despite their new home purchase, the family appears to still be living in their inner-city Pyrmont apartment, estimated to be worth about \$2.5m. They must be still packing.

94.1.7 Recent chronology

94.1.7.1 Deaths

Fairfax, Mary (Lady): D. 17 September 2017 in Sydney, aged 95; born Marie Wein in Warsaw, Poland, in 1922; came to Australia as a child with her parents who were escaping anti-Semitism in Europe; at 23, married Sydney solicitor Cedric Symonds; had a son Garth; Cedric sued her for divorce and Hanne Fairfax sued Sir Warwick Fairfax for divorce; Mary and Warwick married on 4 July 1959; had three children, including “young” Warwick; played a persuasive part in the privatisation by Warwick jun. of the Fairfax newspaper assets some months after Sir Warwick’s death in 1987; lost \$192 million when the newspapers were placed into receivership; established herself as a philanthropist (*Australian*, 19 September 2017).

Caroline Overington’s report (*Weekend Australian*, 23-24 September 2017, p.2) on the funeral of Lady Mary Fairfax (attended by, amongst others, son Warwick Fairfax, aged 56), concluded with the following: “Then, too, in the back row, sitting quietly, was a man named Ron Montague, clutching the rolled order of service, who was there to pay his respects to the Fairfax family for whom he worked for 37 years, as a compositor on the Broadway printing press in Sydney, in those grand old days, now gone.”

Godbee, Max: D. 10 July 2017 in Grafton, aged 86; sports editor of *Daily Examiner*, Grafton, for more than 30 years; instrumental in setting up the *Daily Examiner* Sports Star of the Year awards; married Lauretta McNab in 1958 (she later became the editor of the *Daily Examiner*; she died in 2014—see ANHG 80.1.5.2); keen sportsman and sporting administrator himself, making significant contributions to surf life-saving and athletics in particular (*Daily Examiner*, 22 July 2017).

Wood, H.R. (Dick): D. in Melbourne, aged 84; *Argus* 1950-57; International Public Relations, Melbourne and Brisbane; Gold Coast Motelier; Media Relations, University of New England; public relations instructor RMIT and TAFE Business School. Father was Archibald (“Gerry”) Tobin-Wood, early Sydney *Daily Mirror* journalist. (Bob Murray).

94.1.8 Political cartooning: the end of an era

Robert Phiddian and Haydon Manning chart the end of an era in political cartooning in a recent online article: “Friday essay: political cartooning—the end of an era”, which can be found at <http://theconversation.com/friday-essay-political-cartooning-the-end-of-an-era-81680>

Extract from the above article:

Two decades ago, we could validly treat the cartoons as an index of comic and satirical commentary on the campaign. Television and radio satire existed in some places, but were hard to capture and impossible to reproduce in our academic work; the cartoons told quite enough of the story and were seen by close enough to “everyone” to be representative of a dissenting view of the carnival of hypocrisy that parades during election campaigns.

The cartoons tell just as good and memorable a story now, but have become a niche in a multi-faceted media landscape rather than the public thing (*res publica*) they once were. Internet memes, Twitter, mash-ups, Facebook feeds, and a range of other social media make it impossible for students of political satire and comedy to consolidate a corpus for analysis. As a consequence, newspaper cartoons are no longer major components of the central forum that they were in the era of mass media.

As cartoon scholars, we experience this change as loss, though the spirit of caricature and satirical commentary is clearly healthy elsewhere in the media and finding modes of expression for the future. One major trend is the move to longer form caricature, either through animations and collages, or through strip cartooning like that of *First Dog on the Moon* in the *Guardian*.

The regular gigs still tend to focus on stationary images, however. Animations as political satire are proving a hard model to crack, as no-one seems willing to foot the bill to sustain high-quality, animated daily satire. Meanwhile, editorial cartoons inhabit an increasingly marginal place in an increasingly fragmented and fractious media landscape.

But their capacity to tell truth to power, demonstrate that the kings and queens of political life have no clothes, and to entertain the public remains undiminished. While this particular mode of satirical

representation may be in retreat before the forces of digital media, graphic satire is not going to die while it has such fit meat to feed on.

94.1.9 Laurie Oakes retires; replaced by Uhlmann

Renowned television political journalist Laurie Oakes, who started his career in newspapers, retired on 18 August, four days after turning 74. He covered 13 prime ministerships, 20 federal elections, 51 budgets and one “dismissal” (*Australian*, 4 August 2017). He was a member of the Federal Parliamentary Press Gallery for 48 years. Oakes said: “I’ve loved every moment of being a political journalist. It’s a job that matters, it’s full of fascinating characters, full of high drama. But it’s hard work and to do the job properly you have to live it. I’ve slowed down. I’ll stay interested in politics but I’ll watch it from a distance like most normal people.” Oakes started his career on Sydney’s *Daily Mirror* in 1964 and later worked for the *Sun News-Pictorial*, Melbourne. Scoops included reporting the entire budget days before then treasurer John Howard was due to deliver it in 1980, which the journalist said caused the biggest “stink”.

Laurie Oakes’ final column, with reflections about changes in Federal politics, appeared on Saturday 12 August 2017 in News Corp capital city newspapers. His farewell gatherings were reported in the *Australian*, Media section, 21 August 2017, p.24.

