In 1983 some of us took part in a Canadian studies association conference organized at York University on "The Alternative Press in Canada," which explored various journals and magazines operating outside the commercial mainstream of Canadian publishing. Those included "this" magazine (represented by Susan Green and Rick Salutin), The Canadian Forum (represented by John Hutchinson), Banquet (represented by Karl Jurgins), Improv (represented by Ellen Giasson), The Body Public (represented by Max Wilson), Last Post (represented by Patrick McMadden and Ron Murphy), Shades (represented by Sheila Wainman and Paul Wilson), C Magazine (represented by Richard Rhodes), Zee en Rrose, The Canadian Journal of Political and Social Theory (represented by Arthur Kosack), as well as alternative newspapers in Canada (including the paper of mine) so was Live Jazz from the Canada Council. Of these magazines at least six do not exist anymore and one, C Magazine, lives in an electronically mutated form.

Some of us who had tried to establish a Canadian Studies association (kathryn and I, Don MacLeod and kathy lapping) decided that it was time to establish a magazine - a not a journal which would create a different component on the magazine scene. We had all worked with different magazines or journals (I with GQ and the Forum, but in many ways the conference required some of us from the alternative scene to be present to address some of the concerns press and culture-related. Unfortunately, the media were more interested in the first-term government of Brian Mulroney, John Roberts, Joe Clark, a new Prime Minister in town. The conference was dons in New York, the whole economic system and cultural issues. Supposedly, this was the time to speak about that stuff, or some. We decided that we had to keep going and try a slightly different tack. The cost of publishing was a major issue. We had always employed a designer (in particular David Vorenschlag who produced some handsome work), but this cost on top of our production costs. For two issues we had employed Lucian Brown as Managing Editor, but we necessarily overlapped. We debated titles, formats, editorial structure, funding, pricing, everything that a magazine needs to think about. About a Border/Lines as a name (not without disagreement), the large format, and a collective structure. We found some used money from York University and individual donors and somehow came out with issue #1 in October 1984. The editorial collective was formed and released its farewell column, and we struggled to find money to put out enough issues so that we could pay for public funds. Max Wilson, in effect, became the (annual) Managing Editor, and the office was split between York University's business and his house for editorial work until, in 1986, we found editorial offices in the basement of a Christian church on Madison Avenue.

There were disagreements on this direction we were taking. In 1986, we all agreed on the collective split off to start their own journal, Public. As the Public exit showed, debates within the collective formed an ongoing process in thinking about what cultural critique was for, and also what our collective purpose was. (Canada Council) must regularly ask the same questions.) We realized, however, that we were nothing if not monitors of discourses in cultural analyses and that, at that point, we were the only magazine in Canada that tried to establish a bridge between academia and a wider public on a wide range of cultural issues. With the economic resources that were at our disposal, we were able to give readers a sense of the critical issues that emerged in Russia, Hungary, feminist discussion, Britain, South Americas, India, the culture of nature, TV news coverage, the Vancouvers Expo, prison writing. First Nations. We decided that we had to keep going and try a slightly different tack. The cost of publishing was a major issue. We had always employed a designer (in particular David Vorenschlag who produced some handsome work), but this cost on top of our production costs. For two issues we had employed Lucian Brown as Managing Editor, but we