Chris Uhlmann, political editor for ABC-TV and a former *Canberra Times* journalist, has replaced Oakes as Nine’s political editor (*Australian*, Media section, 4 September 2017, pp.24, 26).

94.1.10 Book of Bill Leak cartoons

The *Australian* plans to publish a book of Bill Leak’s newspaper cartoons, entitled *The Bleak Picture*, with all profits going to Leak’s family. The 220-page book will be in bookstores before Christmas. It includes interviews with some of the people Leak ruthlessly lampooned, people such as John Howard, Alexander Downer, Phillip Ruddock, Tony Abbott and Amanda Vanstone. There are also essays from Paul Kelly, Brendan O’Neill, Caroline Overington and fellow cartoonist Warren Brown and edited versions of speeches from the memorial service for Leak. Selling price for the book will be \$45 and it will be on sale from 1 December (*Australian*, 14 August 2017).

94.1.11 John Lyons leaves *Australian* to join ABC

John Lyons is leaving the *Australian* to join the ABC to run its current affairs programs and investigations (*Australian*, 16 August 2017). Lyons, an associate editor of the *Australian* who served six years as its Middle East correspondent, will become head of investigative and in-depth journalism, in charge of programs across radio and television, including *Four Corners*, *7.30*, *Australian Story*, *Q&A*, *Insiders*, *Lateline*, *Foreign Correspondent AM*, *PM* and *The World Today*.

Gaven Morris, ABC Director News, said Lyons was an outstanding editorial leader. “The centrepiece at ABC News is always the journalism, and John will play a key role in delivering our best in-depth and investigative reporting to all Australian audiences when, where and how they want to consume it.” Lyons, who has won three Walkley awards, takes over from Bruce Belsham, who was head of current affairs for five years.

94.1.12 People

Matt Deighton has been appointed editor of the Adelaide *Advertiser* after having edited Hobart’s *Mercury* since 2014 (*Telum Media Alert*, 29 September 2017; also see ANHG 76.1.10).

Ben English, previously editor of the *Townsville Bulletin*, has been appointed editor of the *Gold Coast Bulletin* (*Telum Media Alert*, 29 September 2017).

Mark Hawthorne has been appointed to the newly created role of publisher, Victoria, for Fairfax Media. The company’s Victorian flagship is the *Age* (*Age*, 2 September 2017, p.2).

John Henningham was awarded a Clarion at the Queensland Media Awards for the most outstanding contribution to journalism. Dr Henningham was recognised for his 40 years of teaching journalism in Queensland, firstly at the University of Queensland, where he became the first journalism professor in Australia, and secondly at the Jscool which he established.

Felicity Hetherington has been appointed deputy editor at *Daily Mail Australia*. She had been page editor at the publication since April 2016 and previously worked at the *Herald Sun* in roles such as morning digital editor and news editor (*Telum Media Alert*, 30 August 2017).

Shona Martyn has been appointed editor of the *Sydney Morning Herald's* weekend arts liftout, "Spectrum". A former editor of the *Good Weekend* magazine, she has spent 17 years as publishing director of HarperCollins Publishers (*Telum Media Alert*, 18 August 2017). Martyn replaces **Louise Schwartzkoff** who has left to head up content marketing at the University of Sydney's fundraising campaign.

David Millikin has been appointed bureau chief of Agence France-Presse's (AFP) Sydney bureau—for the second time. He was most recently AFP's director for North America since 2012. He joined the newswire in 1983 as a journalist on its Hong Kong desk (*Telum Media Alert*, 6 September 2017).

Lisa Muxworthy has been appointed editor of news.com.au. She was deputy editor before she took maternity leave (*Telum Media Alert*, 2 August 2017).

Paul Suttor, the *Sydney Daily Telegraph's* chief of staff (sport), has joined NRL.com as editor-in-chief. Suttor previously worked at Fairfax Media publications, including the *Sydney Morning Herald* as deputy sports editor and the *Sun-Herald* as sports editor (*Telum Media Alert*, 13 September 2017).

Sam Weir, formerly the editor of Adelaide's *Advertiser*, has been appointed editor of Brisbane's *Courier-Mail* (*Telum Media Alert*, 15 September 2017).

94.1.13 Seven West Media loses \$744 million

Seven West Media has set its sights on a bigger slice of the booming \$5.5 billion video advertising market as chief executive Tim Worner rode out a controversy-laden year with a pay cut and a new strategy (*Australian*, 17 August 2017). The television, digital media, newspapers and magazines company suffered a \$744.4 million loss in the year to June 30.

Led by a \$436m reduction in the carrying value of its TV licences, Seven slumped from a \$184.3m profit in the 2015-16 financial year courtesy of tepid conditions in the ad market and a massive writedown on its broadcast licences. Excluding significant items, Seven reported a profit of \$166.8m, down 19.5 per cent from last year's profit of \$207.3m. Revenue fell 2.7 per cent to \$1.68bn.

94.1.14 Cover prices lifted

On 24 July, the weekday prices of News Corp's newspapers, the *Herald Sun*, *Daily Telegraph*, *Courier-Mail* and *Advertiser* and *Geelong Advertiser* increased from \$1.50 to \$1.60, and the *Mercury*, *NT News Gold Coast Bulletin*, *Townsville Bulletin* and *Cairns Post* from \$1.40 To \$1.60.

The cover price of the *Weekend Australian* print edition rose from \$3.50 to \$3.80 on 26 August. Subscribers were offered the chance to pay only \$3.50 for the first six months of the new cover price.

Fairfax Media issued a circular to newsagents advising that the weekday prices of both the *Sydney Morning Herald* and the *Age* would increase from \$2.80 to \$3 from Monday, 2 October. However, on that day, both papers appeared with their mastheads still stating the cover price as \$2.80. But the new charges have begun.

94.1.15 *Australian* is 'newspaper of year'

The *Australian* won the daily and weekend PANPA newspaper-of-the-year awards on 6 September. It was the paper's second successive win in the daily award and it had won the weekend award in 2014 and 2015 (*Australian*, 7 September 2017, p.2).

94.1.16 Fairfax and Domain

Fairfax Media has pulled back the curtain on plans to separate star asset Domain from its traditional media businesses, revealing it has recruited a member of the private equity bid team

that stalked Fairfax just five months ago to join the board (*Weekend Australian*, 23-24 September 2017). A 221-page ASX filing starts the clock for Domain executives to persuade investors on an international roadshow that it deserves a \$1 billion valuation ahead of a partial listing on the local bourse on 23 November. Fairfax will continue to own a 60 per cent shareholding in Domain after the separation, in what will be a watershed moment for the owner of the *Sydney Morning Herald* and the *Age*. In a surprising appointment, former REA Group executive Greg Ellis is joining the Domain board as an independent non-executive director after helping American investor Hellman & Friedman mull a takeover offer.

Hellman considered a takeover of Fairfax driven by interest in real estate listings and services business Domain, which Mr Ellis competed with for more than five years as CEO of rival REA Group, majority-owned by News Corp. Hellman owns a controlling stake in German e-commerce group Scout24, which is led by Australian-born Ellis.

94.1.17 Exhibition: Life of Melbourne newspapers

'Ink in the Blood: The life of Melbourne's newspapers': This is an exhibition depicting the history of Melbourne's newspapers. It includes photographs, artworks and artefacts, plus specially commissioned cartoons by Ron Tandberg. The exhibition has been curated by former *Age* journalist Andrew Stephens.

The exhibition is at the Melbourne Town Hall's City Gallery, 110 Swanston Street. It is open from 5 October 2017 until 17 February 2018. Opening hours are Mondays 10am to 2pm, Tuesdays to Fridays 11am to 6pm, and Saturdays 10am to 4pm.



94.2.1 Village Voice becomes online only publication

The *Village Voice*, the famous alternative weekly newspaper that has been a mainstay on the street corners of New York City for decades, is going digital only and will no longer appear in print (*Australian*, 23 August 2017). Owner Peter Barbey announced the change on 22 August. He said the newspaper, founded in 1955 by a group of writers including novelist Norman Mailer, “has been a beacon for progress and a literal voice for thousands of people whose identities, opinions and ideas might otherwise have been unheard.” Barbey expects that to continue, with reporting and stories posted on the Voice website. The *Village Voice* was the country's first alternative newsweekly. In its prime, it was both popular, with a free circulation of 250,000, and ground-breaking.

94.2.2 Australian launches Chinese-language website

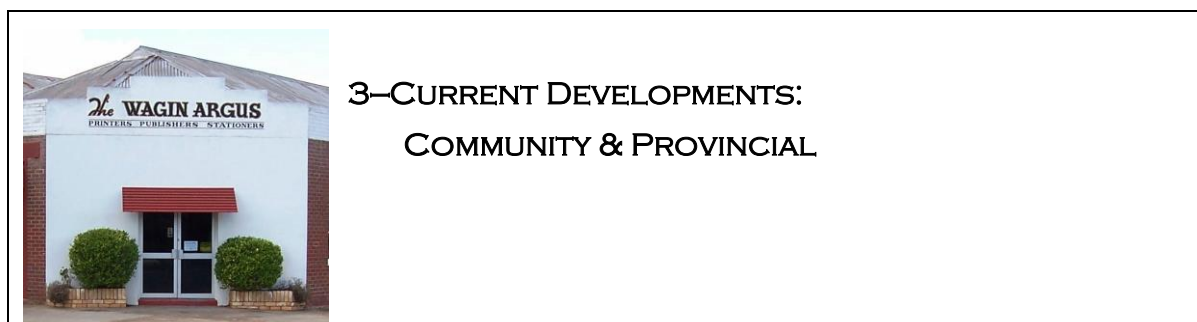
The Australian became on 21 September the first local newspaper to launch a regularly updated Chinese-language website — translating reports into Mandarin for local Chinese readers (*Australian*, 21 September 2017). The website — cn.theaustralian.com.au — features translations of national, regional and international news and analysis from across the masthead, including the Australian Business Review and Higher Education sections. China correspondent Rowan Callick and foreign editor Greg Sheridan will feature regularly on the site, as will lifestyle and property content from the *Australian's* monthly luxury magazine *WISH* and *Mansion Global*.

An in-house translation unit will keep the website updated each weekday, with content selected by *The Australian's* editors. “With more than half a million of Australia's migrants originating from China, and the prominence of China in the region's outlook, it is important our coverage of

Australia and the Asia-Pacific region is accessible in Chinese,” said Nicholas Gray, *The Australian*’s chief executive.

The cn.theaustralian.com.au site is available on mobile, desktop and tablet.

The European print edition of the *Wall Street Journal* ceased publication after the edition of 30 September, and the Asian print edition from 7 October.



94.3.1 Brisbane suburban: Merger of *Satellite* and *South-West News*

Two Quest suburban papers in the south-west and near-Ipswich areas of Brisbane, the *Satellite* and *South-West News*, closed on 12 July and re-appeared on 19 July in merged form as the *South-West Satellite*. The *Satellite* was launched on 10 October 1978 to serve parts of Brisbane and Ipswich that were experiencing a population and industry boom. In the first edition, the modest publishers stated: “We believe the *Satellite* is the most relevant, most newsworthy and most professional weekly newspaper ever published in Queensland on a free basis.” Journalist Derbbie Camden was one of the first to write for the new paper, originally based in Inala. Over the years the *Satellite* moved to Acacia Ridge and West Ipswich, where it moved into the offices of the daily *Queensland Times* in 2013. The final editor of the *Satellite* was Ashleigh Howarth who had filled that role since May 2013. Her new role is editor of Ipswich Community Newspapers, which involves overseeing the weekly *Ipswich Advertiser* and the monthly *Ripley Today* and *Scenic Rim Leader*. Queensland Premier Anastacia Palaszczuk, the local member of parliament, wrote an article in the final issue of the *Satellite*. It was among 16 pages of articles and photos looking back on the 39 years of publication of the newspaper.

The *South-West News* published only a single-column story to mark its closure and to announce the merger. The *Ipswich Advertiser* takes over some of the circulation area of the *South-West News* and *Satellite*. The distribution of the *South-West Satellite* is 45,000 copies.

94.3.2 Burnie: Luke Sayer is new editor

The Burnie *Advocate* newspaper has appointed Luke Sayer as its new editor (*Advocate*, 17 July 2017). He replaces Courtney Greisbach, who is the new editor of the Launceston *Examiner*. Sayer, who has been The Advocate’s deputy editor since 2016, said that having grown up as a reader of the newspaper it was an honour to take on the role of editor. “My family has been a part of the North-West since the 1840s, and the stories of the people who live here are something I’m passionate about sharing,” Sayer said.

Born at Smithton, Sayer began his career as a cadet with the Circular Head Chronicle. He moved to Burnie in 2001 while working with *The Advocate*, before going on to work with the Hobart *Mercury*, Federal MP Sid Sidebottom and the Cradle Coast Authority, returning to the *Advocate* in 2015, where he was most recently deputy editor.

94.3.3 Warracknabeal, etc.: Life in print

ABC-TV’s *Lateline* ran a segment on local newspapers—small, independent publications—in north-western Victoria on 1 August. The themes were local; ownership and the enduring nature of printed newspapers. David Ward’s *Warracknabeal Herald* (and his ownership of two other papers) was featured. Ward has been editing and running the *Herald* for more than 35 years. Now a son and a daughter are involved in the business. David himself took over from his own father. Others

featured in the *Lateline* report: Toni Domaschenz who returned to Edenhope to buy the *West Wimmera Advocate* in 2014 (circulation about 700; it is printed in South Australia); Emil Gladdis, a journalist, who bought the *Nhill Free Press* five years ago.

94.3.4 Newcastle: Sunday paper ceases publication

The independently owned *Newcastle Sunday*, launched on 2 July, has ceased publication (*Telum Media Alert*, 13 September 2017). It circulated in Newcastle, Lake Macquarie, Port Stephens and the Hunter Valley. The final issue was 10 September. Also see ANHG 93.3.1.



94.3.5 Uralla: Customer service

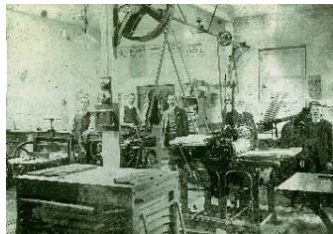
Our Uralla (NSW) correspondent, Barry Blair, reported on 20 September:

This morning I witnessed a very high level of customer service:

08:00, Uralla PO: Paper truck arrives. Passenger alights with bound/wrapped parcel of weekly free *Armidale Express Extra*. Returns to truck with parcel binding/wrapping. Newspaper rack at PO front door reveals newspapers in all their glory!

94.3.6 Kyneton: Newsagency sold after nearly 100 years

Richard and Sophie Collins have sold a Kyneton newsagency after it had been in the Collins family for nearly 100 years. Collins Newsagency was established by Richard's grandparents, Margaret and William Collins, in 1925. Richard's father, Tim, took over running the business in 1947 after returning from service in World War II. Tim said there were three newsagents in Kyneton when his parents established the family's newsagency. "The Armstrongs [owners of the *Kyneton Guardian*] had the *Argus* agency, and Metcalfe had the *Age* agency, but they didn't have the *Sun* one. My old man had that," Tim, who is in his nineties, said (*Midland Express*, 12 September 2017).



4-NEWSPAPER HISTORY

94.4.1 Biography of Keith Murdoch wins prize

A gripping biography of Australia's first media magnate has won this year's \$25,000 National Biography Award, the State Library of NSW announced on 31 July. The founding father of the Murdoch family empire, Sir Keith Murdoch, (1885–1952) is the fascinating subject of *Before Rupert: Keith Murdoch and the Birth of a Dynasty* (UQP) by Tom DC Roberts, the extraordinary work selected for Australia's richest biography prize. The judges praised Roberts for drawing on a remarkable range of untapped sources to provide new insights into a much mythologised life: "*Before Rupert* gives readers a new understanding of Keith Murdoch and the genesis of the family dynasty. The subject is thoroughly yet fairly interrogated, or perhaps we should say unmasked."

"With the title as a clue, the full meaning of this legacy builds slowly as the masterly crafted narrative reveals the template for corporate ambition that was handed to Rupert. Roberts has successfully isolated what may well be called the 'Murdoch gene'," the judges said. *Before Rupert* draws on Roberts' ground-breaking research into the life and legacy of Sir Keith Murdoch, undertaken around the world over a four-year period. This is the media historian's first book as a sole author.

94.4.2 Letters to the editor (4): The art of persuasion

Rod Kirkpatrick writes: This is the fourth in a series of articles about letters to the editor and the nation's keenest contributors of such items to newspapers. I am drawing on my "letters to the editor" clippings file. In May-June 2005, Vicki Greer, of St Andrew's Cathedral School, Sydney, contributed a 17-part series of articles about different aspects of newspapers. The articles appeared under a general heading "Behind the Lines", described as a "writing resource for senior students". The first, about letters to the editor, appears below [in slightly condensed form]:

Before you read today's Letters page, reflect on what you think have been the biggest news stories or issues of the past few days. List the topics that you think most people will want to write about. Next to each topic, write down the reasons why people would feel strongly about this. Then consider the differing opinions that letter-writers may have on each topic. Write these down or discuss them with another person in your class. What do you think will be the most common opinion? Discuss or write down specific reasons for your response to this question.

As you will read on page 4 of your Behind the Lines Supplement, the topic that leads the letters page is the one that has inspired the most letters. This is followed by second or even third groups of letters that are on other topics that have also encouraged debate. Go back to your list of topics and rank them in order of lead topic, second and third group. Justify your ranking.

Write a letter to the editor which expresses your opinion on the lead topic that you have chosen. Remember that the purpose of your letter is to grab your readers' attention and persuade them to see that your point of view is correct. You will find advice that will help you to write an effective argument on page 5 of your Behind the Lines Supplement.

Now read today's Letters to the Editor. Did people write about the topics that you chose? Discuss the differing opinions on each topic and compare them with your list. Imagine that you are letters editor and you have been asked to choose the letter of the day. This will be the letter that really stands out. It could be the most interesting, persuasive, witty or passionate letter. Select your letter of the day and explain your choice. You must refer to specific language forms and features in your explanation.

94.4.3 Passchendaele: Great artillery duel

Sun, Sydney, Friday, 16 November 1917, p.1: In a story headed "Greatest artillery duel; Fury at Passchendaele", the *Sydney Sun* (drawing on Reuter's Telegrams, datelined London, Thursday night) reported:

Reuter's correspondent, at British headquarters in Flanders telegraphed today: — "An extremely violent artillery battle rages in the Passchendaele area. The enemy has been shelling for two days with the utmost violence the advanced lines of Canadians, but if the German shelling is heavy, ours is heavier. Wounded Canadians speak of our artillery work with the greatest admiration. They say that whenever there has been a threat of an enemy infantry attack our barrage has settled down like a curtain, so sweeping the ground that no infantry could live. Moreover, under the volume of our counter-battery work German gun positions are growing more and more difficult to maintain. It is doubtful if a fiercer or more concentrated artillery duel has ever been seen on this front." Field-Marshal Sir Douglas Haig reports: — "We drove off raiders near Polderhoe Wood, northward of the Menin-road, and northward of Bixschoote. The Belgians entered the German lines last night, northward of Dixmude, and blew up concrete shelters."

94.4.4 Trove (1): Sydney's *Daily Telegraph* digitised, 1883-1923

The State Library of NSW, in partnership with the National Library of Australia, has been working to digitise its newspaper collections with Sydney's *Daily Telegraph* (1883-1923) the latest title to be added to Trove (State Library of NSW blog). Priced at a penny, the four-page *Daily Telegraph* (aka "The Tele" or "The Terror") was launched in Sydney on 1 July 1879 as the *Sydney Daily Telegraph* (it became simply the *Daily Telegraph* from 31 December 1883). Intended as a rival to the *Sydney Morning Herald*, the paper ran as a broadsheet until 1927, when it switched to its more familiar tabloid format. Today, it's the largest selling daily newspaper in New South Wales.

By modern standards, nineteenth century newspapers were heavy going reading. Their front pages were given over to tightly-composited columns of classified and shipping notices, with inside pages covered in lengthy articles printed in tiny text offering extended coverage of current events, civic commentary and parliamentary speeches reprinted verbatim. During the late nineteenth century, newspapers began looking to the rising “penny press” and its mass readership attracted by a mix of sensationalist writing and scandalous content dubbed the “New Journalism”. Financially ambitious newspaper proprietors quickly seized the opportunity of using these new design, writing and marketing techniques to remove all the dullness and severity from newspapers and test how commercially successful a truly populist editorial agenda might be.

The “New Journalism” also expanded and professionalised journalism as a trade with reporters learning to judge the types of stories that would appeal to mass readerships and to tell these in a more compelling way. This style of writing sought to present lots of human interest stories which recreated reality, creating mirrors of everyday life that could be used to promote popular causes – it also sold newspapers.

While still a broadsheet, the *Telegraph* was the first Australian daily newspaper to embrace the design elements of the “New Journalism”. This included a variety of innovations like bold, banner headlines and short paragraphs written in simple, accessible English, using pictures and diagrams to break up the text. By the end of its first decade, the pro-free trade and anti-labor *Telegraph* was outselling its rival, the *Sydney Morning Herald*. Clearer writing and attractive design had boosted sales, making the newspaper more accessible to a wider readership but there were troubled times ahead.

From 1900 to World War I, the *Telegraph* continued to compete in the very fierce Sydney newspaper market in its broadsheet format. During the early 1920s, it changed owners and took on various incarnations. The paper continued to distinguish itself from other Sydney newspapers by placing news on the front page, using increasingly bolder headlines and photography as well as reporting even more sensational news. In 1927, the *Telegraph* changed to a tabloid pictorial format with a fantastic art-deco layout indicative of the period. From 1927 to 1931, the paper went through many variations of its name including the *Daily Telegraph News-Pictorial*, *Daily Telegraph Pictorial* and *Daily Pictorial*.

In 1931, the *Daily Telegraph* returned to a broadsheet format and its shorter name, but kept news and headlines on the front page. During the 1930s, the paper finally found a good balance between reporting serious and sensational news which saw the *Telegraph* firmly established as Sydney's second major morning newspaper into the middle of the twentieth century. [The *Daily Telegraph* returned to tabloid size from 1 September 1942. It said that the change was “transitory” and “will last only as long as the war.”]

This title has been digitised and made fully searchable online as part of the State Library's Digital Excellence Program.

94.4.5 Trove (2): Rail union newspapers recall the Great Strike

The railway union's perspective on the Great Strike of 1917 can now be explored in Trove, after the recent addition of the *Co-operator* (1910–1917), and two other Amalgamated Railway and Tramway Service Association journals the *Railway and Tramway Co-operator* (1909–1910) and *All Grades Advocate* (1917), to its digital newspaper collection. For more information, click on:

<http://www.nla.gov.au/blogs/truve/2017/08/21/in-for-the-long-haul>

<http://www.nla.gov.au/unbound/the-great-strike-of-1917>

94.4.6 Trove (3): Lone Hand now digitised

The *Lone Hand* (1907–1921), a sister publication to the famous *Bulletin* (1880–2008), has been digitised and made available through Trove. <http://www.sl.nsw.gov.au/blogs/lone-hand>

The State Library of NSW guide to historical newspapers on Trove is now available at: <http://www.sl.nsw.gov.au/blogs/historical-newspapers>

94.4.7 Betts and a short-lived Melbourne daily

ANHG introduced you to Harry Drysdale Betts in item 93.4.9 in the previous issue. He talked of plans for a Melbourne daily in 1940. Peter Gill, a Melbourne subscriber to ANHG, has since done some more research and provided more information on Betts and his proposed daily. Following are some extracts from various articles:

Midday edition of the *Radio Times*, 15 November 1941: Newspapers that demand a hundred per cent war effort are seemingly not popular with government in Australia. The Midday Edition of the *Radio Times* will suspend publication with this current issue. The Midday *Times* is not an illegal paper, and the method used to stop it has been quite unique, and worthy of Hitler himself. *Radio Times* has been told that it will not be given any licences for newsprint supplies for its Thursday Radio edition if it persists in publishing the Midday Edition, which was used to secure experience for the evening daily that we intended bringing out. That the quantity of newsprint used was not the reason is proved by the fact that Myers use as much paper in a single issue of their throwaway catalogues as would print the Midday *Times* for two years. In fact, Senator Keane announced on Monday that newsprint was not in short supply. As readers are quite capable of putting their own construction on the real reason for stopping the Midday *Times*, no further comment is made.

Melbourne Times, Vol. 17, No. 50, Programs 10 to 16 December 1950: A tomb for the *Radio Times* was erected in King Street, at the corner of Little Lonsdale Street, by the Commonwealth on Friday last, with the permission and aid of the Melbourne City Council... The tomb itself is, as might be expected for a newspaper, made out of newsprint used in copies of the *Radio Times* itself. To do this, the Commonwealth had to outrage the life-home of the *Radio Times*. So the *Radio Times* is dead. A spectacular end to a spectacular life.

... The new newspaper, the *Melbourne Times* to be issued as an evening daily on the five working days—and in the city square mile only—completely condensed in size on the English model, has been trying to be born for twelve years. When it was about to be born in 1940, the Commonwealth government stepped in and held back the birth, presumably until it had found a suitable way to bury the *Radio Times*, or to await a more suitable time.

The *Melbourne Times* accepts this tribute on behalf of the Commonwealth, and so accepts the motherhood of the *Radio Times*, and the fatherhood of the Commonwealth. The *Melbourne Times* expects to do both its parents credit. There has not been time to produce a series of daily issues of the *Melbourne Times* this week, but next week the *Melbourne Times* will begin to be issued as a daily, and those interested can begin to watch for it in the city streets. WE do not know which day it will appear, since our birth has been a little unexpected, but then the Commonwealth stork has no doubt been busy elsewhere. In the meantime, this normal issue of the *Radio Times* with the name *Melbourne Times* superimposed, will represent the *Melbourne Times*.

Times Independent, Melbourne, 22 January 1951, p.6: Item 1: After a number of trial issues, the *Melbourne Times* will be distributed for sale on the *Radio Times* system which operated from 1933-1948... The *Times* will be published on the five working days of the week and will retail at 3d per copy. Subscriptions 6/- a month. Item 2: We are being continually irritated by people who claim our paper is not as big as the *Herald*. We have never claimed that it was. We have never replied that the *New York Times* is ten times as big as the *Herald*. Why should we substitute one *Herald* for another under another name?

Argus, Melbourne, 13 December 1955, p.7: Mr Justice Fullagar, in the High Court yesterday, awarded £74,000 (\$148,000) to four companies operated by Henry Drysdale, formerly Henry Drysdale Betts, as compensation for their building having been acquired by the Commonwealth. The building, at the corner of King and Little Lonsdale sts, is known as Rolfe's Building. The former radio weekly, *Radio Times*, and a short-lived evening newspaper, *Melbourne Times*, were produced in the building. The four companies concerned in the compensation award were Radio City Pty Ltd; R.T. Co Pty Ltd; The Australian Cricketer Pty Ltd; and Melbourne Times Co. The Commonwealth acquired the building in November 1948. It is now used as an annexe to the G.P.O.

94.4.8 Thirst for war news

Figures sometimes say a lot. Britain declared war on Germany on 4 August 1914. The declaration was not a surprise. In Sydney the afternoon newspaper, the *Sun*, started producing war specials on Sunday, 2 August. [Remember, there was also a *Sunday Sun*.] The ordinary edition of the *Sunday Sun* sold 150,000 copies [normally 130,000] and the war specials, 66,000. On Monday, 3 August, the ordinary edition of the afternoon *Sun* sold 151,000 and the war specials 84,000.

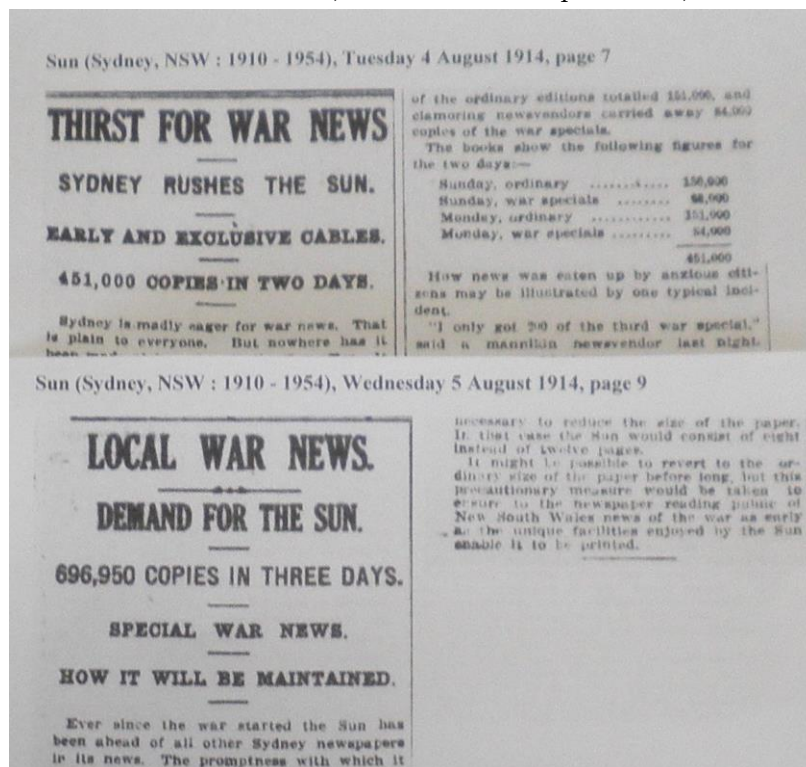
On 4 August, the *Sun* (page 7) reported: Sydney is madly eager for war news. That is plain to everyone. But nowhere has it been made plainer than in the *Sun* office. It has been besieged for a week past by agents and runners clamoring for papers.

Since the issue of special war editions containing the earliest information, much of which, is 'exclusive to the *Sun*, the demand has strained every resource, and the circulation figures have bounded up in a fashion without parallel in the history of Australian journalism. Telegrams from all parts of the State have poured in daily, ordering extra copies of the paper for country readers.

This demand has been created by the prompt and full accounts of events in Europe, cabled from London and Berlin, which the *Sun* has been enabled to give. It has reached such a height that the normal circulation of the paper has been more than trebled in the last three days. To send out '100,000 papers from the publishing room during the day was something to which that department began to grow accustomed last week, but Sunday and yesterday saw all previous records left hopelessly behind.

On 5 August 1914, p.9, the *Sun* reported:

Ever since the war started the *Sun* has been ahead of all other Sydney newspapers in its news. The promptness with which it has been able to tell, and continues to tell, the public of the momentous happenings on the other side of the world is due to the special cable facilities at its disposal. The *Sun* does not rely on only one cable service. In addition to its arrangement with the London *Times*, which enables it to print the cream of the news of that great newspaper (unequalled in the world of journalism for accuracy), it employs its own special staff in London, and has a representative in Berlin. The fourth service is supplied by the Independent Cable Association, which has its offices in Vancouver, and has the advantage of the specially leased cables from Europe to New York and the private telegraph line across the American continent which completes the connection. Such cable equipment is unique in Australian journalism, and its value has been well tested during the present war. The public have been quick to recognise that; the war news of the *Sun* is later and more complete than that of any other paper, and our presses have hardly stopped running since the first special war edition was published on Sunday. [Yesterday 245,950 copies were printed. That's 696,950 over the three days.]



94.4.9 ‘Dryblower’ Murphy on subs, editors and printers

You met ‘Dryblower’ Murphy on the cover of this newsletter, if you hadn’t met him in your travels previously. Following is his poem, “The Printer”, as published in the *Australasian Journalist*, 16 January 1922, p.1.

There’s a popular impression
That the Editor’s in charge,
His the pow’r to make digression
His the duty to enlarge.
But the populace who ponder
Over poem, prose and news
Should occasionally wander
Where the pens pegasus ooze.
Let them come in when the copy
Trickles in like sluggish wax,
When the ads are short and choppy,
And the stone-hand quests for quacks,
Be it warm or be it winter,
There’s a darkening at the door,
Down
pops
the
Printer...
‘Fourteen columns more!’

As a rule he’s strong and sturdy,
Loud of voice and loose of limb:
Life’s an inky hurdy-gurdy,
Unto all surrounding him,
Formes and column-rule and planning,
Lino, slug, revise, and proof:
Wedging, squeezing, jamming, straining,
While the floor-hand holds aloof,
At his best is he when mixing
Someone’s prose with someone’s pills;
Or a football heading fixing
To the yarn of Burke and Wills,
Should you write of Mary Minter
How her smiles all rivals rout,
Down
pops
the
Printer...
‘Cut those dimples out!’

Soulful singers of the sonnet,
Writers of the ringing rhyme;
Verses on the Varden bonnet,
In our grandpa’s pegtop time.
All are meek beneath the mallet
That he swings on printing night;
He has power to make your pallet
One of dolour or delight.
Near your fervid verse on Venus,
Or your hymn, ‘Arise, Awake!’
He can put the adds that wean us

From attacks of colic-ache.
You may praise an equine sprinter,
Inky Stetsons to him doff,
Down

pops

the

Printer...

'Ease those gallops off!'

Leader-writers, horse reporters,
Litterateurs of love and law;
Debt, divorce and criminal-courtiers,
All are putty in his paw.
Sweet scribendi ladies—bless 'em,
Who can elsewhere win their way,
Though the tabby-prints caress 'em,
When the social ink they spray,
From this monster get no mercy,
When he's grabbed their girlish guff;
Be it vernal—be it versey,
Sweet or swank—or sloppy stuff,
Frozen stone could not be flinter,
As he pelts it in the pot.

Down

pops

the

Printer...

'Got no room for rot!'

Editors before him tremble,
Subs go out and purchase pots;
His the fingers that assemble,
Reputation, lives and lots.
S'pose within your cottage cosy,
Or within your office den,
You should rhapsodize on Rosie,
With a panegyric pen,
Byron's ballads you may rival,
Shelley's sonnets you may sour,
But your triumph adjectival
Pales before the Printer's power.
By a hair-space or a splinter,
Over-praise her curves and gown,
Down

pops

the

Printer...

'Try and squeeze her down!'



5—RECENTLY PUBLISHED

94.5.1 Books

Lyons, John, with Sylvie Le Clezio, *Balcony Over Jerusalem: A Middle East Memoir*, Harper Collins, 2017, 374pp. \$34.99.

94.5.2. Articles

Clarke, Patricia, “The ‘Prince of the Press Gallery’: The Extraordinary Life of Joe Alexander, CDHS’s Greatest Benefactor”, *Canberra Historical Journal*, no. 79, September 2017, published by the Canberra & District Historical Society, pp.1-10.

Describes the journalist career of Joe Alexander, head of the Canberra Parliamentary press gallery for the Melbourne *Herald*, *Sun-News Pictorial* and Adelaide *Register* 1929-44, his changing relationships with Sir Keith Murdoch and Joe Lyons, his diplomatic appointment to the Australian Embassy in Moscow, and his very generous donations to the Canberra & District Historical Society.

Hogg, Marie, “War Paint: Sir Keith Murdoch’s love of art helped save some of the world’s great paintings from the Nazis”, *Daily Telegraph*, 12 August 2017, p.60.

Hook, Chris, “Happy snapper saw life through his unique lens”, *Daily Telegraph*, Monday 25 September 2017, page 16. An obituary and tribute to Sydney *Daily Telegraph* photographer John Smith who has died aged 88.

Knox, Ron, “Printing societies in Western Australia”, *Western Worker: Journal of the Perth Branch of the Australian Society for the Study of Labour History*, Issue no. 4, October 2015, p.16ff.

Knox, Ron, “Rats’ flee Coolgardie: Goldfields Courier printers strike of 1897”, *Western Worker: Journal of the Perth Branch of the Australian Society for the Study of Labour History*, Issue no. 6, September 2017, pp.17-22.

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